

THE REFASHIONING OF THAI SCHOOL THEME SONGS: A CASE STUDY OF SYMPHONY ON A 'PIN-HATAI' THEME

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Abstract

At present, the idea of re-composing school theme songs into more fashionable icons is tenable in the eyes of local composers. In Thailand, although numerous school theme songs are presumably in need of refashioning, yet there are not many where this need has been addressed. A school theme song *Pin-Hatai* of Triam Udom Suksa School is one of those songs that was successfully re-composed by the author into a sophisticated choral symphony, called Symphony on a *Pin-Hatai* Theme. There are the compositional techniques such as the use of cyclic form, the intermingling of Thai and Western compositional idioms, and a systematic tension and release being integrated into re-composing Symphony on a *Pin-Hatai* Theme. I argue that the newly written symphony can rightfully be perceived as a corollary of a new assertion to change twentieth century compositional methods on the consistency of showing an attempt to preserve its traditional characters to please a large audience. Based on the author's PhD dissertation, the purpose of this article is to conceptualise ways on how Thai school theme songs can be refashioned into upgraded versions, on which a *Pin-Hatai* theme song of Triam Udom Suksa School will be a particular focus.

Keywords

'Pin-Hatai', Re-composition, Refashioning, Symphony, Thai school, Theme songs

INTRODUCTION

It is particularly known that the advent of school theme songs can be traced back to the medieval English period, the time of preponderance of literature or poems from which children could learn, that presumably led to the creation of many kinds of sung texts (Orme, 1999:224:237). As there are manuscripts in Latin and English, the poem-to-be-sung texts were used in schools by school masters at the end of each semester (Ibid:235). As Orme (1999:220) asserts, nursery rhymes where lyrics and rhythm meet can be a memory aid for children to sing, and it can be inferred that the coexistence of lyrics and melodies of a school theme song is perhaps beyond the power of literature. Until now, numerous English schools have adopted a school theme song – borrowing familiar tunes such as hymns, patriotic songs, or popular songs – to become an iconic representation of their established reputation (Sanders, 2017:179). It has repeatedly been said that, not only does each school theme song assert the school's distinctive character, but the song also serves as a powerful mechanism to consolidate school members, current students or alumni alike. For instance, Winston Churchill, a former British prime minister spoke during the Second World War of the will of the Earl of Rosebery that he would like to see a gramophone record of the Eton Boating Song (the theme song of Eton school) being brought and played for him in the last moments of his life (Butcher, 1951: 258).

I argue that the re-arranging of the original songs into a new fashion is a novel achievement. To substantiate the claim, Larson (2003:42) states that in 16th century British history, the compositional heritage of an organist

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of Norwich Cathedral, William Corbbold, was re-invigorated. Particularly, a Christmas verse anthem called *In Bethlehem town* comprising a vocal part and viol accompaniment were re-composed by a composer of the Elizabethan era, by which he re-fashioned them with “minor rhythmic alterations” into solo voices, chorus, and organ to fit new holy texts (Ibid: 42).

There are few, if none, that are run without having a school theme song of their own to shine light on their established identity (Butcher, 1951: 258). Currently, many post-colonial countries, with Thailand being no exception, have adopted the concept of having a school theme song as a tool for a moral purification embedded in the realm of education to shape decent society (Hansen, 2017: 169). The song that students are supposed to learn by ear since their first coming into class is treated as if it were the national anthem (Butcher, 1951: 258). A recitation of the lyrics instils a sense of the school’s pride (Ibid: 260 and 262) and “[i]t will remain with him throughout his life, a nostalgic reminder of his boyhood days, if he is of that great company who preserve towards their school, a right and proper feeling of respect, gratitude and affection” (Ibid: 258).

Now, I present three school theme songs, Alma Mater of Public and Grammar Schools in England, a school song in Pakistan, and the school theme song of the School of Our Fathers from the Royal College Colombo, Sri Lanka as references to the refashioning of Thai school theme songs. Sprung from imperialistic influences, those songs bear obvious similarities of being later arranged for instrumental music either a solo instrument or small ensemble. Furthermore, the three school theme songs are modest in their formal structure and the use of harmonic materials, presumably to suit non-musical students. McNaught (1921: 101-102) and Hansen (2017:158) tell us of a school song, usually taught and sung in class with or without their wanting to do so, could imbue students with a new musical experience. This regards to immense positive outcomes in their early age to see through the beauty of the arts equal to raising spiritual awareness (Sanders, 2017: 179).

At present, in Thailand, there are a considerable number of school songs in use. However, there are four school songs that are particularly noteworthy: the marching song of Our Lady of Perpetual Help School, the marching song of the 2nd *Bodin Decha (Sing Singhaseni)* School, the marching song of *Satriwithaya* School, and the theme song of Triam Udom Suksa School called *Pin-Hatai*. Triam Udom Suksa School (aka TU), a place most wanted by educationally driven students, is one of historic and distinguished secondary schools in the kingdom of Thailand. It can be no doubt that the school theme song called *Pin-Hatai* would acquire its fame concomitantly with that of the school.

It is found that the standard composing of Thai school songs in a march-like form is, according to the statement of Hansen (2017: 155), is easy and creative for children, and encourages physical activity. However, with no regard of the rule, Triam Udom Suksa’s theme song adopted a ballroom dance rhythm in an elegant and slow movement that can demonstrate diverse musical attributes in aristocratic manners. I will make a special focus and conduct an in-depth investigation on a *Pin-Hatai* theme song in the hope that the results of my study could herald ways to refashion Thai school theme songs and bring academic conclusions out to the open.

The *Pin-Hatai* theme song has been composed by two prominent musicians: Eua Suntornsanan and Chaum Panjapan (only the latter was a former student of TU back in 1953). The song, when composed in the era of the *Suntaraporn* Band, would best be classified into the category of a Thai contemporary song. In the original recording, the piece was played by a violin and 2 guitars, and sung by a lead vocalist. A group chorus was added later with the need to amplify sentimental lyrics and the power of unification. Being an alumnus of Triam Udom Suksa School, I argue that all aspects found in a *Pin-Hatai* theme song will potentially be subject to modernisation. The idea is in accordance with Butcher’s statement (1951: 258) that an ordinary school song can usually be transformed into a grandiose composition. Therefore, it is likely that a *Pin-Hatai* theme song has the potential to be refashioned. After a plan to conduct the re-composition of a *Pin-Hatai* theme song into Symphony on a *Pin-Hatai* Theme, I studied relevant compositions, for instance Schubert’s *Fantasy in C Major* as a source of references and sought the potential to apply such works to this project. It is hopeful that the refashioning of a *Pin-Hatai* theme song to Symphony on a *Pin-Hatai* Theme can win the acceptance of Thai educational circles, especially those who give hope to the thriving of Triam Udom Suksa School.

METHODOLOGY

I, as a postgraduate student in musical composition, re-composed the Symphony on a *Pin-Hatai* Theme from a *Pin-Hatai* theme song, purposely to fulfil the requirements of my doctorate in musical composition. My first compositional thinking was to settle to the form and structure as a close resemblance to the “Cyclic Sonata” found in Schubert’s *Fantasia in C Major*. Next, I chose the instrumentation in the form of a symphony orchestra (2-2-2-2, 4-2-3, timpani, SATB and strings), suitable for sonata form. The composing process lasted

approximately two months between April 2019 and May 2019. I began the composition with a sketch of each part, starting from one part to another until it had different sections on the score. After that, I added musical details to each part. The penultimate process was to arrange it for the orchestra with detailed sophistication. Finally, I re-adjusted those details to assure completion of the piece.

In this article, I will provide a full investigation into how to utilise the combining of ideas of Thai and Western musical theory into the transformation of a *Pin-Hatai* theme song. This advanced musical experiment through the intermingling of a Thai school theme song with Western compositional idioms can yield immense contributions to further analysis and elucidation. In a way, Symphony on a *Pin-Hatai* Theme will be analysed and I would later write detailed descriptions on the recent musical breakthrough, to hopefully give knowledge of the contributions to Thai music academia and beyond. The analysis includes pitch and rhythmic structures, musical form, and compositional concepts. Then, the contents were summarised into this research article.

McNaught contended (1921: 101) that not all school theme songs deserve equal public acceptance because “the art of writing a school song is, in reality, rather difficult. Only a small portion of the known school songs are perfect, and we must be glad of those that approach within a stage of perfection” (McNaught, 1921: 104). I assert that a *Pin-Hatai* theme song, when re-composed into Symphony on a *Pin-Hatai* Theme, agrees with the statement. Here, I will begin with a formal analysis. Next, the emerging aspects of salient musical establishments including the use of cyclic form, instrumentation, different orchestration techniques into sections, reconstructing melodic shape, the intermingling of Thai and Western compositional idioms, tension and release, and melodic recurrence will be investigated.

ANALYSIS

The purposes of re-composing Symphony on a *Pin-Hatai* Theme were twofold: to assert the possibility of recreating a new version of a *Pin-Hatai* song, and to be at Triam Udom Suksa School’s disposal where a deep expression of my staunch loyalty lies. This work of mine would be arguably said to equate to the dedication of John Barhard, an arranger, who is regarded as a saviour of English musical heritage. All his re-arrangements were dedicated to the Church of England and became the cathedral and collegiate-church repertory (Larson, 2003:51). Musically speaking, I re-composed the piece in a way that the influx of orchestra techniques that are interspersed throughout the composition can be seen as a corollary of my persistence to rebuild the theme song into an orchestral-like arrangement with little regard to the meaning of the lyrics.

Symphony on a *Pin-Hatai* Theme comprises three slow movements without pause in the form of a standardised choral symphony orchestra. The instrumentation is composed of 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns, 2 trumpets in B-flat, 3 trombones, 1 set of timpani, chorus (soprano, alto, tenor and bass) with a minimum of 20 singers in each section along with the 1st violins, the 2nd violins, violas, cellos, and double basses. Despite from a *Pin-Hatai* theme song, the main melody of Symphony on a *Pin-Hatai* Theme was largely developed into a long, splendid musical piece with an approximate length of 20 minutes in total. The analysis of the piece focuses primarily on musical form, and the transformation of the original *Pin-Hatai* melody.

Symphony on a *Pin-Hatai* Theme is divided into the three movements of a sonata cycle, in that, the 1st movement as sonata allegro, the 2nd movement as theme and variations, and the finale as *fugato* (Figure 1). Nevertheless, with a combination of all movements, the entire piece could be regarded as one single movement: the 1st section as the exposition, the 2nd section as the development, and the finale as the recapitulation.

Movement	Tempo	Form / Structure	Form in overview (Cyclic Sonata)
Introduction	Adagio	Prelude	Introduction
First	Andante	Binary (:AB:)	Exposition
Second	Adagio, Andante and Adagio	Theme (AB) and Variations (As)	Development
Finale	Andante and Adagio	Fugue (B)	Recapitulation

Figure 1: Table of the formal structure of Symphony on a *Pin-Hatai* Theme. (Table draft by the author).

The introduction opens with the use of the tonic of C major before the entering of subdominant and dominant episodes to lead the cadential point of the 1st section. The coming of cadential functions is considered as a setup that imbues listeners with the gist of the composition. Then, the chord progression of I-IV-V, originated from the *Pin-Hatai* theme song, which was peppered with the use of polytonality to mark novel development.

The 1st movement, acts as the exposition of the entire piece, introduces a *Pin-Hatai* main theme but it is not without adjusting and polishing the original one into a refined version. The harmonic function of the 1st movement can be said to largely dissociate from triadic features, but representing a wide variety of distinctive interval combinations. After the so-called introductory section, the following section partly adopts a musical material from the previous section into use as the development. Manifested in binary form, it is obvious that the development can be found before a transition to the 2nd section takes place.

The 2nd movement, acted as the development of the entire piece and is presented in the form of theme and variations: there being 10 variations altogether. Despite a full introduction of themes, A and B, I fragmented section A into the creation of the variations while limiting the use of section B to avoid the exceeding the opulence of the total length. Having an apparent divergence from the tonal centre C major to the mediant, the 2nd movement does not stay with the previous key signature but deviates widely from one to other relative keys in tandem with a combination of tone clusters that, in effect, blurs tonality. This movement is outstanding, for it is full of tensions and releases that induces a sense of the aesthetic and stylistic congruities.

The piece gradually proceeds to the climax where note-values and dynamics interplay with sudden releases that affect the creation of tumultuous emotional states. To explain, an increased climax of the 8th variation before a resolution in the following variation (Figure 7) which gives way for the 10th variation to chime the entrance of the chorus—the point that subdues all orchestral instruments into mere accompaniments.

The final movement – a so-called finale, resulted from the work of *fugato* – reverses to the home key of C major. The main material comprises the 2nd part of the main theme (Section B). Concise but harmonically rich, the subject is first punctuated by a group of low-pitched instruments, before the entrance of the high-pitched instruments to sound the countersubject. Then, a gradual intensity is marked by a chorus sung alternately with the full orchestra—a musical grandeur that connotes the pride of Triam Udom Suksa School.

The piece would not have been complete without the chorus rendering the utmost utterance of *Pin-Hatai*. The singing, although inferior to the work of the orchestra, is said to underpin the piece and yield a promising presentation of a *Pin-Hatai* theme.

THE USE OF A CYCLIC FORM

The word “cyclic” in a scientific study refers to movements or rotations of an object in a manner of moving from where it starts and returns to the previous stage in the circle. In music, it regards the process of transposition, inversions, or retrograde (Morgan, 1998: 7). According to Taylor (2011: 6), although the meaning of a cyclic form or a cyclical form in music in the 1750s was perplexing, it was later acknowledged that this form is a process by which musical materials in one movement recur in other movements or sometimes appears in the form of a theme and variations. In the eighteenth century, the word cycle or the song cycle applied to a group or collection of small pieces whereas the cyclic form provided a sense of being a large-scale masterpiece. It was the following century that the word ‘cyclic’ came to refer to a musical piece that has a similar main theme found in more than one movement and is powered by a thematic transition (Ibid:7). Set theory and pitch-class in the twentieth century applies the cyclic method into “cyclic sets” that are associated with an intervallic recurrence and balance (Morgan, 1998:8). It is undeniable that the concept is so advanced and, therefore, popular that there are a wide variety of cyclic form formations that have been used by Western composers through the ages (Taylor, 2011: 8).

All in all, the cyclic form is punctuated when a principal theme returns in rounded motions, and is present in more than one movement. It is vital that all movements correlate with levels of unification (Taylor, 2011: 9; Dhamabutra, 2010: 15). It appears that Symphony on a *Pin-Hatai* Theme comes from a short song form and is developed on a grander scale. The development owes to the juxtaposition of the main theme throughout the piece to serve as the engine that strengthens the song’s unification.

INSTRUMENTATION

The instrumentation of Symphony on a *Pin-Hatai* Theme is largely based on well-suited groups of instruments (Figure 2). Originally a short melodic line from a *Pin-Hatai* theme song, Symphony on a *Pin-Hatai* Theme marks a variety of melodic occurrences that accentuates an equivalent role of each solo or group of instruments to play. As a result, it is orchestrated in the form of a variation, the instrumentation gives rise to tone colour and balance. Admittedly, the final thoughts of instrumentation can be attributed to my careful observation and previous experience in dealing with such a method. Historically speaking, there were groups of string instruments that captivated classical composers' primary attention, however, later, the wind instruments were also included. For example, Franz Joseph Haydn adopted a group of flutes, oboes, and bassoons to play interchangeably with the whole orchestra (Dolan, 2010: 330; Ticcati, 2015: 6), giving ways for other prominent instruments to shed light on the symphony orchestra.

The musical score is for the piece "Symphony on a *Pin-Hatai* Theme" in 4/4 time, marked "Andante" with a tempo of 80 beats per minute. The score begins at measure 15. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Violoncello (Vc.), and Contrabass (Cb.). The score shows the original melody and an output melody, along with the orchestration for each instrument. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The output melody is a variation of the original melody, featuring a more complex rhythmic pattern and a different melodic line.

The image displays a musical score for the section 'Symphony on a Pin-Hatai Theme' from measures 15 to 22. The score is arranged in a standard orchestral format with multiple staves. At the top, the measure number '19' is indicated. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Timpani (Timp.), Violoncello (Vc.), and Contrabass (Cb.). Below these are two additional tracks: 'Output Melody' and 'Original Melody'. The Flute and Clarinet parts feature a first ending bracket in measure 22, marked with a '1.' and a 'tr.' (trill) symbol. Dynamics such as 'pp' (pianissimo) and 'f' (forte) are used throughout the score. The notation includes various note values, rests, and articulation marks.

Figure 2: Symphony on a Pin-Hatai Theme, mm. 15-22, showing ideas between output melody and original melody (All score elements in this article by courtesy of the composer).

DIFFERENT ORCHESTRATION TECHNIQUES IN SECTIONS

The way of differentiating musical nuances between an original *Pin-Hatai* theme song and the symphony would be to make use of different orchestration techniques into sections. Having each section present in a binary form, it is necessary to enhance those sections by orchestrating them in different ways that results in all sections of Symphony on a *Pin-Hatai* Theme becoming distinct from one another (Figure 3-6).

Andante (♩=80)

15

Ob. Fl. Fl., Ob., Hn. Cl. Fl.

Cl. Vc., Bsn. Vb. Tbn.

p

Figure 3: Symphony on a Pin-Hatai Theme, 1st movement, mm. 15-16, from Theme A-Antecedent.

45

Ob., Cl. Vln., Vla. Bsn., Tbn. Vc., Vb.

pp

Figure 4: Symphony on a Pin-Hatai Theme, 1st movement, mm. 45-46, from Theme A-Antecedent (Repetition).

37

41

Fl, Ob Vln

f

Vln

Figure 5: Symphony on a Pin-Hatai Theme, 1st movement, mm. 37-45, Theme B.

61

65

67

f

stem up: Bsn.
stem down: Vc.

Figure 6: Symphony on a Pin-Hatai Theme, 1st movement, mm. 61-69, Theme B (Repetition).

It can be seen from Figure 3 to Figure 6 that Theme A (and its repetition) is starkly different from Theme B (and its repetition) in terms of the use of a harmonic interval and density. Theme A is orchestrated mainly with the use of a dissonant interval, the perfect fourth, and a rich texture while Theme B uses merely tertian harmony with less density. In contrast, the way a pair of Theme A or Theme B and its repetition was orchestrated is quite the reverse. It shows that despite some similarities, there are differences to recognise between Theme B and its repetition such as contrasting aspects in the use of high versus low register, and legato versus staccato techniques.

RECONSTRUCTING MELODIC SHAPE

Larson (2003: 43) claims that melodic contours and vocal texture sometimes must be adjusted to suit contemporary needs. This challenge could be attributable to the incorporation of an undulating aspect of a Thai traditional melodic movement to the song. However, it is found that Symphony on a *Pin-Hatai* Theme is a desirable outcome of the re-engineering process by using a musical technique called the good shape. The “good shape” pertains to the surface contour of a piece that relies on the action and interaction of the qualities of tensions and releases which can be set by several factors. For example, there are rises and falls of melodic lines, particularly in outer voices, rhythmic activity, dynamics, texture, instrumentation, relative amount, and degree of consonance and dissonance (Green, 1965: 3). However, according to Larson (2003: 46), there is “side-effect of rearrangement”, in that, it is unnecessary to have too many adjustments, for it can negate the purpose of preserving the conventional aspect. According to the following example, seeing it in a big picture, the melodic line of the wind instruments has proportionally come in a stepwise technique with some notes seen in repetition. A harmonisation technique in a parallel perfect fourth results in a balanced melodic aspect. The orchestrated parts including flute, oboe, and clarinet parts shown below in Figure 6 is a by-product of the last line, the original melodic line (Figure 7).

The image shows a musical score for three wind instruments: Flute (Fl.), Oboe (Ob.), and Clarinet in Bb (Cl. in Bb). The score is in 4/4 time and starts at measure 15. The Flute part has a dynamic marking of *f* and is annotated with a 'horizontal line' above it. The Oboe part also has a dynamic marking of *f* and is annotated with 'descending' above it. The Clarinet part has a dynamic marking of *f* and is annotated with 'ascending' above it. The Thai lyrics 'วัน เดือน ปี - ที่ ผ่าน มา' are written below the staff. The score includes a 'P4' (perfect fourth) interval marking and a '7' (seventh) interval marking.

Figure 7: Symphony on a *Pin-Hatai* Theme, 1st movement, mm. 15-16, amending lines to support the structural characteristics of the main theme.

In Figure 7, it demonstrates a reconstruction of the original melody. Considering a phrase “ปี-ที่ผ่านมา” (the previous year) at the very beginning of the piece, the word “ที่ผ่าน” (bygone) coincides with a melodic leap in perfect fourth which none of the other places have. To compensate, a group of three horizontal notes at “ปี-ที่” (The year) and the other group at “ผ่านมา” (previous) were set that has a special effect on there being a transition between the words “ที่” (which) and “ผ่าน” (passes) with the leap. Although the first group and the second group being played with different instrumentations, but it demonstrates the flow seamlessly one after the other. The process is akin to that of Arnold Schoenberg found in *Klangfarbenmelody*, where putting it all together becomes a phrase. However, the difference is that the Schoenberg shows note by note while this section is in a group of notes. After combating the previous problem, there was also another problem of which the melodic intensity between the word “ปี-ที่” has three notes while “ผ่านมา” has only two notes. Therefore, one other note (F) in a major second to G was added at the word “ปี-ที่”, making the descending leap a balance, and having no harmful effect on the horizontal line. On the staff, it appears that the first three notes step down in consecutive major second while the other three notes resolve in an upward direction when the two overlap each other, resulting in the interval of perfect fifth between F and C.

THE INTERMINGLING OF THAI AND WESTERN COMPOSITIONAL IDIOMS

It is not likely that a *Pin-Hatai* theme song is a song of the orient. Nor does it have any aspects of folk music. In fact, a *Pin-Hatai* theme song was composed under a willingness of an acclaimed institution, Triam Udom Suksa School, concomitant with the influx of westernisation in Thailand. This could validate the use of the chorus part and Western instruments in the first recording. It is conclusive that a *Pin-Hatai* theme song is a Suntharaphon-influenced song. When it comes to Symphony on a *Pin-Hatai* Theme, it would undergo some changes to attest decent developments because almost all composers would be unhappy to find their compositions derivative (McNaught, 1921: 103). However, a compromise was given to Symphony on a *Pin-Hatai* Theme to balance idiomatic excellence between those of the East and the West. It was my intention to use musical materials from the original song while minimising the taking of outside materials: localising the original melody. To fulfil the idea without any trouble, idiomatic representations were taken from different portions of an original *Pin-Hatai* song and were developed. As a result, the musical idioms, for instance, either simple or complex triads and melodic movements, function to bind the larger piece together to become recognisable. For instance, Symphony on a *Pin-Hatai* Theme appears to have pentatonic scale as the melodic skeleton before the adding of other scale degrees, transforming it into a Western diatonic scale. The conforming scale is treated without having any marked deviations from the original version. In so doing, it bore a challenge to me that if done with over-changing, it could wreak havoc to the beauty of the original *Pin-Hatai* theme song. At the same time, if it is treated properly, the change would provide a fine melodic structure to the composition.

The original *Pin-Hatai* theme song, although usually sung in a group, has only one melodic line. In contrast to the original song, Symphony on a *Pin-Hatai* Theme was re-composed into having a chorus part. The idea was derived from the work of Narongrit Dhamabutra, Bhumibol Adulyadej Maharaja (Dhamabutra, 2018). The eventual four-part chorus: soprano, alto, tenor, and bass parts, was added to pepper the symphony despite an argument from McNaught (1921: 103) that it is advisable for a school song to replace the alto part with the mezzo soprano to suit vocal rendition. However, when the re-composition of *Pin-Hatai* theme song is more concerned with an orchestral work and is no longer regarded as being a mere school song, it is important for me to choose the traditional SATB parts that could help promote lyrical dimensions that are sufficiently grand for the symphony. Another adjustment concerns with Thai vocal rendition: a melismatic style of Thai vocal singing. I made use of additional notes to replace the malisma with different tones. In addition, despite the chorus with only one lyric, it has different notes intertwining, akin to a homophonic texture. It means that the re-composition took Symphony on a *Pin-Hatai* Theme far from being a school song that is more concerned with the concept of a fashionable simplicity for children (McNaught, 1921: 104) to a musical sophistication.

TENSION AND RELEASE

In this article, a talk of the stylistic tension and release is perhaps no longer a cliché, now that in the last movement of the composition, I re-engineered the idea into an idealistic musical function. To explain, the creation of tensions and releases encompassing the 6th and 9th variations in the 2nd movement can exemplify the idea of climax and slump. That is to say, it is the 7th variation that builds tension using harmonic dissonances, namely the intervals of major second and major seventh, before the release takes place in the 9th variation with the diatonic premise. However, the 7th variation – despite having a myriad of dissonances – is foregrounded by simple rhythmic patterns, making contrast to the 8th variation that uses mainly thirty-second notes and gains a more rhythmic complexity while swaps harmonically with its peer. In other words, it is my intention to first build the harmonic tension in the 7th variation, followed by the harmonic release in the 8th variation, but not without an increase of rhythmic intensity. As result, the power of fascination in this certain part of the composition is invested to different levels of harmonic and rhythmic hierarchy.

Next, I propose that the tension and release, in tandem with the use of tonal harmony, colours a particular part of composition into an iconic representation of a modern shape of such a method. The increase of tension is neither continuous nor sudden. It can only be investigated from one section to another. It is not that a section itself instigates the change from within. It transpires that plotting a graph after conceptualisation results in a picture of ladders with the y-axis indicating degrees of tension while the x-axis denotes time and duration (Figure 8). It can be acknowledged that my method of building tension and release (on the left) is distinct from the traditional graph, perceivably in a parabolic shape (on the right).

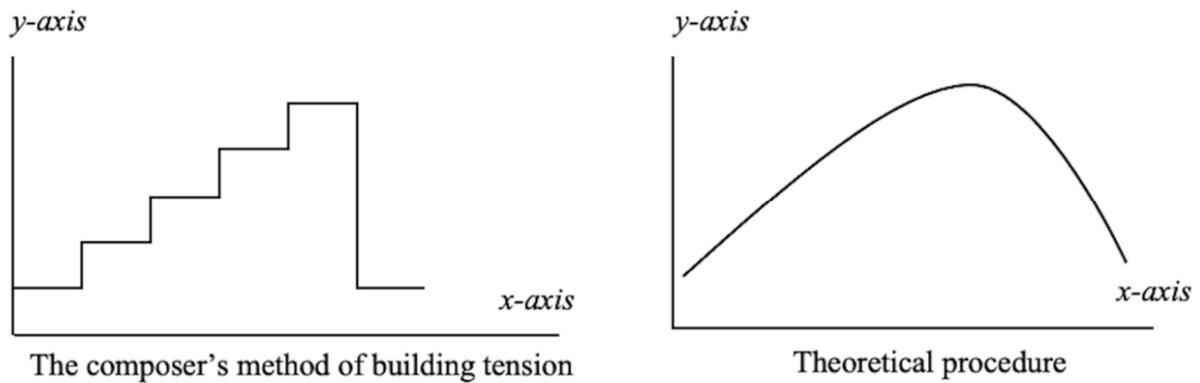


Figure 8a and b: The refashioning of tension and release (Schemes by the author).

MELODIC RECURRENCE

The composition is seen to repeatedly mark melodic concepts revolving around a *Pin-Hatai* theme song. Now, I am willing to pinpoint a special feature of the composition in bar 347 where a particular meaningful lyric recurs. It is almost at the Coda section that the trumpet is selected to render a 2-bar melody coming from phrase B along with a recurrence of sentimental lyric: “รัก ต่อ ขอ จง อยู่ ยืน นาน” (rak tor or kor jong eue yeun nan). This explains a committed relation between the school and its alumni in hope for the school’s prosperity. A sole rendition of the trumpet near the end of the composition is likely to imbue listeners with nostalgia and reminiscence that creates a good impression before the finale (Figure 9).

The musical score is written in 4/4 time. It features five staves: 1. 'Originally from phrase B' (treble clef), 2. 'Tpt. in Bb' (treble clef), 3. 'Chorus' (grand staff), 4. 'Orchestra (without Tpt. in B-flat)' (treble and bass clefs), and 5. 'Orchestra (without Tpt. in B-flat)' (bass clef). The lyrics 'รัก ต่อ ขอ จง อยู่ ยืน นาน' are written above the trumpet staff. The score shows the trumpet playing a melody derived from phrase B, with the chorus and orchestra providing accompaniment.

Figure 9: The excerpt revealing the trumpet part, mm. 347, derived from the original melody phrase B to present a strong belief of a school’s perpetuity.

CONCLUSION

Around the world, school songs were composed, based on a common purpose that is to express the school's pride and to instill a one-for-all concept in their alumni. The original *Pin-Hatai* theme song was no exception. I would acknowledge that with the theme songs recently being re-composed and the use of Western music idioms, the compositional outcome is said to excel most school songs in the Kingdom of Thailand. In other words, *Symphony on a Pin-Hatai Theme* – based on the *Pin-Hatai* theme song of Triam Udom Suksa School, an influential public school in Thailand – was composed purposely to provide an example of the use of today's re-composition techniques to refashion ordinary school songs to a level of musical sophistication. After considering the potential possibility of re-composing *Symphony on a Pin-Hatai Theme*, I chose instrumentation and began composing starting with a sketch of each part and then fulfilled the details to complete the piece. A careful analysis having been presented in this article Theme shows a process of instigating a musical breakthrough: the refashioning of the original *Pin-Hatai* theme song into *Symphony on a Pin-Hatai Theme*, a choral symphony.

It has been stated that there have been myriads of Western symphonies composed through time and each symphony has subtle nuances in their characteristics. The idea of composing *Symphony on a Pin-Hatai Theme* includes the classical symphony but is not limited to other musical eras. Apart from the Western musical idioms, *Symphony on a Pin-Hatai Theme* takes pride in having Thai musical concepts infused into the piece. In examining compositional processes, this article has addressed that *Symphony on a Pin-Hatai Theme* was re-composed by using special musical features. All the integration of the well-designed melodic and harmonic compositions can be said to engender the establishment of profound musical dimensions.

The short coming future is perhaps contingent upon a process of adjusting, arranging and/or composing Thai melody to suit the traditional and/or contemporary Western music. For instance, a fugal style in the Western world can be well applicable to the creation of Thai fugue either in double or triple layers in tandem with the re-organisation of Thai traditional melodic phrases to be played by Western musical ensembles. Likewise, it can be that Thai traditional melodies are employed in future solo performances or orchestration. These ideas, if reified, will shine a positive light for those who wish to bring a new compositional establishment to Thai academic circles. Therefore, it is undeniable that the refashioning of *Symphony on a Pin-Hatai Theme* can be a musical breakthrough, enabling the promotion and endurance of a future musical initiation of advancement.



Figure 10: A QR code to access to the orchestral score of *Symphony on a Pin-Hatai Theme*.

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