

Nora Fantasia: Transferring Nora's Folk Tune to Wind Band

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Abstract

Nora, a southern Thai folk-dance theatre, was awarded UNESCO status in 2021. The music of Nora is distinctive because the performer must improvise a long oral devotion singing together with dance, including being compatible with the rhythm. Nora's overture, called *Dam Noen* or proceed in English, is typically played on a *Pi Nora*, a double reed wind instrument with rhythmic patterns. *Ko, Nad, and Ta Kru* are commonly played on a *Klong Tab*, a one-framed drum played using the hands. Although Nora is recognized internationally, it is still for certain people and has been known to influence younger generations. It inspired the researcher to select the Nora musical elements to arrange music entitled "Nora Fantasia for Wind Band" by using the cross-cultural musical dialect between Western and Eastern music cultures. For example, the wind instrument tonguing and trill technique to imitate Nora's music style is ornamenting with improvisation simultaneously. The researcher trialed this music with the university's wind band and found that students were more aware of their folk culture through the material in this music for dissemination which aims to transfer the philosophy of Nora to the new generations of musicians and audiences to appreciate Nora's sensation.

Keywords: Southern Thai Folksong, Wind Band, Transferring

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Introduction

Sukanya Suchaya (2002: 10-11) said that folk songs were classified as oral literature, which included poetry and music together inherited from word of mouth have a distinctive feature. The simplicity of words, singing, and expressions is also a well-known song and popular in that locality, including the use of a request in a local language. The content of folk songs, often conveys feelings, thoughts, ideology, well-being, and folk wisdom. Expert folklorist Folk songs emphasize the value and importance of intellectual products of Thai villagers and shows that the creation of linguistic beauty is not limited by gender, age, and social class, the simplicity of language, and the straightforwardness of the flesh. The sound that scholars generally call that "Folk music."

Nora is a traditional Southern dance. There is a chorus of musical compositions, including drums, thap, mong, cymbal, pi, and tara, which are the originals of the Chatree plays from the Ayutthaya period to the Rattanakosin period. Some scholars say that Nora dancing is probably an Indian culture originally spread into Javanese and Malay during the prosperity of the Srivijaya Kingdom.

If you look at the master dance of Norachatree many of the poses are like the Karna posture in the scriptures of Drama and are very similar to the dance in stone etched tablets at Borobudur in Central Java. In addition, the playing method of the Chatree puppet show is also like a type of Indian drama which played in the ancient Bengal region called "Yatra." From this evidence, it can be confirmed that Nora is a civilization of southern India that entered the Malay Peninsula and southern Thailand.

Inspired creations are created through seeing, cultivating, and forming experiences and the impression of the researcher presenting and conveying the methods of development of southern folk music by creating new things that are suitable for the context of the global society, and the transition dynamics. Resulting in the change for the existence of the former. due to the background in which the researcher was born and grew up during the local culture in the south, therefore, experiencing the folk performance therefore the researcher realized that it was something worth preserving. When studying Western music to a certain extent, therefore, took the opportunity to return to the roots of the local culture of their homeland and found that self is the most important thing in creative work The researcher, therefore, uses the Southern Folk Art Nora to represent the expression of identity through this creative work.

Research Objectives

To create musical works that combine concepts, techniques, and methods between Western and Eastern music.

Content

Kittisak Laosuk (2008:43-45) Prelude is the playing of an instrument in an independent rhythm at the beginning of a melody. The performance of the overture song consists of Overture I, Overture II, boarding, Tam Noen, and landing. In terms of meaning of the prelude song is a song used to play before performing Nora, it is a form to announce that the stage is starting to perform. Please all interested parties and viewers came to the front of the stage. Another is for musicians to be familiar with the instrument or let the instrument enter the musician's hand. It is also to check the readiness of the instrument. Both to check whether the

audio device can be heard clearly or not was able to fix it in a timely manner. Lastly, it is a notice of respect for teachers, practitioner of knowledge about Nora.

Wirat Liangsomboon (2001:51-53) said that the overture song has a definite form which can be divided into three parts: boarding, Location and landing. The tap is a musical instrument that directs the chakra and changes the rhythm in each period of play. The style of Southern music is crisp, heavy, sharp, fast, provocative, loud, and not sweet after listening to it. The style is like the sound of waves crashing against the shore according to the geographical characteristics of the southern region.

Hom-Rong Nora song is the first song of Nora's performance. It is a song that invites people to come and watch the show. Which the show will start showing at the right time people often hear this song and remember it. It is a song that Nora will play and can recognize that Nora is going to perform. The first step, also known as the first impression, tends to make people remember it better than the other steps. This makes the prelude song a song that people can remember and perceive better than other songs. Nora's prelude song, it's a folk song, that has the uniqueness of being a southerner, hardy, not sweet when observed from the speaking style effect expression. Let the music be straightforward, not sweet, and heavy.

Analysis of the melody of Hom-Rong Nora song:



Figure 1: Hom-Rong Nora harmonious melody

Hom-Rong Nora song, it's on the Db Major Pentatonic scale. The interval found were m3, M2, P4, P5, and m2, with time signature 4/4, using bagpipes and drumheads by repeating the same melody repeatedly.

Creative Process

The creative process of the Songkhla Bo Yang versus the lead verse (1st – 15th room) is a slow tempo. The researcher presents the colorful use of the timpani drum instrument and a group of percussion instruments to express the great music mood by timpani drums. Using the Arpaio technique, a woodwind and xylophone marimba, played in a very fast six-syllable ratio, adds color to the opening melody of the song by the clarinet. Play the main melody Piccolo, flute, Styrofoam, and marimba instruments play as a blackout harmony.

To make the melody more interesting, bassoon musical instruments, alto saxophones, Tenor saxophones, French honks, trumpets, trombones, and euphoniums play harmonies and alternating rhythmic characteristics to play with the main melody. This makes the melody more focused. In the 6th room, Piccolo, flute, and clarinet are used to add a fingering technique: to play 2 notes alternately, quickly, which maintains the genealogy of Thai folk songs. Played in a very fast six-syllable note ratio, the transitions bring in a new hue by bassoon instruments, Alto saxophones, French horns, and trumpets. Play the main melodies bass clarinet instrument, Baritone saxophone, trombone, bass trombone, euphonium, tuba, and double bass. In bars 12-15, the researcher presents the main melodies for piccolo and flute solos, along with the bass class. Rimet, Bassoon, Baritone, Saxophone, French Horn, Trombone, Bass Trombone, Euphonium, Tuba, Double Bass, and Timpani all play in harmony and gradually decrease in volume to send to the next verse.

The image shows a musical score for a section titled "Black Harmony". It consists of seven staves, each representing a different instrument: Bari. Sax., Hn. (two staves), Tpt., Tbn., B. Tbn., Euph., and Tba. The music is written in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mp*, *mf dim.*, and *p* are used throughout the piece to indicate volume changes. The notation includes stems, beams, and slurs, and the overall layout is typical of a professional musical score.

Figure 2: Black Harmony

In the first verse (Bars 16 – 34) in this verse, there is a change in key and an increase in tempo from the previous verse. The researcher will gradually increase the instrument to make the song grander to create a new color for the wind orchestra. And the researcher presented the main melody by adding a vibraphone instrument to play Nora's rhythmic style to import the melody using percussion and marimba to create a harmonious transition to change the melody, and color of the song. By allowing trombone, bass trombone, and euphonium instruments to play harmoniously into the main part of this piece, letting the clarinet instrument play the main melody, will be wheeled with other lines of the wind orchestra. Bassoons and trumpets play the counter melody. Wind orchestras play one note and two floors support the main melody by increasing the sound intensity from light to loud and gradually increasing the volume little by little. Gradually decreases in volume. In bar 25, the time markers are changed to a 2/4 beat ratio. In room 26, the time signs are changed to a tempo ratio.

4/4 in bars 27-30, the researcher added color to the music by allowing piccolo and flute instruments to play the Menorah melody. In bar 33, a wooden wind instrument was brought in to play a double note ratio to control the sound characteristics. In bar 34, the tempo markers were changed to tempo ratios for wind orchestra, trumpet fanfare to add color to create different moods. Most notes have control over the accent mark's characteristic to move on to the next verse.

(Bars 35 – 51) The researcher has brought Nora's rhythmic melody back again with vibraphones and marimbas playing in this melody by giving a clarinet instrument, Tenor saxophone, French horn, trombone, and euphonium to play the main melody in a question-and-answer format to increase the sound of the sound more dimensionally. Let clarinet and bassoon instruments add to Nora's rhythmic melody. The whole wind orchestra plays the melody, and chorus, supporting the main melody. By increasing the sound intensity from light to loud and gradually increasing the volume little by little, gradually reducing the volume little by little is a colorful presentation of Western instruments and the melody form of the Menorah folk song in the wind orchestra. In bar 35, the researcher changed and developed the melody. There are other melodies that go on and on from the preceding parts, starting with the alto saxophone, the French horn, and the euphonium playing the main line. The researcher has added color to the song by letting piccolo, flute, clarinet, glockenspiel, and xylophone instruments play as black chords and the orchestra plays as stick chords. And rhythmic characteristics supporting the main melody then stretched the tempo slows down in rooms 49-51, used to add a fingering technique, that is, playing 2 notes alternately to present the next section.

(Bars 52 – 65) is a slow tempo. It is the part that the researcher has presented for the bassoon, alto saxophone, and French horn instruments to play the main melody and has added an interlocking melody to the wind orchestra to make the rhythmic feeling more complex. Give a vibraphone, the marimba played rhythmic features for the orchestra. Bar 61 had a flute and clarinet instrument, a glockenspiel, and a vibraphone, played in a very fast double-note and six-syllable ratio. To create a dimension of changing the main melody, in bars 62 – 65 the researcher has flute, clarinet, and trumpet instruments played as the main melody. A French horn, euphonium, play as an accompaniment to the main melody. Then gradually accelerated the stroke rate. to present in the passage.

The image displays a musical score for a wind orchestra, spanning measures 61 to 69. The score is arranged in two systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Bassoon Saxophone (Bari. Sax.). The second system includes staves for French Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The main melody is primarily carried by the Clarinet, Flute, and Trumpet parts, while the French Horn and Trombone provide harmonic support. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. Performance instructions include *sol* (solo) for the Bassoon and Alto Saxophone, and *accel.* (accelerando) for the Flute and Clarinet parts. A tempo marking of *Tempo ♩ = 88* is present above measure 66. The score is marked with bar numbers 61 through 69.

Figure 3: Main melody and harmonious melody

(Bars 66 – 72) This verse has an increased tempo from the previous verse. To create new colors of wind orchestra the researcher had the bassoon, clarinet, and euphonium instruments play the main melody. Wind orchestra playing black notes, one layer notes, accent mark sound style is controlled and is a rhythmic style to support the main melody. Vibraphones, and marimbas play Nora's rhythmic melody again. In bars 69 – 71, the researcher has changed the clarinet, trumpet, and trombone to play the main melody to add color to create a different mood in this section.

(Bars 73 – 81) In this section, there is a change in the key to the song. During this period, the researcher was inspired by the Nora melody in the traditional southern folk songs. Piccolo, flute, and clarinet instruments were given to play southern folk melodies in a question-and-answer format, and vibraphone instruments were given. It plays Nora's rhythmic melody to create excitement. The researchers developed an orchestra in which the entire instrument played the main melody and harmonies in the same rhythmic ratio.



Figure 4: Original Nora melody

The ending of Songkhla Bo Yang (Bars 82-108). The researcher has continuously changed other styles. The note, which is a question-and-answer sentence developed by expanding the rhythmic part, from single-note to double-note. One deck of notes is black notes. By having the whole wind orchestra play glockenspiel, xylophones, vibraphones, and marimbas play the rhythmic melody of Nora and a melody with a closed chorus to make the melody interesting. There is a control of the sound characteristics to present a folk melody along with the normal rhythm in other genres to add flavor to the song and complicate the sense of rhythm. Then the whole wind orchestra dragged the chords, increase the sound intensity to make the Songkhla pond rubber. It ended up combining Western music with the taste of folk music in a graceful and exciting Western style.

Conclusion

The interviews for the evaluation of Nora Fantasia: Transferring Nora's Folk Tune to Wind Band, can be divided into 3 topics as follows.

1. It is a suitable medium for distributing folk songs in the South as well. Because generally folk songs are played on certain occasions only and the opportunity to play it is quite difficult to find. Reinventing folk songs using international instruments is another way to increase publicity opportunities making folk songs more popular and accessible, because sheet music is recorded in Western and international music styles brought to play immediately. This Nora Suite for Saxophone Quartet is a musical novelty in which the creators combine Western and oriental music and convey folklore as well because the melody of Nora Prelude is a familiar melody and conveys the identity of the South very well. It is a charming song of music that is instinctively based on folklore. Bringing the melody to create a variety of harmonies makes it unique and adds color to the song as well.

2. Techniques of playing an international music expert who is a musician, commented that the sound range of the soprano saxophone is good and easy to play, not too technically difficult. But there are some periods where trill is used in soprano saxophones that require a specific technique of the performer which is a problem in playing the low to high range. Some relatively high notes require speed to play and the ratio of notes that are difficult to play, requires more instrumental skills. The baritone saxophone has too much continuous playing, shortening the breaking of breathing. This may result in playing for a long time. The style of the melody line is harmonized, each instrument has a different instrumental line that has more than one melody line, causing the playing to have no direction in the direction. Much the same this requires regular training of the players, including a good level of competence to play this poem out perfectly. Overall harmonious melody some parts of the melody have no breaks, so the breaks of breathing may affect the playing.

3. On the creation of songs by who has expertise in composing songs, commented that the composing still maintains good folklore. Uses uncomplicated chord travel and uses a variety of harmonious melodies to create a musical dimension creating a different mood in each section makes it interesting to follow this poem. And each part of the song conveys the uniqueness of folk very well.

The use of color in the instrument's sound in playing the melody is very different from the instrument. The main melody is played on every instrument to show the exciting different colors of the melody. But there are times when the sound bar is changed too quickly, which can cause the listener to stumble.

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