

***Mahori of Ayutthaya: Recording Video with Analysis and Musical Notations  
(Ayutthaya's Song Series: Recorded Digital Video Disc (DVD),  
Analytical Notes and Music Notation)***

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**Abstract**

Thai Traditional Chamber Ensemble called “Wong Mahori” has been first referred to as a song formed under the Ayutthaya period (During 1587-1767). This music was formally presented only to the King then for his solely personal entertainment and to lull him. This research project, which was intended to simulate this early Siamese original music by utilizing the facility and helping register the repertoire to a refined duplication and an analytical written musical score for wider appreciation. After the characterization of the music, these 73 songs. The performers have selected very skilled musicians under the appropriated costumes and the selected hall that fits for Ayutthaya style. We considered the use quality audio and video facilities to the best we can get to ensure quality whichever the work. After completion of recording the video has been divided to 3 discs set. Every song we translated their lyrics into English. In this precision of theory or for analysis into the book named, "Mahori of Ayutthaya". This content is all about “Mahori” since the early history and development. Moreover to be seen as a fully comprehensible, it scored in all of its parts. Lastly, will published on YouTube channel, "Prof.Pongsilp Arunrat". This project archive more further the aimed only for the upbringing these historical sound back to meet its own contemporary listeners. To reviving the past was preserving the present and the remain left as a continuously dialogue to any young upcoming.

Keywords: Traditional Thai Musical Arts and Culture , Mahori, Authentic Mahori Music, Ayutthaya Music, Thai Musical Instruments of Ayutthaya Period, Pongsilp Arunrat

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## Origin of the research questioning

Actually, Mahori, is not limited to the ancient ensemble of Thai traditional 4-instrumentalist as understood in the present. Mahori is a song or a Thai ensemble from the Ayutthaya period (C14-C18). Mahori consists of a 3-stringed fiddle, Thai aerophonic and a rhythmical-membranophonic instrument, with the theme of playing the lighthearted musician by calling its kind of music, "Mahori" that is performed with a chamber ensemble. It has the type of musical instruments on par to the western orchestra. The singer will sing along with the ensemble, which is played all together from the beginning until the song is finished. It is founded as a Classical concept of Thai historical sounding which passes and develops through the Ancient Siamese period to present-Thai. And, it is a culture, significant especially to the Royal Court as the High Arts Artisanship. For the music of the Ayutthaya period, a list of song verses and lyrics has left through time. These lyrical poems have spread to important ancient districts, the Major city under the Siamese State, such as Nakhon Si Thammarat. The Original Mahori has been forgotten for a long period of time. But in the year 1920, in the reign of King Rama VI of the Rattanakosin Period, His Royal Majesty has assigned his Royal Court Librarian which was under Prince Damrong Rajanubhab's supervision as the General in Chief to revive this music. The Court Council has started to collect all of these ancient left-behind documents. As any important inscriptions from the ancient period, it needs to have an ablution. Finally, it was printed into a book. The book included all original inscriptions and lyrics from the Ayutthaya period. The book is named, "the Complication of Mahori". It is divided into 6 parts. The first part is "The general description of Mahori". The second part is the "Song of Mahori". The third part is the Saluted poem to proper Mahori. The fourth part is the Saluted poem to proper Mahori. The fifth part is the poem from the major literature in the Rattanakosin period of 8 stories, consisting of an anthology of Phra Rodasen, Khaki, Inao, Ramayana: the story of Nangloy, Ramayana: the story of Intrajit and his Nakabasa (the magical arrows), and Ramayana: the story of Intrajit and his Prahmasastra (the magical arrows). The sixth part is a compilation of the 4 anecdotal verses for Mahori which is 1) the verse of ancient Mahori; 2) the verse written by Prince Bamrapporapak; 3) the verse written by King Rama V, including; 4) the verse for the King's (His Royal Majesty) Anthem.

There are 21 songs written consequently to be sung as Suite, amongst the fragmented 19 Ayutthaya Traditional composition of verses, 48 Peguan-styled verses and 6 Chinese-styled verses that added up to 197 verses. With reference to the music of the Ayutthaya period, this book is an introduction to the music of Mahori (Ayutthaya Chamber Ensemble), but was not thoroughly analyzed. It was later reprinted and further described by Sujit Wongthes, a Thai historical scholar, in 1995.

In 2010, Professor Pongsilp Arunrat thought of writing a book on the Mahori's Appreciation. Compiled and analyzed by his teaching experiences in "Theory of Mahori Music and Thai Traditional Soothe Music", the book is for lecturing in Thai Musical Arts Curriculum at the Faculty of Arts, Silpakorn University. By the way, it is the only course that has been taught in higher education in Thailand. It took his time to collect and compile the basic information for 7 years after inheriting the wishes of Prince Damrong Rajanubhab's who is dedicated to reviving the story of Mahori and hope to finish. At the beginning, his research was conducted by his own

funding and published on Chulalongkorn University Press. It has been distributed since 2010. Currently in progress is the 3rd edition.

The content of Arunrat's book, "Mahori's Appreciation", brought the important part of the initial book, the Compilation of Mahori, which has listed 21 verses, and brought 72 quelled lyrics. Under the researching process, all the verses had been completed only with 3 Suites, namely: the Songs of Tumkuan, the Sons of Phranakorn and the Songs of Dokmai. The rest have some missing lyrics; 6 verses were incomplete and there were 5 verses that are unidentifiable after the original compilation of Mahori's documentation was analyzed in the 1920's. Moreover, this research is intended to revive the pedagogical method and development of Mahori from the Ayutthaya period to the Rattanakosin period by a demonstration of a recorded video.

After the publication of the research was disseminated, there were many responses and from the Thai Traditional scholars as well. The publication has established a new knowledge that integrated the knowledge from the ancient. Binding with the Thai musical theory, it is a textbook for academic reference used by many university professors. Invited speakers, lecturers and demonstrations such as in Mahidol University on August 10, 2012 has shown an example of the music of the Ayutthaya period, and which can be watched at <http://www.youtube.com/watch?v=nEhX8MRCH7Y>".

Under the anthology of reviving this historical Ayutthaya sound, the researcher has shown his creative artisanship in putting a melody on the 72 verses. These 72 verses are selected by ordering all verses in to the SUITE pedagogical of Court singing which can be analyzed as a series of Ayutthaya musical anthology of 61 verses and the 11 verses which cannot be categorized. By this anthology, the researcher has newly found the Ancient Suite complete with all verses by 3 suites as aforementioned. Both of these have been used as a demonstration of the Mahori Music in the book, including The Last Suite which has not been done before. In the tradition of Thai musical pedagogy. However, bringing them back again is possible because many melodies still remain in use as ritual songs or as music for the Thai Traditional Theatre. There are also some songs that still appear in the personal diaries of the Thai music masters. Also inscribed by Western Diplomats, which has recorded the lyrical verse in Latin with western notation, which the researcher has paid off the lyrics with the melody. This is the foundation of the Sri Ayutthaya soundscape which has the complete 73 songs in this research. The performance of "Mahori" is bringing back these songs again. For the researcher, it is like bringing the past to the present and preserving and sustaining this piece of art as a national heritage.

### **Research Objectives**

1. To conserve Mahori music on the proper methodology as a cultural heritage.
2. To revive the knowledge of Mahori music to the academic society internationally.
3. To create the case and the new methodology of the Thai Music Conservational Project

## **Research Methodology**

The researcher took these lyrics of Ayutthaya that we call the “72 unidentifiable original melodic verses”. After analyzing all the ancient documentation, it was found that we can add the 73th piece to the collection. There are two types of creative paths to finding those lost sounds: the first is the melody which has been written down as personal (secret) document of the Masters and as their personal notes from Phraya Pasanduriyasap (Paek Prasansap), the director general of Court Music and was written in 1933 and was accessed by Mr. Seaw Gultan, a descendant, and from Phray Bhumisewin (Jit Jitasavee), etc.

The first method is by using this founded melody composed on top of the lyrical verses. The second method, the researcher has to compose the melody to the remaining or still unfound verses, approximately 40 verses without melody. Those voices must be recomposed as sound that is very close to the singing melody of original Ayutthaya-style.

This program has selected Thai musicians who have mastered vocalizing and playing the music, with six instrumentalists, or as “the Royal Court Mahori”. The Original Thai Court Ensemble, which includes the Thai three-stringed fiddle, the Thai flute, the Thai Percussions and the Thai flute which is called “Rong-or Kalula”. It tones down lower than the normal Thai flute by about one pitch. The researcher performs the Thai three-stringed fiddle by himself and conduct the rehearsal to the fullest. Including appropriate costumes for Ayutthaya style for video and audio recording on the best quality location setting which is in the theater of Silpakorn University on the Sanam Chadra campus, a modernized theater. The theater was also selected for the expertise of recording and sound to make the work quality as best as possible.

## **Research frameworks**

The concept of creating music of Ayutthaya orchestra is two types: the first is to find the old melody and the second is the creation of a new melody that fits the lyrical versing of the music poetry of Ayutthaya. using the theory of bringing music that is melodious and in the same suite as the main creative idea, taking an example of the revival of the sound that has disappeared

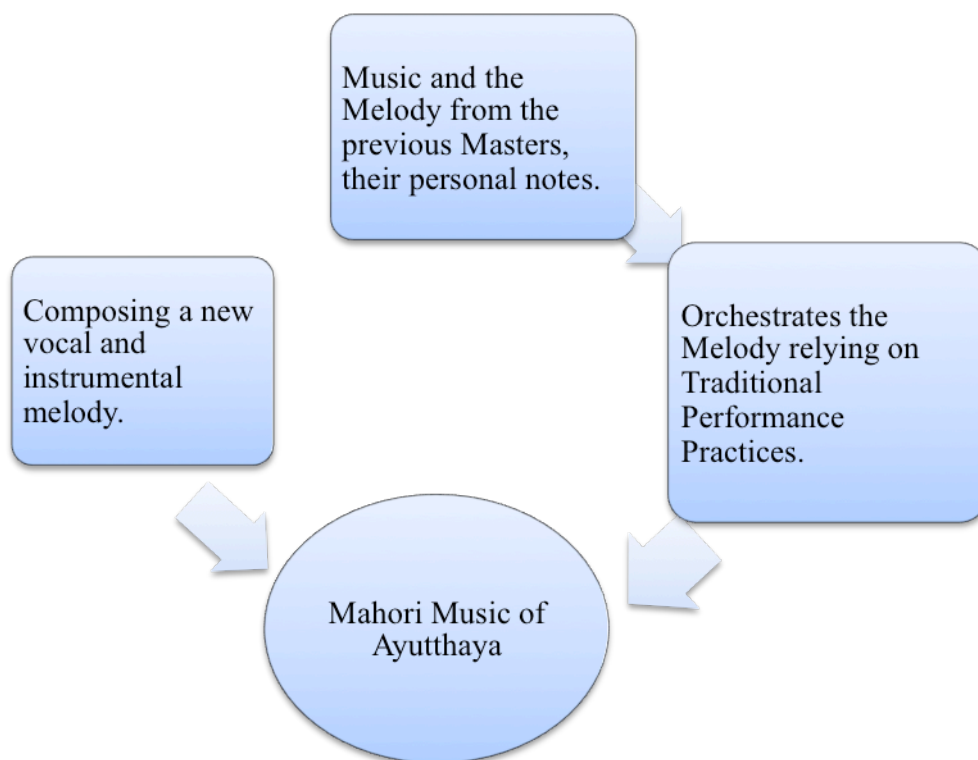
in the song of the Suite of “Orashorn,” which is comprised of small 8 songs or lyrical verse. Playing these songs or verses in order, namely: 1) Ora-shorn 2) Koo Ora-shorn 3) Sai Samorn 4) Patong Ot 5) Patong Pun 6) Patong Lakorn 7) Patong Huan.

With the complete set as a Suite, only four songs have been found with its own authentic melody under the research. But the fourth one, Sai Samon, appeared in the archives of Simon de La Loubere, writing both the lyrics in Latin and the melodious draft in the Siamese State.

These songs has been analyzed by many Thai Traditional Music Scholars because until now, it is only the source of Thai-Tone system that was derived from the exact Ayutthaya period. Montree Tramote has tried to translate this evidence into Thai as a practical song, but cannot unlock all the lyrical verses that were found.

So the creation of this song was based on the theory of the Suite performance. practising on Thai Traditional music, where the melody in the same suite often contains the same theme or musical phase. If Sai samon is the song that was used along with the other song as suite, the researcher has a reason to consider its phasing as lyrical melody for the verse-like. As well as being an important song, it was chosen as the first song to bring a melodious theme and then adjust the melody from “La Loubere’s document” to develop and form the structural sounding of a played Mahori. This method was disseminated in the seminar as part of the creative music research by the project of “Siam-French Relations Symphony” on 29 July 2016, so the creation of the Mahori of Ayutthaya is a difficult task but well-understood as Mahori. To create such songs back to play in a format that is closest to the Mahori of Ayutthaya.

Picture1. The Principle for Creatively Sounding Mahori music of Sri Ayutthaya



Picture 2. Mahori 's Rehearsal



Picture 3. The theater of Silpakorn University on the Sanam Chadra campus



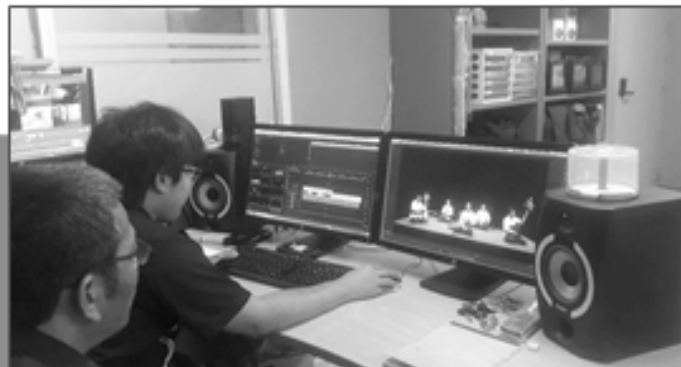
## COSTUMES IN AYUTTHAYA PERIOD



## TEAM PRODUCTION



## MIXED OF SOUND AND PICTURE





## THE FULL SCORE OF THE SONG AND THE INSTRUMENT

**สายลม**  
(Sai Samorn)

Professor Pongsilpa Arunrat

Slowly (♩ = 60)

Voice (Tenor)

Saw-sam-roi (Saw-sam-roi)

Rong or Khol (Thai Flute)

Kajapi (Thai Lute)

V.

S.

RK.

K.

### Research Output

After researching for one and a half years, this research can show a creative model on how to preserve the sound from the past as a cultural heritage. The 37 melodies of the songs were created to accompany those lyrical verses of Ayutthaya, which are still waiting additional proof to those sounds. The reconstruction or recomposed melody is as close to the melody of Ayutthaya as possible. Furthermore, this music is a national or public property to be appreciated by any of the next generation.

This research brings together the technology and innovation of recording and sound. To create new norms for the conservation of Thai musical knowledge in the future. Expert recording and audio recording experience are also considered in selecting the venue for the recording of a standard theater work, The result is a quality work of both audio and video. To make the digital video (DVD digital videodisc) for the series "Mahori of Sri Ayutthaya", a translation of the lyrics in English with English experts. Asst. Prof. Dr. Sasikarn Kongsak is a translator of contemporary English idioms with Ayutthaya. To make a good match between contemporary languages and make this work is widely known. It will be published on the website, <https://www.youtube.com/user/MrPongsilpa>.

The researcher has prepared for the dissemination of these major achievements, including the book, "Mahori Music of Ayutthaya" to analyze the history, development and identity of the music of Ayutthaya. The "Literature of Ayutthaya Music", which

was transcribed and notated to the full score of the song and the instrument by Dr. Francis Nuntasukon, a specialist in musical composition arts. In addition, a seminar was held to exchange and transfer knowledge of Thai Traditional chamber orchestral music, "Music of Ayutthaya", will be inviting experts in the history of Ayutthaya. The researcher performed the lecture on the demonstration of Ayutthaya. It also distributes research papers, DVD books, analysis books and notation to colleagues. All works will be distributed to libraries of academic institutions with instructions. This research will be significant for the present Thai Traditional Music to have more creative alternatives under the preservative discourse for other Traditional and Classical music as well as to address academic's problem, questions and/or issues in the near future.

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(All of these documents were written in the Thai language / translated into English only for further purposes of study)

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