

The Arrangement of Lagudua Song in Duet Style for Violin

Suttirak Iadpum, Songkhla Rajabhat University, Thailand

The Paris Conference on Arts & Humanities 2022
Official Conference Proceedings

Abstract

A Lagudua song is one of the RongNgang music in a distinct Southern Thai-Muslim tradition that plays a significant role in the musical-cultural relationship between the people in southern Thailand. The purpose of this creative research is to study the music structure and music form of Lagudua song and rearrange the song in a duet style for violin. The researcher studied the information about folk music (RongNgang) and selected five popular RongNgang songs that are most often performed in the five southern border provinces. One of the songs selected that is present in this article is Lagudua. The researcher took Lagudua song for structural and musical form analysis, then re-arranged it in a duet style for violins, and recorded the work in audio media. The result found that Lagudua song structure consists of melodies that are composed in G harmonic minor scale within a time signature of 2/4 (simple duple) with a range from G4-B5. The musical form consists of antecedent and subsequent phrases. Harmonic intervals are used as the rhythm style of the song. The rhythmic counterpoint techniques were used to emphasize a consonant interval, which is a shuffled orchestration of the main melody between violin1 and violin2. Furthermore, a variety of violin techniques are used for violin skill development. The results of the research are applicable to teaching and learning violin lessons, enabling students to develop their violin skills, small ensemble skills, and appreciate the importance of folk music in Southern Thai culture.

Keywords: Arrangement, Lagudua, Duet for Violin

iafor

The International Academic Forum
www.iafor.org

Introduction

Folk music has been passed down from generation to generation. This music can be learned by hearing rather than reading without having written notation. It is a characteristic of the cultural heritage of the villagers from the past to the present. It can be seen that the musical activities are for entertainment for the villagers, consisting of games and folk performances. In some localities, folk music is used as a sacrifice and to communicate with an unseen power. Some use it as a signal to inform the news or to foster the love and unity of the members of that locality. Folk music from each locality in Thailand will be inherited and come in groups of villagers in almost every region across the country, until it becomes unique and different according to the characteristics of that locality.

Rong Ngeng is a traditional southern Thai-muslim performance in the southern part of Thailand that consists of dance and music. In terms of Rong-ngeng music, these are significant characteristics that represent the fusion of Western and Eastern cultures. Rong Ngeng music is unique and plays an important role in showing the cultural relationship between music and groups of people in the south. (Prapas Kwanpradab, 2003).

Foreign folk music has an outstanding influence on teaching and learning management in various forms, or even some composers have brought the melody of folk music in their own country to create a melody in their new composition. The idea of bringing folk songs to compose music earlier was not meant to develop just musical techniques, but also to focus on the expression of emotions and to make people understand and approach songs more easily. (The Influence of the Folk-Song on German Musical Art, 1911)

Nowadays, there are many composers or even educators who bring folk songs to rearrange new harmonies as a music exercise to develop musical skills for students and musicians in different ways. One of them is Dr. Shinichi Suzuki, a Japanese educator and violinist who developed a music teaching method called the "Suzuki Method". He rearranged the melodies of classical and folk songs of many countries into a duet style, with the violin as the main instrument and the piano playing as the accompaniment. This learning system has been popular for over forty years. There are now music schools in twenty-three countries and over 300,000 students around the world use this course to study music. (peak, 1996).

The Faculty of Fine and Applied Arts at Songkhla Rajabhat University, located in Muang District, Songkhla Province, Thailand, offers teaching and learning in the field of western music, and the string major is one of the programs. The researcher is one of the teachers who teaches the violin major. Like other national violinists, Thai violinists now use the music exercise of playing violin techniques to develop their own violin techniques. Like other national violinists, almost all of these violinists' songs are written and arranged by foreigners. Thai violinists may not have a deep understanding of those cultures in composing folk music, especially Thais, in order to develop violin playing techniques that are essential in order for Thai violinists to experience Thai folk music culture and to develop their violin playing technique, as well as to result in increased motivation for training.

Playing music in a small chamber-music group is very useful in helping the musicians to improve their musical skills and techniques. A basic example of this type of ensemble is Duet, which is a combination of just two instruments. Larry and Doris (2012: 2) emphasized that playing music in the Duet style gives students the opportunity to play with their teachers or with friends who have the same level of musical skills. This facilitates the learning of

important musical skills such as tone quality, intonation, instrumental techniques, and ensemble skills. Their musical skills can be developed very well from the learning process through playing in the form of duets.

Therefore, the researcher is interested in arranging Lagudua song in the duet style. The researcher also wants to develop techniques for playing the violin and help Thai violinists experience the music culture in the style of southern folk songs. The violinists will develop their violin techniques and will increase training motivation. It is also the inheritance of this field of wisdom to remain as a national cultural treasure.

Purpose of study

1. To study the component and form of Lagudua song
2. To rearrange the Lagudua song in a duet style for violin.

Research Methodology

A research study on the arranging of Lagudua song in a duet style for violins. This is creative research by studying the composition and form of southern folk songs (RongNgeng) arranging in duet style for violin which has a study process on various issues as follows:

1. Data used in the study

The researcher determines the source of information in the research study by the data source that is divided as follows.

- Documents, textbooks, publications and research papers
- Lagudua song from multimedia

2. Instrumentation

The researcher prepares the equipment and tools to use for the research studies as follows:

- musician data record form
- notepad
- recorder
- camera
- computer

3. Data Collection

The researcher researched southern folk music (RongNgeng music) in composition and style of music and rearranged it into a duet style for violins. The methods are as follows:

- 3.1 Study and collect information about southern folk music (Rong Ngeng) which is the information obtained from the document and related research
- 3.2 Select a Lagudua song and analyze the composition and style of music.
- 3.3 Rearranged a Lagudua song into a duet style for violin with explanations of concepts and principles.
- 3.4 Save work file in audio format.
- 3.5 The researcher analyzed the composition of Lagudua song for violin duet and analyzed the melody, rhythm, arrangement, harmonization, and techniques in playing the violin from the song that have been rearranged.

4. Data Analysis

The Data analysis of the creations of Lagudua compositions in the duet format for violins. The researcher used the information that has been studied and researched. Then, organized the system and analyzed the data according to the following topics.

4.1 Study of Lagudua song

4.1.1 Collect and record Lagudua song music sheet.

The researcher selected Lagudua song that is most often performed in the 5 southern border provinces. Then the researchers wrote the notation of the song with the finale music program.

4.1.2 Analysis of Lagudua song

The researcher took Lagudua song for analysis of melody, rhythm, composition and musical style.

4.2 The Arrangement

4.2.1 Rearrange Lagudua song

The researcher rearranged Lagudua song in a duet style then recorded the scores with the finale music program.

4.2.2 The arrangement conceptual of Lagudua song

The researcher brought Lagudua song that was rearranged in duet style for analysis and explained the concepts and principles of composition.

Results

1. Characteristics of Lagudua song

Lagudua song has a short melody like most folk music, it does not focus on the taste and beauty of the sound and does not have a written record. It's usually played by memorization. Therefore, folk songs that are short and repetitive make them easy to remember.

The image shows the main melody of a Lagudua song, written in G major (one sharp) and 2/4 time. The melody is presented on six staves. The first staff is labeled 'Melody' and starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is marked with sections A, B, C, and D. Section A is the first measure, B is the second measure, C is the third measure, and D is the fourth measure. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The melody is repetitive and easy to remember.

Figure 1 Main melody of Lagudua song

Lagudua song structure consists of melodies that are composed in G harmonic minor scale within a time signature of 2/4 (simple duple) with a range from G4-B5. The musical form consists of antecedent and consequent phrases.

The first sentence of section A consists of antecedent phrases - consequent phrases arranged in different sentences. Antecedent and consequent phrases are different. It has a distinctive feature that the consequent phrase is longer than the antecedent phrase. The consequent phrase repeating the melody twice, the antecedent phrase uses a subphrase repeating technique to increase its length. The consequent phrase has a different melody but built based on the rhythmic proportions of the antecedent phrase.

Section B consists of 1 sentence, which is a sentence of single phrase. The sentence extended with repeating twice. It is characterized by the sequential movement of the melody in the harmonic minor scale. Section C consists of 1 sentence, which is a single-phrase sentence extended with replay. It is characterized by the sequential movement of the melody in the harmonic minor scale. This is to bring back the melody B to play again in the form of a variation.



Figure 2 The ending part of Lagudua song

The ending part, the scale has been changed from G harmonic minor scale to G Major scale. Then, gradually increase the speed using rhythm proportions based on the main melody in section A and ending with the G major scale.

2. The Analysis of Lagudua Song in duet style

Arranged by Dr. Suttirak Iadpum

$\text{♩} = 90$

G D Em Bm C D G Gm D E^b B^b Cm D

Violin I *p*

Violin II *p*

8 Gm A G D Em Bm C D G *mf*

Vln I *mp*

Vln II

13 Gm D E^b B^b Cm D Gm B Gm

Vln I

Vln II

18 D Am^(b5) D Am^(b5) D

Vln I

Vln II

The musical score is arranged for two violins in 2/4 time with a tempo of 90. It consists of four systems of music. The first system (measures 1-7) features a melody in Violin I and a supporting line in Violin II, both starting with a piano (*p*) dynamic. Chords G, D, Em, Bm, C, D, G, Gm, D, E^b, B^b, and Cm are indicated above the staff. The second system (measures 8-12) begins with a first ending bracket labeled 'A' over measures 8-9. Violin I has a mezzo-forte (*mf*) dynamic, while Violin II is mezzo-piano (*mp*). Chords Gm, G, D, Em, Bm, C, and D are shown. The third system (measures 13-17) includes a second ending bracket labeled 'B' over measures 16-17. Chords Gm, D, E^b, B^b, Cm, D, Gm, and Gm are indicated. The fourth system (measures 18-21) features chords D, Am^(b5), D, and Am^(b5), D. Violin I has a forte (*f*) dynamic, and Violin II has a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

23 Am^(b5) D Gm Gm C V V
Vln I *mp*
Vln II *mf*

28 D V Am^(b5) D Am^(b5) D Am^(b5) D Gm
Vln I V
Vln II *mf*

33 V D E^b B^b Gm D Gm Am^(b5)
Vln I *mf*
Vln II *mp*

38 E^b B^b Cm D Gm E^b V V
Vln I *mp*
Vln II *mf*

101 C D⁷ G G Am D G C D G

Vln I

Vln II

D.S. al Coda

100

107 G Am D G C D mf

Vln I

Vln II

86 C D G C D G D Em Bm⁷

91 C G Am⁷ Bm C D⁷ C D⁷ Em D⁷

Vln I

Vln II

96 G C D⁷ G C D⁷ G

Vln I

Vln II

Figure 3 Lagudua song in duet style

The researcher analyzed the music component and the rearrangement of the Lagudua song that have been rearranged in a duet style for violin. From the study, the researchers found that Lagudua song structure consists of melodies that are composed in minor scale within a time signature of 2/4 (simple duple). The musical form predominantly consists of Antecedent and Consequent phrases. Harmonic intervals are used as the rhythm style of the song. The rhythmic counterpoint techniques were used to emphasize a consonant interval, which is a shuffled orchestration of the main melody between violin1 and violin2. A Double Stop technique was used to create harmonies supporting the main melody. The lengths of the songs are extended using variations of the main melody. There is harmonization in the Homophony format, inserting melodies interlaced to connect phrases together (Counter melody) and using Chord Contrasting Colors in the major and minor scales. Furthermore, a variety of violin techniques are used for violin skill development. The violin techniques used

in the arrangement of Lagudua song are as follows: Detahe, Legato bow stroke, Staccato bow stroke, Martele bow stroke, Double stops, Marcato, Tenuto and Cello bowing.

Discussion

RongNgang music is a distinct Southern Thai-Muslim tradition that plays a significant role in the musical cultural relationship between the people in southern Thailand. It is a southern folk performance that perfectly reflects the blend of Western music culture and Eastern music culture. As can be seen from the instruments used in the composition of the RongNgeng ensemble and the melody of the song as well as the composition of the music. The study of Rong Ngeng folk songs and the creation of rearranging the Lagudua song in a duet style for violin is creative research that has applied the knowledge gained from the study of Lagudua song to create an innovative work of education in contemporary Thai. This innovation integrates Western and Eastern music based on RongNgaeng music to be applied in conjunction with Western music theory and violin playing techniques. This is consistent with Dr. Shinichi Suzuki's theory, a music educator who invented a teaching method called the Suzuki Method that uses folk songs of different countries and classical music to rearrange into violin and piano parts for his violin lessons. In addition, many violin exercise books have been created that use the same idea as Suzuki, and these books are widely used around the world, such as: "Compatible Duets for Strings" arranged by Larry Clark (Larry, & Doris, 2012), "Let's Duet Volume 1, 2, and 3" arranged by Lynne Latham (Lantham, 2011), "Fiddling for Classical Kids" arranged by Edward M. Canner (Lantham, 2011), etc. However, the songs in these violin exercise books are composed of folk songs from different countries that are not Thai folk songs. This would be an innovation for the first time that has brought southern folk songs (Rong Ngaceng) to compile and create violin exercises for violinists in Thailand and foreigners as well.

Conclusions

The results of the research are applicable to teaching and learning violin lessons, enabling students and the performers to develop their violin skills, small ensemble skills, and value the importance of folk music in Southern Thai culture. Furthermore, the knowledge gained from this study can be disseminated on a global scale.

Suggestions for creative research: Researchers should be aware of the researcher's skill or ability. In order to be able to create the best musical works and to conduct research on other southern folk instruments or folk songs in the area and in other regions of Thailand. which can be presented in many forms, such as the creation of various styles of orchestra, string ensemble, wind ensemble, percussion ensemble, large or small orchestra, or other contemporary ensembles. However, it depends on the researcher's ability.

References

- Larry, C., & Doris, G. (2012). *Compatible Duets for Strings*. Carl Fischer, LLC International Copyright Secured.
- Latham, L. (2006). *Fiddling for Classical Kids*. Latham Music, a division of LudwigMasters Publications.
- Latham, L. (2011). *Let's Duet*. Latham Music, a division of LudwigMasters Publications.
- Peak, L. (1996). The Suzuki Method of music instruction. In T. Rohlen & G. LeTendre (Eds.), *Teaching and Learning in Japan* (pp. 345-368). Cambridge: Cambridge University Press. doi:10.1017/CBO9781139174480.019
- Prapas, K. (2003) *RongNgeng Music: A case Study of Khade Wedeng band*. Faculty of Fine and Applied Arts, Songkhla Rajabhat University.
- The Influence of the Folk-Song on German Musical Art. (1911).
[Online]. Available: <http://etudemagazine.com/etude/1911/05/the-influence-of-the-folk-song-on-germanmusicalart.html>

Contact email: oviolin1@yahoo.com