

Music Composition: Queen Chamdevi Suite^{*}

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Abstract

The objectives of the composition of the Queen Chamdevi Suite was to study literary, historical, and legendary sources related to Queen Chamdevi and drawing inspiration from these sources to create a musical composition honoring her. In the musical composition, the researcher has composed new melodies based on the musicological principle, “buk phrai boek thang,” proposed by Associate Professor Pichit Chaisaree, by applying musicological knowledge in combination with the inspiration arising from the study of sources related to Queen Chamdevi’s historical background. The musical composition, the Queen Chamdevi Suite, is composed of five songs: Ruesi Sang Mueng (The Hermits Establishing a City), Deon Thang (The Journey), Phi Nong Song Kasat (The Twin Kings), Chang Kam Nga Khiew (The Dark Red Elephant

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with Green Tusks). To link the first song to the second, the second to the third, and the third to the fourth, patterns of rhythm of the successive song are used. The final song provides a solo for each musical instrument in order that the musicians' may display their skillfulness. The music ensembles assigned to perform the songs are Piphat Mon Khreung Khu, Khreung Sai Mon with Khreung Sai Thai, and Lanna folk Piphat. Musical instruments which are uncommon to such ensembles, which are the preh, the kangsadan (crescent metal gong), the krading (hand bell), the sang (conch shell), and the klong kaek (a pair of two-headed drums), are intermittently introduced into the performance to contribute effects corresponding to the atmosphere of the song.

Keywords: Queen Chamdevi; Music Composition

การสร้างสรรค์ผลงานทางดุริยางคศิลป์ ชุดพระนางจามเทวี*

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บทคัดย่อ

การสร้างสรรค์ผลงานทางดุริยางคศิลป์ ชุดพระนางจามเทวี มีวัตถุประสงค์เพื่อศึกษามูลบทที่เกี่ยวข้องกับพระนางจามเทวี และสร้างสรรค์ผลงานทางดุริยางคศิลป์ ชุดพระนางจามเทวี

ผลงานสร้างสรรค์ทางดุริยางคศิลป์ ชุดพระนางจามเทวี ผู้วิจัยได้ประพันธ์ทำนองเพลงขึ้นใหม่โดยใช้หลักการประพันธ์ทำนองตามรูปแบบ “บุกไพรเบิกทาง” ของรองศาสตราจารย์พิชิต ชัยเสรี และใช้องค์ความรู้ทางด้านดุริยางคศิลป์ ประกอบกับแรงบันดาลใจจากมูลบทด้านประวัติศาสตร์ที่เกี่ยวข้องกับประวัติของพระนางจามเทวี

ผลงานสร้างสรรค์ทางดุริยางคศิลป์ ชุดพระนางจามเทวี ประกอบด้วย 5 บทเพลง คือ เพลงฤๅษีสร้างเมือง เพลงเดินทาง เพลงพี่น้องสองภษัตริย์ เพลงช้างก้ำงาเขียว และเพลงครองราชย์ โดยจะใช้จังหวะกลองของเพลงถัดไปเป็นบทเชื่อมเพลง ในเพลงสุดท้าย มีการเดี่ยวทุกเครื่องมือ เพื่อแสดงความสามารถของนักดนตรี

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และสร้างความประทับใจให้แก่ผู้ฟัง ในการบรรเลงผู้วิจัยกำหนดใช้วงปี่พาทย์มอญ เครื่องคู่ วงเครื่องสายมอญผสมเครื่องสายไทย และวงปี่พาทย์พื้นเมืองล้านนา และมีการนำเครื่องดนตรีที่ไม่ได้อยู่ในวงดนตรีที่ระบุข้างต้นมาบรรเลงเพื่อเสริมสร้างอารมณ์ และความรู้สึกที่สอดคล้องกับบรรยากาศของบทเพลง ได้แก่ เประห์ กังสดาล กระดิ่ง สังข์ และกลองแขก

คำสำคัญ: พระนางจามเทวี; การประพันธ์เพลงไทย

1. Rationale

Queen Chamdevi is the first monarch of Hariphunchai, one of ancient cities in the North of Thailand. The stories about Queen Chamdevi appear in Buddhist legends, local legends, and the Yonok chronicle. The Queen has long been worshipped by the people in Northern Thailand, especially in Lamphun province, as expressed in visual art, rites and rituals, and traditions. In the area of music, the researcher has found that Queen Chamdevi has been the theme of only two styles of song, which are modernized local Lanna and contemporary country, but not of a traditional Central Thai.

The researcher has found the stories of both the Queen Chamdevi, and the Hariphunchai city significantly. They deserve further study and to be recorded as a part of national history. Believing that making them the theme of traditional Central Thai music pieces could make this possible, the researcher, then, took up the study of contextual data related to the Queen to become inspired. Then, the inspiration was tuned by musicological knowledge into the creation of a music composition in her honor.

2. Research Objective

To compose the music composition: Queen Chamdevi Suite from the inspiration derived from the study of contextual data related to Queen Chamdevi.

3. Conceptual Framework

The formation of conceptual framework of the research was based on theories and the body of knowledge about music composition in relation to contextual data as follows:

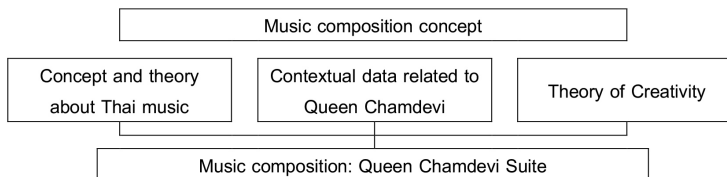


Diagram 1: Research concept

4. Research Result

The music composition: Queen Chamdevi Suite from the inspiration derived from the study of contextual data related to Queen Chamdevi, which can be described as follows:

4.1 The Study Of Contextual Data Related To Queen Chamdevi

4.1.1 The construction of Hariphunchai

This study of Hariphunchai's history is based on Phra Photirangsri (2011), Rawee Siri-issaranon (2014), and Saeng Manavitoon (2002).

Hariphunchai appeared as the earliest state in the North of Thailand. According to *Legends of Buddhism in Northern Thailand*, *Chinakalamalipakon*, *Chamdeviwongsa: Hariphunchai Chronicle*, and *Yonok Chronicle*, the two hermits, Wasuthep and Sukakathanta, founded Hariphunchai on the area which would become a shrine for the Buddha's relics as predicted by the Buddha himself. All of the city structures, including the city moat, the forts and the palaces, magically emerged after the hermits had drawn the city outline on the ground with their staffs.

The two hermits considered Queen Chamdevi the right person to rule the newly created city. Queen Chamdevi, who was then at Lavo, which was still a Dvaravati state, together with her troop, brought with her Dvaravati

cultures from Lavo to Hariphunchai. Hariphunchai gradually formed its own Mon traits in the later time.

4.1.2 Queen Chamdevi's life story

Queen Chamdevi was a daughter of the King of Lavo. There are two legends about her disappearing consort: one says he was a viceroy of another state; and the other he became ordained. Queen Chamdevi proved herself not only to have the five attributes of a beautiful woman but also to be generous, humble, virtuous and well-roundedly clever. The two hermits, therefore, agreed to make her the monarch ruling Hariphunchai. Queen Chamdevi accepted the invitation and left Lavo for Hariphunchai, taking along with her an entourage of such persons beneficial for the new state as monks, scholars, and artists. During seven months of her journey from Lavo to Hariphunchai, the Queen had several cities established along the way. On her arrival, she was made the first monarch of Hariphunchai. On the seventh day after the enthronement, the Queen gave birth to twin boys. The older boy was named Prince Mahantayot, the younger, Prince Anantayot. In the later time, Prince Mahantayot inherited Hariphunchai from his mother and Prince Anantayot became the king of Khelang Nakhon.

Queen Chamdevi had been a virtuous and religious monarch. Besides promoting Buddhism, she also had sacrificial ceremonies performed to please the deities who protected the city. The deities, in return, lured *Chang Kam Nga Khiew*, a powerful, sacred elephant, into the city. In a battle against Khun Wilangkha, in despite of the young Prince Mahantayot on *Chang Kam Nga Khiew's* back, the enemy was driven away by the sight of it alone. At present, this elephant is still regarded as sacred by the people in the North. In Lamphun province, there is an ancient stupa called *Ku Chang*, believed to hold *Chang*

Kam Nga Khiew's bones. People keep going there for blessings.

While Prince Anantayot was the king ruling Khelang Nakhon, Queen Chamdevi visited him. Seven days or two months after returning to Hariphunchai, the Queen passed away. Her two sons held for her a royal funeral ceremony and her body was cremated. Queen Chamdevi's remaining ashes and bones have been enshrined in a stupa called *Suwanna Chang Kot*, which is in the Chamdevi Monastery at present.

4.1.3 The faith in Queen Chamdevi at present

It is found that at present, the people of Lamphun province still keep their faith in Queen Chamdevi, as expressed through the construction of her monument, paintings, and sculptures which depict her life story. There are also rituals performed to worship her.

4.1.4 Related music cultures

The study about Queen Chamdevi shows that the queen lived in Dvaravati era which is related with Mon culture and since she spent the rest of her life in the North, the researcher, therefore, took a study on related music cultures. Three types of ensemble selected to study in terms of their historical background, ensemble composition, and music, are *Piphat Mon* ensemble, *Khreung Sai Mon* ensemble, and Lanna folk *Piphat* ensemble. The knowledge from the study is as follows:

Piphat Mon **ensemble** entered Thailand with the migration of Mon people (Veera Phansue, 2015: 51). Originally *Piphat Mon* ensemble served both auspicious and inauspicious occasions. However, due to its low, lingering, and mournful music sound, and to the fact that this type of ensemble was preferred in Thai royal funeral ceremonies, *Piphat Mon* ensemble has gradually

been regarded as funeral music band.

A *Piphat Mon* ensemble requires musical instruments similar to a *Piphat Thai* ensemble, except for some particular ones which are uniquely its own, which are the *khong mon* (inverted arch-shape gong Kettles), the *pi mon* (quadruple reed-oboe), the *taphon mon* (barrel-shape drum), and the *Poeng mang Khok* (semin circle-shape drum set).

A *Piphat Mon* music can be ceremonial, can support dances and can be purely entertaining.

There are also Thai songs with Mon idiom, some of which have newly been composed without compulsory song structure and some are variations of Thai classical songs, which carry with them their original song structure.

Khreung Sai Mon ensemble is composed of four kinds of Mon instruments. The *kro* (Mon fiddle), the bowed; the *jyam* (Mon jake), the plucked; the *a-load* (Mon flute), the blown; the *pungtang* (drum), the beaten and, the *kha-de* (mini cymbals). *Khreung Sai Mon* ensemble is called *gro-jyam*. There is no fixed pattern for the ensemble composition, but the instruments are grouped as the melodic and the rhythmic. *Khreung Sai Mon* ensemble can perform to accompany the singing of a Mon song, *Thayae Mon*, and can perform without singing, such as in ceremonies or in general entertainment. (Pisan Bunphook, 2015, pp. 85-87)

Lanna folk *Piphat* ensemble is referred to differently, depending on the region, such as *pat gong*, *theung theung*, *pi nae*, *ranat gong* or *teng thing*. The ensemble plays in both auspicious and inauspicious activities. The instruments are the *nae*, the *pat eak*, the *pat thum*, the *pat lek*, the *gong wong*, the *sing*, the *swa*, and such several kinds of drum as the *teng thing*, the *pong pong*, the *pum ping* and the *hub*.

There are various pattern in which a Lanna folk *Piphat* ensemble is

composed, depending on regional culture. In the upper northern regions, the ensembles tend to be traditional, while in the lower northern regions, they appear to be obviously influenced by central Thai, or royal court, style, as can be marked out by the presence of the circular gongs, both large and small, the *taphon* and the *klong that*. (Kumkom Pornprasit, 2006, pp. 201-202)

There are three kinds of song for a Lanna folk *Piphat* ensemble to play: local Thai, classical Thai, and modern Thai songs.

4.2 Contextual data analysis

Having studied contextual data about Queen Chamdevi's historical background together with Mon and Lanna music cultures, the researcher attained a set of knowledge and inspiration to analyze. The result is the components for our music composition as presented in the following diagram.

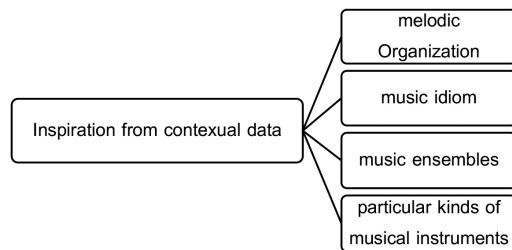


Diagram 2: The result of and analysis of related contextual data for the creation of music composition

4.3 The Creation Of Music Composition: Queen Chamdevi Suite

4.3.1 The concept of the songs

The researcher has composed new songs basing on the musicological principle, “*buk phrai boek thang*,” proposed by Associate Professor Pichit Chaisaree, whose explanation is as follows:

Strict tradition can last only for a while. Brave composers of later generations are likely to take a taste of something new, even though it might somehow trespass the former rules and regulations. It is natural for an artist to yearn for boundless freedom. It is likely that creativity shall challenge traditions and gradually stand out like adventurers trying to come across an enclosing forest. Some could successfully do this; the path he paved could serve as guidance for others and he, then, became highly respected for what he had done. Some unfortunately failed, losing his way and his life, setting the forest on fire... (Pichit Chaisaree, 2014, pp. 2-5)

The composition of the Queen Chamdevi Suite was inspired by five significant episodes in the Queen’s life story: the construction of Hariphunchai; Queen Chamdevi’s journey from Lavo to Hariphunchai; the birth of Queen Chamdevi’s twins; the deities’ offering of *Chang Kam Nga Khiew*, the auspicious elephant; the Queen’s righteous reign which brought about peace and prosperity to the city and its people. These five episodes are related through five freshly composed songs frequented with the Mon idiom, with a variation into the Laotian idiom in the third.

To enrich the melodies, special techniques in playing certain instruments, such as playing *sabat* (triple notes), are used. Special compositional

techniques, such as *luam* (canon technique), are also used. In the final song, the musicians take turn *diaw* (a solo part of virtuosic style) their instruments.

4.3.2 Ensemble composition

1) *Piphat Mon Khreung Khu* ensemble is assigned to play the *Doen Thang* (the journey), the *Chang Kam Nga Khiew* (the auspicious elephant), and the *Khrong Raj* (the enthronement) songs.

2) *Khreung Sai Mon* with *Khreung Sai Thai* ensemble is assigned to play the *Phi Nong Song Kasat* (the twin kings) song.

3) Lanna folk *Pipat* ensemble (pat gong) is assigned to play the song *Ruesi Sang Mueng* (the hermits establishing a city).

In addition to the chosen ensembles described above, five special instruments which are usually not included in the ensemble of these types are introduced into them.

1) The *preh*, a Lava instrument plays an introductory line of *Ruesi Sang Mueng*, prior to the chant of praises. This is meant to suggest the presence of the Lava, native of the land before the establishment of Hariphunchai.

2) The *kangsadan*, the Northern style bells, to accompany the chant of praises.

3) The *krading*, hand bells, favorite in the North, also to accompany the chant of praises.

4) The *sang*, the conch, to make special sound effects in two songs: (1) as the introduction of the song *Ruesi Sang Mueng*. This is to suggest the sound of the *Hassadiling* bird, which held a conch shell between his beaks to the region and dropped it onto the ground to mark the area suitable for the establishment of the city. (2) as the imitation of an elephant's trumpeting in the *Chang Kam Nga Khiew* song because it is said in *Chamdeviwongsa*:

Hariphunchai Chronicle, that “(in the battle field) the auspicious elephant then trumpeted three times.”

5) The *klong kaek*, a pair of two-headed drums, to provide a *nathap lao* (rhythmic pattern of drum of Laotian idiom) rhythm in the variation of the melody in the *Phi Nong Song Kasat* song to suggest that Khelang Nakhon, the city of which Prince Anantayot became the ruler, was of Lanna-Lao culture.

4.3.3 Performance pattern

Queen Chamdevi Suite is composed of five songs: 1) *Ruesi Sang Mueng* (the hermits establishing a city), 2) *Deon Thang* (the journey), 3) *Phi Nong Song Kasat* (the twin kings), 4) *Chang Kum Nga Khiew* (the auspicious elephant), and 5) *Khrong Raj* (the enthronement). When performed as a series, the suite begins with the sound of the *preh* as an introduction, followed by a prayer and a chant in praise of Queen Chamdevi. Then, the five songs are played in respective order. In between the songs, drums play their role of a linkage, so that each song is smoothly related to one another, except between the fourth and the fifth, which is the last, song. *Chang Kam Nga Khiew*, the fourth song, is designed to take its abrupt end without any single sound, to signify an absolute victory. There is a short period of silence before the fifth song, *Khrong Raj*, starts. The last song provides each musician to solo to demonstrate their skillfulness. The suite ends in accordance with the *piphat Mon* ensemble tradition as described by Veera Phansue: “To end a song 2.1 the tempo is continuously rushed with repetitions of short ending melody and finally, the last note played. 2.2 the tempo is gradually slowed down.” (Veera Phansue, 2015, pp. 114)

The above details can be arranged in a diagram as follows.

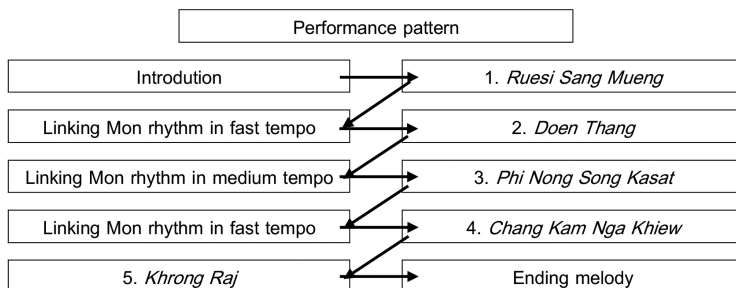


Diagram 3: Performance pattern

4.3.4 The Music Pattern In Details

1) *Ruesi Sang Mueng* (the hermits establishing a city)

This song depicts the earliest episode of the whole story. The inspiring details are as follows:

1. The legend says the *Hassadiling* bird takes a conch shell, holding them with its beak, to the area where Hariphunchai is to be settled. The bird is represented with its sound, and its sound, in turn, is represented by the sound produced with the conch.

2. The hermits, with their staff, draw an outline of the city after the guideline marked according to the shape of the conch shell.

3. The ground within the marked outline sinks, forming the city moat and defensive walls. All city structures emerge as with the hermits' magical power.

The sequence of song details is as follows:

The conch sound represents the sound of the *Hassadiling* bird.

The first melody, having medium tempo, representing the hermits' dragging their staffs on the ground to mark the outline of the city Hariphunchai.

The second melody, having fast tempo, the sinking and shaking of

the ground and the sudden emergence of the walls and all structures are represented with alternating high and low pitches. The triple notes playing technique is used to suggest the hermits' magical power.

The above details can be arranged in a diagram as follows.

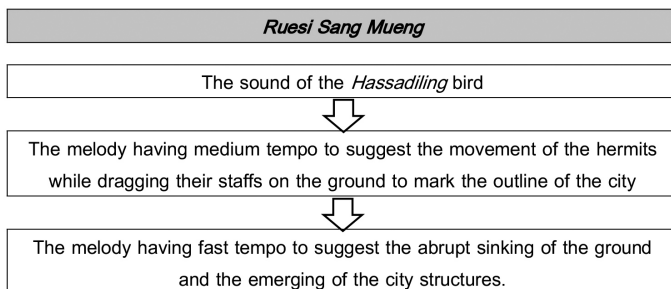


Diagram 4: Structural sequence of Ruesi Sang Mueng

Ruesi Sang Mueng

Medium tempo, suggesting the Hermits' dragging their staffs to mark the city's outline.

----	--- 6	--- 6	--- 3	--- 2	--- 1	- 7 - 6	- 7 5 6
----	- 6 - 3	--- 4	- 5 - 6	--- 5	- 7 - 6	- 5 - 4	3 4 2 3
----	- 3 - 6	----	- 3 - 2	--- 1	- 3 - 2	- 1 - 7	6 7 5 6
----	5 3 - 6	----	5 3 - 2	--- 1	- 3 - 2	- 1 - 7	6 7 5 6

Fast tempo, suggesting the sinking of the ground and the emergence of the structures.

-- 766	6 6 - 3	- 1 7 6	- 7 5 6	- 6 - 6	3 4 5 6	2 5 4 3	- 4 2 3
436 3 6	3 6 3 2	- 1 7 6	- 7 5 6	436 3 6	3 6 3 2	- 1 7 6	- 7 5 6

2) *Doen Thang* (the journey)

This is the episode which follows the city establishment. The qualified

Queen Chamdevi is invited to become the first ruler of the newly established city. She, therefore, has to take a journey along the river from Lavo to Hariphunchai. The Queen with her retinue, which comprises a great number of court officials, made stops and had several towns settled along the way. A huge caravan of boats and its unhurried passage is imagined and depicted as follows.

The first melody belongs to the first part, with its slow, consistent, tempo depicts a huge caravan of boats taking a trip leisurely.

The refrain depicts a stop, a rest taking, and town settlement, on the way.

The second melody belongs to the second part, takes up a similar mood and tone as the first one.

The refrain depicts a stop, a rest taking, and town settlement, on the way.

The third melody belongs to the third part, takes up a similar mood and tone as the first one.

The final refrain suggests the arrival of the caravan at Hariphunchai.

The above details can be arranged in a diagram as follows

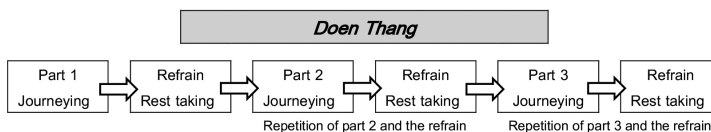


Diagram 5: Structural sequence of Doen Thang

Doen Thang

Fast tempo, part 1, followed by refrain

- - 2 2	2 2 - 5	- - 5 5	5 5 - 2	- - 2 2	2 2 - 5	- - 5 5	5 5 - 2
- 2 2 2	- 7 - 6	- 2 - 7	- 6 - 2	- 2 2 2	- 7 - 6	- 2 - 7	- 6 - 2

Fast tempo, part 2, followed by refrain

- 1 - 2	- 3 - 5	- - 5 3	6 5 - -	- 1 - 2	- 3 - 5	- 3 - 2	- 1 1 1
- 1 - 2	- 3 - 5	- - 5 3	6 5 - -	- 1 - 2	- 3 - 5	- 3 - 2	- 1 1 1

Fast tempo, part 3, followed by refrain

- 3 2 2	- 5 - 2	- 5 - 5	6 7 1 2	- 3 2 2	- 5 - 2	- 2 6 7	1 2 - 1
- 3 2 2	- 6 5 5	- 6 5 5	- 3 2 2	- 3 2 2	- 6 5 5	- 6 5 5	- 3 2 2
- - 6 6	6 5 - -	6 6 6 5	- 3 - 2	- - 6 6	6 5 - -	6 6 6 5	- 3 - 2
- 5 - 2	7 7 - 6	- 5 - 4	- 3 - 2	- 5 - 2	7 7 - 6	- 5 - 4	- 3 - 2

Refrain

- 3 2 2	- 5 - 2	- 5 - 5	6 7 1 2	- 3 2 2	- 5 - 2	- 2 6 7	1 2 - 1
- 3 2 2	- 5 - 2	- 5 - 5	6 7 1 2	- 3 2 2	- 5 - 2	- 2 6 7	1 2 - 1

3) *Phi Nong Song Kasat* (the twin kings)

This song is inspired by the story about Queen Chamdevi twin sons, Prince Mahantayot and Prince Anantayot. Their twinship is depicted by a one-part song with a variation.

As grownups, Prince Mahantayot becomes the king of Hariphunchai with Mon cultural background, while Prince Anantayot becomes the king of Khelang Nakhon with that of the Laos. The two different cultural background is demonstrated with the different melodic idioms which are related with a drum rhythm.

The first melody carries the Mon idiom, played in *songchan* (medium tempo) with the *Poeng*, to link the last part of the former with the beginning of this song.

The second melody also carries the Mon idiom in *songchan* to suggest Prince Mahantayot's rule over Hariphunchai.

The third melody serves as a link, carrying the Laotian idiom, played in *songchan* with the *klong keak*.

The fourth melody is a variation of the second part, played in the Laotian idiom.

The fifth melody serves as a link, carrying the Mon idiom, played in *chandiaw* (fast tempo) with the *Poeng*.

The sixth melody carries the Mon idiom in *chandiaw*.

The seventh melody serves as a link, carrying the Laotian idiom, played in *chandiaw* with the *klong kaek*.

The eighth melody carries the Laotian idiom, played in *chandiaw*. The final melody plays in an ending style of a *Piphat* Mon ensemble.

The above details can be arranged in a diagram as follows.

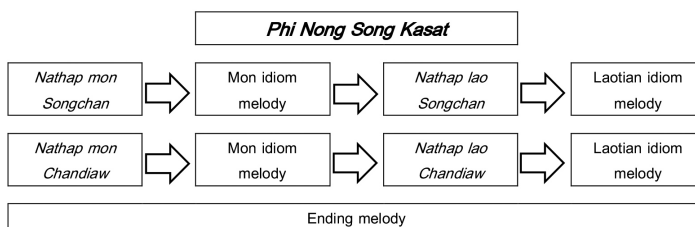


Diagram 6: Structural sequence of Phi Nong Song Kasat (the twin kings)

Phi Nong Song Kasat

The first part played in Mon idiom, in *songchan*.

--- 3	--- 2	- 1 7 6	- 7 5 6	--- 6	--- 3	2 1 7 1	----
- 3 - 6	5 3 - 2	- 1 7 6	- 7 5 6	----	- 3 - 6	- 5 4 3	- 4 2 3
- 3 - 6	5 3 - 2	- 1 7 6	- 7 5 6	--- 6	--- 3	2 1 7 1	----
333 3 6	3 6 3 2	- 1 7 6	- 7 5 6	--- 1	- - 7 6	- 7 5 6	----

In between the parts, a couple of the klong kaek is played a nathap lao in *songchan*.

The variation part played in Laotian idiom, in *songchan*.

--- 3	-- 1 2	3 2 1 6	1 - 5 6	----	2 3 5 6	- 5 - 1	----
--- 3	-- 1 2	3 2 1 6	1 - 5 6	----	1 6 5 3	5 2 - 3	----
--- 3	-- 1 2	3 2 1 6	1 - 5 6	----	2 3 5 6	1 5 6 1	----
- 1 1 1	2 3 - 2	3 2 1 6	1 - 5 6	----	1 6 5 3	- 3 5 6	----

In between the parts, the Poeng is played a nathap mon in chandiaw.

The first part played in Mon idiom, in chandiaw.

666 3 2	1 7 5 6	-- 5 6	- 5 - 1	1 - 3 2	1 7 5 6	-- 3 6	5 4 2 3
- - 3 2	1 7 5 6	-- 5 6	- 5 - 1	1 - 3 2	1 7 5 6	-- 5 1	7 6 5 6

In between the parts, a couple of the Klong Kaek is played a nathap lao in a chandiaw.

- 3 1 2	- 2 1 6	- 6 5 6	- 5 - 1	- 3 1 2	- 2 1 6	- 3 5 6	- 6 5 3
- 3 1 2	- 2 1 6	- 6 5 6	- 5 - 1	- 3 1 2	- 2 1 6	1653	- 5 - 6

The ending melody.

----	--- 2	----	--- 1	----	--- 2	-- 123	--- 3
------	-------	------	-------	------	-------	--------	-------

4) Chang Kam Nga Khiew (the auspicious elephant)

This song is inspired by the episode which mentions the deities' presenting an extraordinary elephant as an auspicious sign of power to Queen Chamdevi. In the first part, characteristics of an elephant are depicted, such as its ear flapping, trunk awaying, and walking wobblingly. The second part

depicts an organization of a troop in which both Princes are supposed to sit upon the neck and the back of this auspicious elephant, ready for the battle. The later section of the second part depicts the auspicious elephant getting sight of the enemy and making a trumpeting sound three times before charging into the enemy troop. The researchers decided to have this part of the song played out clear and vibrant in consistent rhythm to suggest the elephant's bravery. With its swift, rushing tempo, the third part depicts the enemy running away desperately in terror.

These three parts are divided into four melodies:

The first melody belongs to the first part, depicting the auspicious elephant wobbling, flapping its ears and tossing its trunk.

The second melody belongs to the second part, with lines 9 - 10 depicting a troop formation to get ready for a war.

The third melody belongs to lines 11 - 12 of the second part, depicting the auspicious elephant making loud trumpeting sound three times with the sound of a conch.

The fourth melody belongs to the third part, depicting the enemy taking flight fearfully once they have caught sight of the elephant.

The above details can be arranged in a diagram as follows.

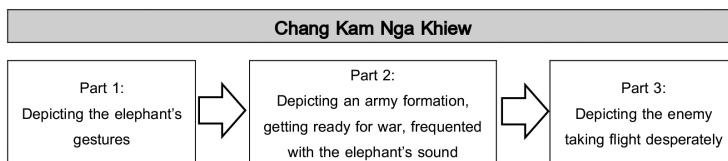


Diagram 7: Structural sequence of Chang Kam Nga Khiew

Chang Kam Nga Khiew**Part 1**

--- 6	--- 3	--- 2	--- 3	- 2 2 2	- 1 - 2	- 3 3 3	- 2 - 3
--- 6	--- 3	--- 2	--- 3	- 3 3 3	- 2 - 3	- 2 - 1	- 7 - 6
--- 6	--- 3	--- 2	--- 3	- 2 2 2	- 1 - 2	- 3 3 3	- 2 - 3
--- 6	--- 3	--- 2	--- 3	- 3 3 3	- 2 - 3	- 2 - 1	- 7 - 6
- 3 3 3	- 2 - 3	- 2 - 1	- 7 - 6	- 6 5 6	- 6 5 6	- 6 5 6	- 7 - -
- 3 3 3	- 2 - 3	- 2 - 1	- 7 - 6	- 6 5 6	- 6 5 6	- 6 5 6	- 7 - 1
- 3 3 3	- 2 - 3	- 2 - 1	- 7 - 6	- 6 5 6	- 6 5 6	- 6 5 6	- 7 - -
- 3 3 3	- 2 - 3	- 2 - 1	- 7 - 6	- 6 5 6	- 6 5 6	- 6 5 6	- 7 - 1

Part 2

-- $\overline{123}$	- 2 - 2	-- $\overline{123}$	- 2 - 2	- 5 - -	3 5 - 3	-- $\overline{123}$	- 2 - 2
-- $\overline{123}$	- 2 - 2	-- $\overline{123}$	- 2 - 2	- 5 - -	3 5 - 3	-- $\overline{123}$	- 2 - 2
----	----	- 6 - 6	3 6 - 2	----	----	- 6 - 6	3 6 - 1
----	----	- 6 - 6	3 6 - 2	----	----	- 6 - 6	3 6 - 1
- 1 - -	$\overline{765}$ - 1	- 1 - -	$\overline{765}$ - 3	- 3 - -	$\overline{765}$ - 2	- 2 - -	$\overline{765}$ - 1
- 1 - -	$\overline{765}$ - 1	- 1 - -	$\overline{765}$ - 3	- 3 - -	$\overline{765}$ - 2	- 2 - -	$\overline{765}$ - 1

Part 3

----	----	6 6 6 5	- 4 - 3	----	----	6 6 6 5	- 4 - 3
- 6 - 5	- 4 - 3	- 6 - 5	- 4 - 3	5 3 2 3	5 3 2 3	5 3 2 3	5 1 - -
5 3 2 3	5 3 2 3	5 3 2 3	5 1 - -				

5) *Khrong Raj* (the enthronement)

According to history, Queen Chamdevi became the ruler of Hariphunchai the very same moment she arrived. The researcher, however, assigned the song demonstrating her enthronement the last one to play in order to end this suite with an impression that the Queen was truly of majestic greatness. Not only that she was a righteous monarch who ruled with a king's ten virtues, but she also laid the strong foundation of Buddhism. Even though she passed away a very long time ago, she is still well remembered and worshipped by

the people of Lamphun province.

The first melody belongs to the first part, played in medium tempo to depict the Queen's enthronement.

The second melody, the refrain, depicts the people's happiness.

The third melody belongs to part two, played in medium tempo to depict the Queen's righteous reign.

The fourth melody is of a fast tempo to depict the people of Hariphunchai's praises for the Queen.

The fifth melody, having each musician solo their instrument, signifying praises from the people of Lamphun and its neighboring provinces.

The sixth melody presenting the traditional ending style of the *Piphat Mon* ensemble.

The above details can be arranged in a diagram as follows.

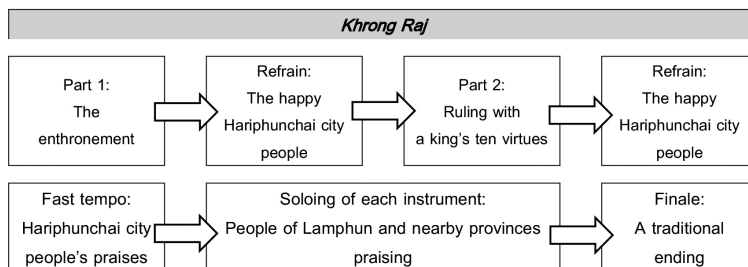


Diagram 8: Structural sequence of Khrong Raj

5. Conclusion and Discussion

The music composition: Queen Chamdevi Suite is the result of a qualitative research. The composition is newly created without relying on any precedent traditional Thai songs. The composition style is comparable to that

found in the research on Music Composition: “Toddy Palm of Phetchaburi Suite,” by Prachya Saisuk (2017).

Rhythmic linkage used as a means to interrelate the songs in the Queen Chamdevi Suite is the same embellishing method used in *Talung Rat* by Prasit Thaworn. While allowing each musician to play solo in the last song can leave an audience with long lasting impression.

The essence of the society and culture which were Queen Chamdevi life’s context is conveyed through the types of music ensemble chosen: *Piphat Mon Khreung Khu*, *Khreung Sai Mon with Khreung Sai Thai*, and Lanna folk *Piphat*. Musical instruments uncommon to such ensembles contribute to the formation of esthetic ‘images’ additional to the major one. The *preh* suggests the native ethnic to the land later turned into Hariphunchai; the *kangsadan* and the *krading* make the praising chant more awesome; *sang* make the sounds of the *Hassadiling* bird and the auspicious elephant realized; and the *klong kaek* differentiates the Laotian idiom from the Mon idiom.

Queen Chamdevi Suite is a composition basing on an integration of the knowledge in musicology and history. The composition was inspired by contextual data about the story of Queen Chamdevi’s life. After the creation is completed, an analytical process is requested to construct a body of knowledge from this music composition.

6. Suggestions

The music composition: Queen Chamdevi Suite, even though is composed for instrumental music performance, can as well support lyrics, which will offer the audience with a more profound inspiration. More musical pieces on other prominent historical features should also be composed to

encourage people to pay greater importance to history and to make those historical features more widely recognized by the public and regarded as their role models.

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