



MUSIC COMPOSITION: PETCHABURI SYMPHONIC RHAPSODY

Sit Kesjamras*

Weerachat Premananda**

บทคัดย่อ

บทประพันธ์เพลงเพชรบุรี ชิมโพนิกแรปโซดี เป็นดนตรีที่มีการประพันธ์แบบดนตรีพรรณนาที่มีท่อนต่างๆที่ถูกเรียบเรียงกันอย่างมีอิสระและเต็มไปด้วยความรู้สึกโดยสามารถแบ่งได้ตามอัตราความเร็วของเพลง โดยผู้ประพันธ์ได้รับแรงบันดาลใจจากสถานที่ต่างๆในจังหวัดเพชรบุรี อาทิ พระนครคีรี หาดเจ้าสำราญและพระราชวังโบราณ

การประพันธ์เพลงนี้มีจุดประสงค์ในการนำเสนอทั่วไปโดยการใช้เทคนิคใหม่ๆในการประพันธ์ และมีการนำทำงานของหลักไปขยายต่อออกเป็นทำงานของหลักอื่นๆ ในส่วนของการเรียบเรียงเสียงประสานของอาโคเสตร้าและเปียโนที่มีการใช้เสียงประสานที่มีทั้งเสียงที่กลมกลืนและเสียงกัด

คำสำคัญ: บทประพันธ์เพลง / แรปโซดี / ชิมโพนิก / arrant

Abstract

A music composition "Petchaburi Symphonic Rhapsody" is a program music composed in a form of rhapsody that can be sub-divided into five different rhapsodic episodes according to tempi. The composer was inspired by the beauty of famous places in Petchaburi province such as Phra Nakorn Khiri, Chao Samran Beach, and Mrigadayavan Palace.

The objective of this composition is to present a newly composed music with contemporary composition techniques. The orchestration was done for chamber orchestra and piano to present both consonance and dissonance sounds.

Keywords: Music / Composition / Petchaburi / Symphonic / Rhapsody / Analysis

* Graduate student, Music Composition program, Department of Music, Faculty of Fine and Applied Arts, Chulalongkorn University.

** Professor, Ph. D., Head, Department of Music, Faculty of Fine and Applied Arts, Chulalongkorn University.

Introduction

Petchaburi is a historical province located in the southern part of Thailand on the banks of Petchaburi River. It is one of the oldest towns and still intact in Thailand as it has never been conquered by Burmese. Its fine examples of Ayutthaya's arts and architectures are still in good condition.

Petchaburi's wealth and influences were based on coastal salt pans found in the vicinity of the town as the record being exploited in the early of the 12th century. By the 16th century, important during the Ayutthaya Period. Later in the 19th century, Petchaburi became a very popular place as a favourite retreat for King Rama IV, who had a hilltop palace built there in the 1850s.

“Petchaburi Symphonic Rhapsody” was composed in a form of rhapsody as to represent the value of Petchaburi as a historical province that still has fine examples of arts and architectures of Ayutthaya, and beautiful sceneries that have not been polluted. There are three sites which “Petchaburi Symphonic Rhapsody (The City of Diamonds)” will describe: Phra Nakorn Khiri, Chao Samran beach, and Mrigadayavan Palace.

Phra Nakorn Khiri

Phra Nakorn Khiri or Khao Wang was built as a summer palace during the reign of King Rama IV. Phra Nakorn Khiri means “City Hill” as it was built on top of the hill.

Chao Samran Beach

Chao Samran Beach is located approximately fifteen kilometers from Petchaburi City. With direct translation, Chao Samran Beach means Beach of royal leisure as a legend saying that King Naresuen, the Great and King Ekatosarot, frequently visited it to appreciate the calmness and the beauty of the beach.

Mrigadayavan Palace

Mrigadayavan Palace is a seaside palace located in Cha-Am, Petchaburi province. It was built for King Rama VI to serve as his holiday villa.

Rhapsody

Rhapsody is a one-movement episodic work with a free-flowing structure. It contains many contrasts made by changing in tonality, moods, and color. There are solo passages where the soloist would have chances to show off his/her skills.

Rhapsody in Blue

Rhapsody in Blue was composed as a Jazz Concerto by an American composer, George Gershwin. Rhapsody in Blue is a single-movement musical piece which contains five themes and six tags. The contrast of the piece can be seen on the modulation and the presentation of each theme which have been varied by using different instruments and different tempos.

Rhapsody on a Theme of Paganini

Rhapsody on a Theme of Paganini is a composition composed by Sergei Rachmaninoff. The overall shape of the piece is more like a theme and variations, but it is a single-movement piece with almost undetectable separations for each variation. Being free-form composition, it is classified as a rhapsody.

Research Objectives

1. Creation of music composition using contemporary composition techniques.
2. Interpretation the beauty of Petchaburi province from point of view composer.
3. Publication of music composition as an academic work.

Methodology

1. Construct the total structure and form of the piece.
2. Create several motive that can extend into several themes
3. Orchestrating the music composition to match with the style the composer would like to present.
4. Consulting with thesis advisor for improvement of music composition.
5. Publishing the music analysis and present as a thesis.

Results

Theme One

Theme one was presented for the first time from measure nine to measure seventeen with pick-up notes in measure eight. The material that was used to construct theme one contained only three notes as seen on figure 1.



Figure 1 shows the material of theme one.

The first theme was based on material from figure 1 by using the repetition of the first two notes and filling in some notes between the first G to the second G such as a repeated note and neighbor tones as in figure 2.



Figure 2 shows how theme one was developed.

The extension of theme one from figure 2 was repeated by adding one more notes with a slight change in rhythm from regular sixteenth notes to a sixteen-note triplets as in figure 3.



Figure 3 shows another developments of theme one.

To create an answer for theme one, the interval of note C and G has been extended from perfect fifth to minor sixth. F and G were added to form a unity with the chord F minor as in figure 4.



Figure 4 shows an answer for theme one.

An answer for theme one on figure 4 was repeated with a slight change in rhythm by using half-note triplets as in figure 5



Figure 5 shows a development of an answer of theme one.

To end the first theme, the interval of perfect fifth was reduced to minor third to create a suspension for the chord Bb major and then resolve to note D in figure 6.



Figure 6 shows the ending of theme one.

According to the material from figure 1, the first theme was sub-divided as fragments. This fragments were repeated and transformed by retrograding the melody and creating a melodic sequence by changing pitches for some notes as from measure forty-five to measure fifty-two.

In figure 7, F and Ab were added and the value of notes were lengthened. Even though, notes in figure 7 were very similar to notes from figure 3, but using the long notes would exaggerate and emphasize the melody more than shorter notes. The last note C was added to make this melody sound resolved.



Figure 7 shows the fragment of theme one.

In figure 8, the melodic contour was almost exactly like the melody from figure 1. It was transformed by removing the first note while transposing the last three notes.



Figure 8 shows the melodic contour based on the fragment of theme one.

Figure 9 was based from the melody in Ex with a similarity in rhythm. This phrase was a sequence to the phrase in figure 8.



Figure 9 shows the phrase sequence in corresponding with a melodic contour based on the fragment of theme one.

The ending of the fragments of theme one was similar to the melody in figure 7, but the note D was added as a 9th to form a tension to C minor in the last measure in figure 10.



Figure 10 shows the ending of the fragment of theme one.

On theme one in figure 11 from measure nine to measure eighteen with pick-up notes in measure eight and from measure nineteen to measure twenty-eight with pick-up notes in measure eighteen, these ten-bar phrases were repeated with a change in texture.

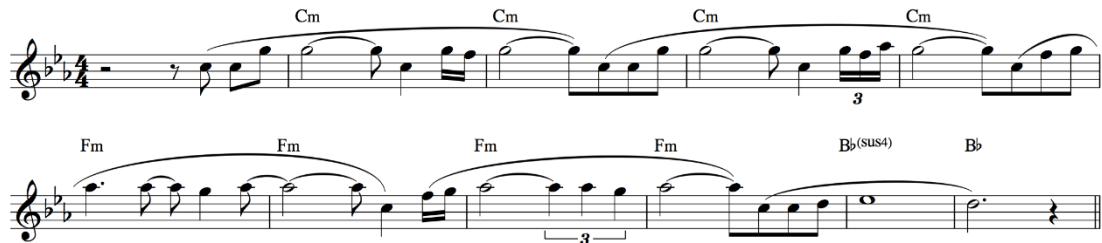


Figure 11 shows the harmonic progressions of theme one.

C minor had several non-chord tones such as 9th, b13th, and 13th from C minor scale to add more colors to the passage. F minor also had several non-chord tones such as 9th, b13th, and 13th from F minor scale to provide more colors. These colors were added in the bass notes as well: for example: Fm/Eb, Fm/D, Fm/Db, and Fm/C. The ending of theme one used Bb major. The first Bb chord was transformed by suspending the 3rd which was D and then adding the 4th which was Eb to form a Bb7 suspended 4 chord. It resolved to the next chord which was the Bb major chord. Figure 12 was taken from the second repeat of theme one. The root of C minor was avoided so that the colors of the first and the second repeat were different.

Figure 12 shows the texture of the first repeat of theme one.

The textures of all three repeats were slightly changed. On the first repeat, there was a solo violin with woodwind instruments as accompaniment. On the second repeat, there was a solo piano with woodwind instruments as accompaniment but with a lighter texture than the first repeat.

The third repeat of theme one as in figure 13 was a solo passage for piano with one octave lower than the second repeat. The difference of this repeat and the second repeat were the roots of each chords were visible, so that all chords were completely harmonized. The melody on the right hand was harmonized with chord tones to form complete chords and to give different tone colors that the first and the second repeat did not provide.

Figure 13 shows the texture of the second repeat of theme one.

Theme Two

Theme two was based on a material that contained only two notes as in figure 14. These two notes were varied and transformed by adding repeated notes, neighboring notes, and passing notes or transposed to create a melodic sequence.

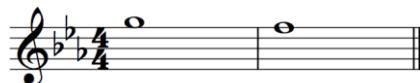


Figure 14 shows the musical material of theme two.

Theme two was presented for the first time in measure twenty-nine to measure thirty-six on violin one and violin two. Theme two started with pick-up notes in measure twenty-eight in figure 15

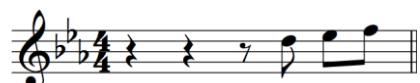


Figure 15 shows the pick-up notes in the beginning of theme two.

To develop the material in figure 14 into theme two, note G was repeated and note Eb was added as to give more color instead of descending directly from G to F. Notes F in the second measure were repeated as to give a strong statement that this was the target note of this phrase as in figure 16



Figure 16 shows theme two constructed from the musical material in figure 14

The material from figure 14 was retrograded to create an answer for the melody in figure 16 Note F was repeated while neighbor tones were added as in figure 17



Figure 17 shows an answer of theme two.

To create a variation for the melody in figure 16, eighth-note triplets were added starting on Bb and descending to note F in the second measure. Figure 18 shows how the melody was varied.



Figure 18 shows how theme two was developed.

To end this episodic variation, the material in figure 14 was transposed from G to F. Note F served as a main note for chord C suspended 4th so that it resolved to C minor chord as in figure 19.

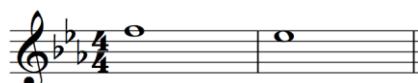


Figure 19 shows the ending of theme two.

Theme Three

Theme three was developed according to the material that contained only four notes to form a broken-chord as in figure 20.

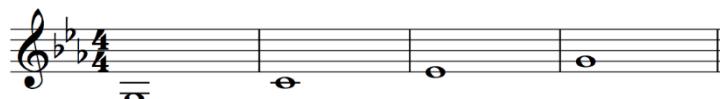


Figure 20 shows the musical material of theme three.

Theme three was presented for the first time from measure one hundred and five to measure one hundred and eight. Each note was embellished with chord tones as it formed a unity in the chord as in figure 21



Figure 21 shows the complete theme three.

According to figure 21, the texture was thickened by having the violin 1 and violin 2 sections perform a tutti while having viola, cello, and double bass sections perform a rhythmic tutti as in figure 22.

105 **Allegro**

Picc. -

Fl. -

Ob. -

Cl. -

Bsn. -

Hn. *sfz mp* -

Tpt. *sfz mp* -

Tbn. *sfz mp* -

Tim. *sfz mp* -

B. D. -

Cym. -

Vib. -

Pno. *sfz mp* -

Allegro

Vln. 1 *sfz mp* -

Vln. 2 *sfz mp* -

Vla. *sfz mp* -

Vc. *sfz mp* -

Db. *sfz mp* -

Figure 22 shows the texture of theme three.

Theme Four

Theme four was based on the rhythmic material in figure 23. It was developed by adding pitches and creating sequences by transposing melodies. This theme from measure one hundred and nine to measure one hundred and twelve as in figure 24 gave a flowing feeling while building up tensions for the audiences.



Figure 23 shows the rhythmic motif of theme four.



Figure 24 shows the rhythmic motives with pitches added.

The melodic contour of this theme from measure one hundred and seventeen to measure one hundred and twenty was an ascending scale to build a tension that led to another theme.



Figure 25 shows melodic contour built on an ascending scale.

From measure one hundred and seventy-four to measure one hundred and eighty, theme four was extended as it reached its climax of this rhapsodic variation. The melodic contour of this theme was also built from an ascending scale.



Figure 26 shows the extension of theme four.

Theme four was temporary modulated into the key of Eb major from measure one hundred and eighty-one to measure one hundred and eighty-four. The melodic contour was still visible as seen in figure 27.



Figure 27 shows a slight modulation toward the end of the episodic rhapsody.

Theme four from measure one hundred and eighty-four to measure one hundred and ninety-seven was left with an ascending scale melodic contour as seen in figure 28.

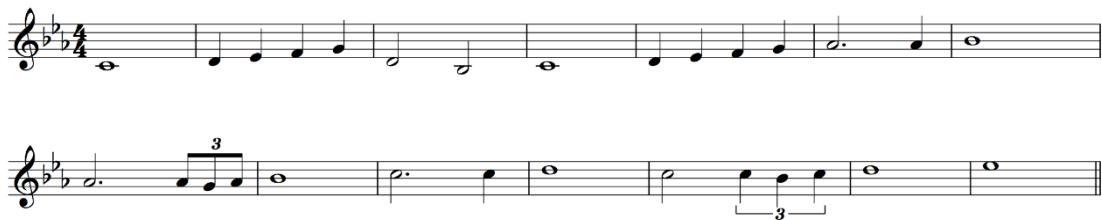


Figure 28 shows the end of the allegro episodic movement.

Theme Five

Theme five is a very short theme. It can be considered as a transitional phrase; however, it was developed by the thickness of texture and the performance techniques.

The material used to form theme five contained four notes. The theme can be seen from measure one hundred and twenty-one to measure one hundred and twenty-six on wind instruments as in figure 29.

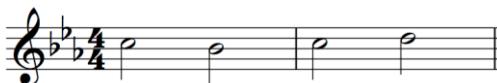


Figure 29 shows the raw musical idea of theme five.

However, the theme on the piano in measure one hundred and twenty-two was modified with the shortened of note C and the repeated note D as in figure 30.



Figure 30 shows how notes theme five were doubling in octave.

On measure one hundred and twenty-three to measure one hundred and twenty-four, notes G were added to change a color of this theme as seen in figure 31.



Figure 31 shows the embellishment of theme five.

To end the theme in measure one hundred and twenty-five and measure one hundred and twenty-six, the melodic contour as seen the last three notes of material in figure 29 was transposed from Bb - C - D to Eb - F - G on wind instruments as seen in figure 32



Figure 32 shows the ending of theme five.

At the same time as the melody in figure 32 occurred, this melody was presented with a slight modification made by changing the rhythmic pattern on piano as shown in figure 33



Figure 33 shows how the ending of theme five was developed.

Theme five was presented again from measure one hundred and thirty-seven to measure one hundred and forty-one with a different ending by adding escape tones as seen in figure 34.



Figure 34 shows another variations in the ending of theme five.

Theme Six

Theme six was a slow movement in an andante episode. The material of theme six contained three simple notes in figure 35 as note D was a tension 9th to the chord C minor and resolved to note C. The first development of the material was the adding of eighth-note triplets as in figure 36. Another development of the material was the change in melodic contour in figure 37.



Figure 35 shows the musical element of theme six.



Figure 36 shows how the musical element was developed.



Figure 37 shows the variation of theme six.

Answers of theme six were created by using chord tones which resolved down to chord tone of another chord. In figure 38 and figure 39 show the answers created for theme six.



Figure 38 shows an answer of theme six.



Figure 39 shows a variation of an answer of theme six.

Theme six was repeated with different texture by playing as octave on the right hand and more bass notes on the left hand from measure two hundred and eight to measure two hundred and sixteen.

Theme six was transformed by the simplification of rhythm to simple eighth notes in measure two hundred and seventeen to measure two hundred and twenty-five. The instrument was changed into string instruments with a solo cello passage in the beginning. Figure 40 and figure 41 show how the rhythmic of theme six was simplified. Figure 42 and figure 43 show how the rhythm of the answers was modified.



Figure 40 shows another variations of theme six.



Figure 41 shows another variations of theme six.



Figure 42 shows another variations of an answer of theme six.



Figure 43 shows another variations of an answer of theme six.

Theme six from measure two hundred and twenty-six to measure two hundred and twenty-nine, the rhythm on theme six was transformed as in figure 44 and figure 45.



Figure 44 shows another variations of theme six.



Figure 45 shows another variations of theme six.

Answers from measure two hundred and thirty to measure two hundred and thirty-four were transformed with quarter-note triplets as in figure 46 and figure 47.



Figure 46 shows another variations of an answer of theme six.



Figure 47 shows another variations of an answer of theme six.

According to the rhythmic pattern as seen from figure 42, this theme was developed and served as the ending for andante from measure two hundred and fifty to measure two hundred and sixty-four as in figure 48. This melody was transposed to the key of E minor.



Figure 48 shows the ending of theme six that served as an ending of andante movement.

Theme Seven

Theme seven was the simplest theme. It was presented in andante and maestoso. In andante, theme seven was presented in the key of C minor by brass instruments and then it was repeated by woodwind instruments one octave higher. In maestoso, theme seven was presented in the key of C minor like it was from andante, but the repeat was transposed into D minor by wind instruments. The material for theme seven contained four notes including three notes forming a pick-up as in figure 49.



Figure 49 shows the musical material of theme seven.

Theme seven was developed in melodic sequence as in figure 50. In each repeat, the texture was changed as seen from measure two hundred and thirty-five to measure two hundred and forty-two as the piano contained only vertical chords. From measure two hundred and forty-three to measure two hundred and forty-nine, the texture for piano was changed into mode scales. From measure three hundred and ninety-two to measure four hundred and six, the texture for piano was vertical chords.



Figure 50 shows the complete theme seven.

The harmonies that accompanied this melody were simple chord progressions. The Bb major chord in measure three in figure 51 was considered as a secondary dominant chord of bIII as the bIII was functioned as a half cadence.

Figure 51 shows the harmony of theme seven.

In maestoso episode, theme seven was presented in two repeats. Both repeats consisted of the same thickness of texture and the same performance techniques. The first repeat was composed in the key of C minor and then it was repeated and transposed to the วารสารศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย ปีที่ 23, ฉบับที่ 2, หน้า 73-89

key of D minor in the second repeat. The A7 chord in measure eight from figure 52 was functioned as a dominant chord for the key of D minor. All functions of harmonies in the key of D minor were similar to the functions of harmonies in the key of C minor.

Figure 52 shows the harmonic progressions of theme seven including the modulation.

Other Elements

The progressions from measure one to measure eight started with C major, Bb major, Ab major, and ended with G7. The functions of this progression are I, bVII, bVI, V7 as seen in figure 53.

Figure 53 shows the harmonies at the beginning of the composition.

The progressions in figure 53 were in the key of C major as C major functioned as the I chord. Bb major and Ab major were borrowed chords. They served as bVII and bVI in C minor scale. The progressions ended with G7 that functioned as V7 in both C major and C minor scale.

As the progressions started from C major, Bb major, and Ab major with their non-chord tones which came from the 9th and 13th their major scales. The ending of progressions was added with the 4th from G major scale, thus it ended with G7 suspended 4 as in figure 54 In Jazz theory, it is called extended tertian harmonies.

Figure 54 shows the actual voicing of each chord.

In figure 55, each chord and their non-chord tones were harmonized in forth to form quartal harmonies. The characteristic of quartal harmonies would be an unclear sound with less dissonance.



Figure 55 shows how each chord was re-harmonized.

To obtain the characteristic of each chord which can be seen in figure 56, the piano introduction passage from measure one to measure eight was introduced with the harmonization that contained both characteristics as both extended tertian harmonies and quartal harmonies. The characteristics of both extended tertian harmonies and quartal harmonies can be seen in each chords as each chords contained intervals of perfect 4th and major 2nd. In the first chord, from E to A was an interval of perfect 4th. From A to D was another interval of perfect 4th. From D to G was another interval of perfect 4th. Note C on the left hand and note A on the right hand were added by interval of major 2nd from note D and G to give a more dissonance sound as a normal extended tertian chord was characterized with.

Figure 56 shows how each re-harmonized chord was arranged for piano.

Conclusions

Petchaburi Symphonic Rhapsody was composed using various music composition techniques such as traditional composition techniques, counterpoint, twentieth-century music composition techniques, jazz composition techniques, pop-rock songwriting techniques, and contemporary orchestration.

Traditional music composition techniques were used to draft out all composition as a whole and then developed both melodies and harmonies by using simple techniques such as major-minor relative, scales and arpeggios, motivic transformation, and the used of tonic-dominant harmonies.

Counterpoint techniques were used in combining with harmonies. Most notably would be the bass notes that sometimes would ascend or descend in stepwise motion.

Twentieth-century music composition techniques and jazz music composition techniques were used to give more colors to the piece by using the extension of each chord.

Pop-rock songwriting and contemporary orchestration techniques were used to create memorable melodies and to give more layers to the music.

All techniques were studied through the experiment of the composer according to his musical experiences. The composer has to study by performing the music analyses for all music genres including classical music, pop-rock music, jazz music, world music, and etc.

References

Eliot, J., Bickersmith J., Broom A., Monk W., Rosser N., Taylor J. and Thomson A. 1999. Footprint Thailand Handbook. 2nd Edition. England: Footprint Handbooks.

Gray, P., and Ridout L. 2001. The Rough Guide to Thailand. 4th Edition. London: RoughGuides.

Kachulis, J. 2003. The Songwriting's Workshop: Melody. Boston: Berklee Press.

_____. 2005. The Songwriting's Workshop: harmony. Boston: Berklee Press.

Kostka, S. and Payne D. 2004. Tonal Harmony with an Introduction to twentieth-Century Music. 5th Edition. New York: McGraw-Hill.

Pease, T. 2003. Jazz Composition Theory and Practice. Boston: Berklee Press.

Perricone, J. 2000. Melody in Songwriting: Tools and Techniques for Writing Hit Songs. Boston: Berklee Press.

Schoenberg, Arnold. 1967. Fundamental of Musical Composition. London: Faber and Faber Limited.