



พระอัจฉริยภาพและคุณูปการด้านดุริยางคศิลป์
ของสมเด็จพระเจ้าบรมวงศ์เธอ เจ้าฟ้าบริพัตรสุขุมพันธุ์
กรมพระนครสวรรค์วรพินิต
ที่มีต่อกองดุริยางค์ทหารบกและกองดุริยางค์ทหารเรือ
The Musical Expertise and The Contribution
of His Royal Highness Prince Paripat Sukhumbandhu
Kromphra Nakhonsawan Woraphinit to The Royal Thai
Army Band and The Royal Naval Band

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Abstract

This qualitative study is aimed at : 1) examining the musical expertise of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit (2424 – 2487; 1881 - 1944), and 2) investigating the contribution of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit to the Army Military Band and Naval Military Band. The research tools included an interview form and an observation form. Written documents and fieldwork data were collected between October, 2011 and April, 2013. The fieldwork data were obtained from 10 key-informants, 36 casual informants, and 3 general informants. The data were checked for their accountability with the triangulation technique, analyzed according to the given objectives, and the results of the study were presented in an analytical format.

The results of the study revealed that His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit could play almost every Thai musical instrument and could play each of them excellently. For the Western instruments, he had also excellent skills on the piano. His compositional works can be classified into 6 types, with 75 pieces altogether. These were : 5 Western style pieces for the military band; 8 Thai classical music in Western style arrangement for the military band; 20 Thai classical pieces in Thai style arrangement for the military band; 25 Thai classical pieces for the Thai classical ensemble; 4 Thai classical instrumental solo pieces; and 13 Thai classical vocal pieces.

His musical contribution included: 18 pieces for the army military band and 27 pieces for naval military band. The Waltz Pluem-

chit was the first piece he wrote in Western notation, and the March Paripat the first piece written in Western classical style. The Khaekmon Bangkhun phrom Thao was the first Thai classical piece arranged in Thai classical style for a military band. On the management aspect, Prince Paripat set the musical unit into an organising system and kept the records with document. However, he produced regulations and the ‘course of horn’ for Department of Navy in 1906 which is the first study of western music in Thailand. In conclusion, His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit made the great musical contributions, not just to the Military Band and to the Naval Band, but to the whole country as well. For this great contribution, he is then regarded as “The Father of the Western Music Education and the Military Bands of Thailand.”

Keywords : The Musical Expertise The Musical contribution

บทคัดย่อ

การวิจัยนี้เป็นการวิจัยเชิงคุณภาพ มีความมุ่งหมาย เพื่อ 1) ศึกษาพระอัจฉริยภาพทางด้านดุริยางคศิลป์ของสมเด็จพระเจ้าบรมวงศ์เธอเจ้าฟ้าบริพัตรสุขุมพันธุ์ กรมพระนครสวรรค์วรพินิตและ 2) ศึกษาคุณูปการด้านดุริยางคศิลป์ของสมเด็จพระเจ้าบรมวงศ์เธอ เจ้าฟ้าบริพัตรสุขุมพันธุ์ กรมพระนครสวรรค์วรพินิต ที่มีต่อกองดุริยางค์ทหารบกและกองดุริยางค์ทหารเรือ เครื่องมือที่ใช้ในการวิจัยได้แก่แบบสัมภาษณ์ และแบบสังเกต ทำการเก็บข้อมูลเอกสารและข้อมูลภาคสนามระหว่างเดือนตุลาคม พ.ศ.2554 ถึง เดือนเมษายน พ.ศ.2556

ผลการวิจัย พบว่า สมเด็จพระเจ้าบรมวงศ์เธอ เจ้าฟ้าบริพัตรสุขุมพันธุ์กรมพระนครสวรรค์วรพินิต ทรงเล่นเครื่องดนตรีไทยได้เกือบทุกเครื่องและมีความสามารถในการบรรเลงได้อย่างชำนาญ ส่วนเครื่องดนตรีตะวันตกพระองค์ทรงเล่น

เปียโนได้อย่างชำนาญเช่นกัน สำหรับงานพระนิพนธ์บทเพลงพระองค์ทรงพระนิพนธ์ไว้ 6 รูปแบบ รวม 75 เพลงได้แก่ เพลงแบบตะวันตก สำหรับวงโยธวาทิตจำนวน 5 เพลง เพลงไทยเดิมเรียบเรียงเสียงประสานแบบตะวันตก สำหรับวงโยธวาทิตจำนวน 8 เพลง เพลงไทยเดิมเรียบเรียงเสียงประสานแบบไทยเดิม สำหรับวงโยธวาทิตจำนวน 20 เพลง เพลงไทยเดิมสำหรับวงดนตรีไทยจำนวน 25 เพลง เพลงไทยเดิมทางบรรเลงเดี่ยว 4 เพลง เพลงไทยเดิมทางขับร้องจำนวน 13 เพลง

คุณูปการด้านดุริยางคศิลป์ของพระองค์ ที่มีต่อกองดุริยางค์ทหารบกและกองดุริยางค์ทหารเรือ พบว่า บทเพลงพระนิพนธ์ที่เกี่ยวข้องกับกองดุริยางค์ทหารบก มีจำนวน 18 เพลง บทเพลงที่เกี่ยวข้องกับกองดุริยางค์ทหารเรือ มีจำนวน 27 เพลง เพลงแบบตะวันตกที่บันทึกเป็นโน้ตสากลเพลงแรก คือ เพลงวอลทซ์ปลื้มจิตต์ ส่วนเพลงตะวันตกประเภทเพลงมาร์ชเพลงแรก คือ เพลงมาร์ชบริพัตรเพลงไทยเดิมเรียบเรียงเสียงประสานแบบไทย สำหรับวงโยธวาทิต เพลงแรก คือ เพลงแขกมอญบางขุนพรหมเถา และพระองค์ทรงจัดการทำงานให้เป็นระบบและมีหลักฐานที่เป็นเอกสาร ทรงกำหนดระเบียบข้อบังคับของกรมทหารเรือ เรื่องหลักสูตร “วิชาการดนตรี” เมื่อ พ.ศ.2449 ซึ่งเป็นการเรียนการสอนวิชาดนตรีตะวันตกที่เกิดขึ้นครั้งแรกในประเทศไทย

โดยสรุป สมเด็จพระเจ้าบรมวงศ์เธอ เจ้าฟ้าบริพัตรสุขุมพันธุ์ กรมพระนครสวรรค์วรพินิต ทรงมีคุณูปการต่อกองดุริยางค์ทหารบกและกองดุริยางค์ทหารเรือ และต่อวงการดนตรีของไทยทั้งประเทศ ด้วยคุณูปการอันยิ่งใหญ่แก่ประเทศชาติด้านการดนตรีนี้ จึงสามารถกล่าวได้ว่า พระองค์ทรงเป็น “พระบิดาของการศึกษาดนตรีตะวันตก และของวงโยธวาทิต ของประเทศไทย”

คำสำคัญ : พระอัจฉริยภาพทางด้านดุริยางคศิลป์ คุณูปการด้านดุริยางคศิลป์

Introduction

His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinitmade had been the musical expert since he

ปีที่ ๘ ฉบับที่ ๑ มกราคม-มิถุนายน ๒๕๕๙

was young. His time in Germany, he became interested in the beauty of music. Therefore, he learnt to read Western music notation, harmonic arranging and composition along with conducting the music band. Later, he became the first person who composed songs in a western style for the Army Military Band and Naval Military Band to perform in many festivals. His works of Thai music are very fascinating and flourishing which later, made him to be one of the musical contributions in Thailand.

Little was done on an in-depth study in the music of His Royal Highness Prince Paripat Sukhumbandhu who plays an important role in the music for Army Military Band and Naval Military Band of Thailand in systematically. However, the researcher was interested to study the remarkable talent and musical expertise of his Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit who is one of important people in Thailand.

This qualitative study is aimed at : 1) examining the musical expertise of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit (2424 – 2487; 1881 - 1944), and 2) investigating the contribution of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit to the Army Military Band and Naval Military Band. The research tools included an interview form and an observation form. Written documents and fieldwork data were collected between October, 2011 and April, 2013. The fieldwork data were obtained from 10 key-informants, 36 casual informants, and 3 general informants. The data were checked for their accountability with the triangulation technique, analyzed according to the given objectives, and the results of the study were presented in an analytical format.

Results

After studying the music expertise of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit, it was founded that;

1. The biography of H.R.H. Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit and his relatives.

His formal name is H.R.H. Prince Pariphat Sukhumphan Dirokjantra Nipapong Maha Mongkutwong Naratiraj Chulalongkorn Nartratcha Warorot AdulyotUttopongpisut Narutma RatanaKatthiya who is the first Paripat's lineage. He was born at 3 o'clock and 50 minute on Wednesday Waxing 3 Evening of Month 8 or 29th June 1881 (100 Ratanakosin Era) at Grand Palace. He is the 33rd son of His Majesty King Chulalongkorn and 2rd son of Queen Sukhumala Marasri. He had one older sister whose name was H.R.H Princess Suddha Dibyaratana Sukhumkhattiya Galyavadi Krom Luang Sri Ratanakosindra. He married M.C. Prasongsom Jayanta on 17th August 1903 and lived at Bang Khun Prom Grand palace. Prince Paripat had many sons and daughters as follows;

His Highness Prince Chumphotphong Pariphat Kromma Muen Nakhon Sawan Sakdiphinit

Her Highness Princess Sirirat Bhutsabong

Her Highness Princess SuthaWongsawichit

Her Highness Princess Phisit Sopsamai

Her Highness Princess ChulaiRatanaSiriman

Her Highness Princess ChantrakarnManee

Her Highness Princess Nong

His Highness Prince Preyachart Sukhumphan

Afterwards, Prince Paripat married Mom Somphan Paribatra na Ayudhaya (Palakawong), Daughter of Prayaow Thanyul Winijchai and Mom Luang Chum, and had 2 childs;

Her Highness Princess Indhuratana

His Highness Prince Sukhumabhinanda

His Highness Prince Sukhumabhinanda was marriage with Mom Dusdi (Na Thalang) Paripat. He had 2 sons; Mom Rajawongse Sukhumbhand Paribatra, and Mom Rajawongse Varoros Paribatra. (Nattawut Sutthisongkram, 1965 : 111)

2. The beginning of musical expertise of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit.

H.R.H. Prince Paripat, in his bloodline, had many kinsfolk that had skill in music. The first one was Phra Bat Somdet Phra Buddha Loetla Nabhalai, King Rama II, who was one of great musicians whom can play fiddles with the beautiful sound. Then, Phrabat Somdet Phra Pinklao Chaoyuhua who was the first person bringing the metal xylophone come to life and the owner of greatest Thai musical band in his period.

Next, His Royal Highness Prince Mahamala Krom Praya Bamraap Pora Pak who is the first of Malakul dynasty, brother of Phrabat Somdej Phra Pinklao Chaoyuhua of different mother, and a great musician. H.R.H. Prince Mahamala composed many songs and good at playing the Three-stringed fiddle or known as Saw Sam Sai. The next relative is Krom Phra PitakThaehwet Naret Ratraviwong who is the first of Kunchorn bloodline, son of King Buddha Loetla Nabhalai

that expert in music and dancing art.

Since the Reign of King Rama IV to Chao Phraya Theywet Vorawong Wiwat in Reign of King RamaV and VI, the next relative of Prince Paripat is His Royal Highness Prince Singhara Krom Loung Bodin Phaisansophon, son of King Rama III of Siam. Prince Singhara specialized in Gamelan orchestra which made the palace have their own Gamelan, and yet, many of his sons and daughters can play Thai musical instruments.

There were many relatives that lived at the same period as H.R.H. Prince Paripat who are talented musicians such as King Mongkut and His Royal Highness Prince Abhakara Kiartiwongse, Prince of Jumborn who was known as the composer that composed the western style songs for Navy band; for example, Darbkongchart song and Dok Pra Dou song.

His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit is very fond of Thai classical music since he was young. He could play many Thai musical instruments especially the fiddles or Saw (including Saw Sam Sai, Saw U, and Saw Duang) as known in the grand palace that he can play it with the charming sound. He can play Saw U before others instruments which, perhaps, he studied with lords and inner official in the grand palace. During this period, there were many lady performers who are Saw players and gamelan players such as Mom Suk or Mom Sut; in Somdej Chao Phraya Barom Maha Sri Suriyawong, and Mom Phew; in Chao Phraya Nararat Rajmanit.

The male Musician in that period was Khun Nen or Pra Sanoh Duriyang who is the virtuoso of xylophone in the reign of King Rama V. He took the role in Royal Piphat band that had to perform music in the grand palace from 1887- 1893. However, it was not known that Khun Nen taught Prince Paripat or not. In conclusion, there was no evidence which showed that who taught him when he was young.

The master that Prince Paripat respected in later time was Kru Thab. His real name is Chao Krom Thap Phatayakoson, father of Jang Wang Tua Phatayakoson. The last teacher whom Prince Paripat called 'Kru' was Kru Sangwan Kulwanki which was the gamelan master and a virtuoso of fiddler. He was the teacher of all daughters of Prince Paripat at Bang Khunprom Palace. However, the reason that Prince Paripat called Kru Sangwan was because he was his daughter master, though, it did not mean that he respected him as his teacher.

The important musician who performed with to Prince Paripat is JangWangTua Phatayakoson. JangWangTua usually plays xylophone or Gong Wong in order to let Prince Paripat transcribe the music notation and write the arrangements. According to the transcribing, he composed the pieces to brass band, so the soldier can practice, however, these pieces were written especially for Military band. Meanwhile, Jang Wang Tua also learned to write western music notation and how to separate the harmonic from Prince Paripat which in the end he became the composer who wrote songs for brass band. As can be seen in Funeral Memorial Book of Jang Wang Tua Phatayakoson, it was noted that Prince Paripat was his last teacher who taught him about notation and harmony in a western style.

Since His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit was 13 years old, he went to study aboard at western countries in March 1894. During this period, the classical music was very famous and popular in their western society. Living there more than 10 years at England and Germany made him more interested in music. Meanwhile, in his free time, he studied in music subjects until he could read and write the musical notation along with music arranging and conducted the musical band. (Nawarat Lekhakun, 2001 : 11-70) However, no one knew were his music master. After coming back to his homeland, he began to compose the songs in western style. His pieces made him well-known as the first person who composed the songs in the western style. His first piece was Pleumjit Waltz.

3. The expertise in performing the music of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit.

Regarding the journal of Mom Chao Prasongsom Paripat, H.R.H. Prince Paripat's spouse, it said that H.R.H. Prince Paripat was very skillful in playing piano and almost all Thai musical instruments for Thai classical band. H.R.H Prince Paripat, also, could play the fiddle known as Saw including Three-stringed fiddle (Saw Sam Sai). He once played Saw Sam Sai for Her Majesty Queen Saovabha Phongsri several days before her ascension.

As for the xylophone, Prince Paripat was quite good at it, too. There was no evidence which assured that he had the special alto xylophone which inherited from Boonnag Family. Originally, the owner

of this special alto xylophone was Chao Phraya Sri pipat (Pae Bunnag). Prince Paripat likes to play this tenor xylophone for relaxing at Bang Kun Prom Palace, however, even when he went to Bandung, Indonesia, he lost his xylophone there but he decided not to leave the place until he got it back.

In his funeral, Mom Chao Prasongsom Paripat bring this alto xylophone to leave it near his body before ignite the fire. As for Gong, Prince Paripat can perform with the band but cannot perform the gong solo. He can play Jakae as well as gong including singing. (Sirirat Budsabong, Pra Ong Chao.1981, 55-64)

Prince Paripat usually practices performing with grand relative and commissioner in Thai royal string band at Bang Kun Prom Palace which conducted and directed by Kru Sangwan Kulwanki, master of string instruments in Pin Peat band of Buraphapirom Palace. The members of this string band, except 5 of Prince Paripat's daughters, were Khun Rum Boonnag as Jakae Player, Mom Somphan Paripat as Saw U player, Khun Suda Jathurongkul as Khlui or reed player, Khun Ying Chaelom Detpratiyut as Thone Rammana player, Khun Boonvichitt Amatayakul (Mr. Choetchai Amatyakun) as Saw U player and singer. There were many singers who are female such as Miss Horm, Miss Thiam Kranlert and Miss Sawang WichianPhanya. Though, this royal string band was perform at Buraphapirom Palace several times and the last time was perform at open ceremony of Klai Kangwon Palace

The instruments of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit which he collected were produced from both Thailand and Indonesia. Those

from Indonesia were collected when he was lived at Bandung city in Indonesia. However, after he passed away, some of the instruments were maintain at Suan Pakkad Palace.

4. The musical expertise of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit and His invaluable musical expertise through his numerous compositions.

His works were collected from various sources which revealed presumably 75 pieces of music. Waltz Pluemchit was his first composition written in western classical style for military-band performance while his last was a vocal music called Sudthawin. His vocal music performed with Thai classical ensemble can be classified into 6 categories:

4.1 Western style pieces for the military band: His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit composed and arranged some of his music in western classical style. He wrote 5 pieces of music under this category.

4.2 Thai classical music in Western style arrangement for the military band: His Royal Highness Prince Paripat Sukhumbandhu KromphraNakhonsawan Woraphinit created Thai classical melodies with western instruments and also arranged them in western style. Therefore, traditional rhythmic structure or Natab from Chings and drums was not employed in these works. He composed 8 pieces of music under this category.

4.3 Thai classical pieces in Thai style arrangement for the military band: His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit was extending Thai classical pieces'

meter to duple meter, triple meter, or Phleng Thao. The arrangement was nonetheless rendered in regular Thai style using only octave interval or 5th interval that the melodies can responded to each other. The presence of chings and drums created the traditional rhythmic structure or Natab. The western instruments provided melody while rhythm was derived from Thai instruments. He composed 20 pieces of Thai classical music in Thai style arrangement.

4.4 Thai classical pieces for the Thai classical ensemble: while residing at his Bang Khun Phrom Palace, His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit could compose only 4 pieces for Piphat since he was much engaged in serving the country. During 1932-1937, he moved to Java and lived there. For 5 years, he had not made any progress in his composition. In 1938, however, he bid Tevapasit Patayakosol to perform before him in Bandung. During his stay, they discussed music together. This stimulating atmosphere brought by Tevapasit revived such a great ecstasy in music for him. He became once again a prolific composer. He started creating another 21 compositions for Piphat while remaining in Java. All in all, he wrote 25 pieces of Thai classical music for the Thai classical ensemble.

4.5 Thai classical instrumental solo pieces: His Royal Highness Prince Paripat was greatly expert at playing Saw Sam Sai, so he wrote 3 pieces especially for Saw Sam Sai solo. He also wrote another solo piece for performing with a cornet. Totally, there were 4 Thai classical instrumental solo pieces created by him.

4.6 Thai classical vocal pieces: His Royal Highness Prince Paripat composed Thai classical vocal pieces while dwelling at Bang Khun Phrom Palace. After finishing his compositions, he would select Mom Charoen Patayakosol to create a vocal melody. During the time he was in Indonesia, he worked on a number of pieces and also composed many vocal melodies for Khun Ying Paitoon Kittivan. When composing vocal melody, he would use Saw U or an alto fiddle as a lead instrument and sometimes singing a little. He wrote 13 Thai classical vocal pieces.

5. The musical contribution of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinitto The Royal Thai Army Band and The Royal Naval Band reveals that:

5.1 There were 18 pieces of his musical compositions that associated with The Royal Thai Army Band. Pleng Khak Mon Bang Khun Phrom, for instance, was the first Thai song ever written. Deciding to make it a composition notably listed under his name, Prince Paripat composed Pleng Khak Mon Bang Khun Phrom by extending the duple meter in an old Phleng Mon to be triple meter and simple meter and adding all the vocal melody. The song was widely admired and called forth the variation performance by the Khruang Sai ensemble and many other different ensembles. Phleng Phaya Soke was written for use during funeral ceremony. By the time, Thai people would use a western funeral march because there was no such march in Thailand. Prince Paripat's thought on it as non-Thai music led him to compose this Thai funeral march for Thai funeral ceremony. In order to create Phleng Phaya Soke, he made an adjustment to a duple-metric classical

piece of the same name and added his new composition, derived from the beginning of another classical piece called Phleng Ton Rueng Phaya Soke, to the song for one section. Phleng Phaya Soke was Phleng Soke for playing during the funeral cortege. It was also used in the royal crematorium of Queen Sri Savarindira, the Queen Grandmother. He composed this song in western notation for a brass band when he was Naval Minister. He created more additional composition to the song for improvement later as he served as Army Minister.

5.2 There were 27 pieces of his musical compositions that associated with the Royal Thai Army. For example, Waltz Pluemchitwas Prince Paripat's first composition written in western classical style for the militaryband.After his return from studying abroad in 1903, his expertise began to shine as he worked on the song using western notation. This song could be considered a great start for his musical compositions. Waltz Pluemchit not only possessed beautiful melody but also portrayed an important part in Thai music history as it was the first western style music written by Thai. Afterwards, Juangjan Jankana asked for his permission to accompany Waltz Pluemchit's melody with lyrics for lakorn called Rosita.Waltz Prachumphol was another composition in western style for the military band. He composed it when he served as Commander of the Royal Thai Navy in 1904. It was written to perform with the Navy brass band and to be the Royal Thai Navy's official march. He named it Waltz Chumphol so the Navy brass band had their own march to perform.

5.3 Prince Paripat was the one who played the in fluen-tial role in military service and musical development in the Royal Thai

Army Band and the Royal Naval Band. He returned home and joined the army after his graduation in 1903. Considering that Thai military Army needed to be reformed immediately, King Chulalongkorn the Great made a royal command for Prince Paripat to be Army Minister although he had served the army less than a year. Afterwards, the King appointed him to be Commander of the Royal Thai Navy on 24th February 1904 since His Royal Highness Prince Bhanurangsi Savangwongse, the former Commander of the Royal Thai Navy, had submitted his resignation to the King due to illness.

After His Royal Highness Prince Chakrabhongse Bhuvanath passed away while serving as Army Minister in 1920, King Vajiravudhwas in favour of then Naval Minister, His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit to succeed His Royal Highness Prince Chakrabhongse Bhuvanath. The King commanded Prince Paripat to transfer from Navy Minister to be Army Minister on 16th June 1920. He served as Army Minister for 17 years.

Once returning to Royal Thai Army, Prince Paripat regarded that the Royal Thai Army brass band was not as much developed as the Royal Thai Navy brass band. He; therefore, transferred Sub-Lieutenant Suthi Srichaya from the Royal Thai Navy brass band to be a Deputy Bandmaster of Royal Guard Regiment brass band in 1922 in order to develop the Royal Thai Army brass band. In 1925, Sub-Lieutenant Suthi Srichaya was elevated as Major Luang Prasanduriyang. During this time, there was a small western string ensemble to perform in duties under Royal Thai Army. Besides Sub-Lieutenant Suthi Srichaya, Prince Paripat also transferred Kru JangwangTua Patayakosol, classical

Thai music master for Royal Thai Army brass band, to serve as the music master for the Royal Thai Army brass band. Kru Jangwang Tua once studied international notation and harmonization from Prince Paripat like Sub-Lieutenant Suthi Srichaya. At first, Kru Jangwang Tua played Ranat while Prince Paripat wrote down the notations in western fashion and segregated each harmonized instrumental sound so each instrumentalist in the brass band could perform his own part. When Kru Jangwang Tua was able to use the standard western notation, Prince Paripat would order him to help write down the notation of the piece while Prince Paripat was composing.

Back in the year 1905 when His Royal Highness Prince Paripat Sukhumbandhu KromphraNakhonsawan Woraphinit served as Commander of the Royal Thai Navy for more than a year, he changed the title, “Krom Trae Marine” (Royal Thai Marine brass band) to be “Kong Trae” (brass band) led by the Bandmaster, Lieutenant Junior Grade Luang Pimolseni (Lam) under Royal Thai Marine Corps. Since Prince Paripat was deeply fond of music, he put every great effort to make the brass band even more excellent. He always attended the brass band’s rehearsal and sometimes he even practiced by himself. He was also masterly in composition as he wrote a number of pieces for the Royal Thai Army brass band and the Royal Thai Navy brass band as well. Now a days (2013) His writing desk on which he wrote his compositions altogether with other belongings were collected and remained at the office of the Royal Thai Navy Band. (Poonpit Amatyakul, 1991)

Other contribution that Thai people may not know was his great support in music studies. He set curriculum for music studies called the “Brass Studies” program as written in Royal Thai Navy’s law and regulations dated 27th June 1906. It could be considered that the western musical instruments studies made a start since then. With his remarkable contribution to music, His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit was regarded as the “Father of Western Music Studies in Thailand” and the “Father of Thailand’s Military Band.”

Conclusion

His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit could play almost all Thai musical instruments and played each of them with remarkable excellence. As for western instruments, he was skillfully proficient at playing the piano. His musical compositions could be sorted into 6 categories: 5 Western style pieces for the military band; 8 Thai classical music in Western style arrangement for the military band; 20 Thai classical pieces in Thai style arrangement for the military band; 25 Thai classical pieces for the Thai classical ensemble; 4 Thai classical instrumental solo pieces; and 13 Thai classical vocal pieces.

His musical contribution to the Royal Thai Army band and the Royal Naval band distinctly reflected on his numerous compositions: 18 pieces for the army military band and 27 pieces for naval military band; Phleng Pluemchit, the first western-styled composition written in western notation; Phleng March Paripat, the first march composition;

Phleng Khak Mon Bang Khun Phrom Thao, the first Thai classical piece arranged in Thai classical music for the military band. He also set up the unprecedented management into well-organizing systems and document recordings and in 1906, designated the curriculum for music studies called the “Brass Studies” program which was considered the first western instruments studies in Thailand. With his great contribution, he was regarded as the “Father of Western Music Studies and Military Band of Thailand.”

Discussion

1. Musical expertise of His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit: he had the musical expertise running in his royal family tracing back to his Greatgrandfather, King Buddha Loetla Nabhalai. King Buddha Loetla Nabhalai was originally from Bang Chang, Ampoe Amphawa which was the land of classical musicians and musical history dated back to Sukhothai era. Many of his senior relatives were also excellent musicians back then such as King Vajiravudh, His Royal Highness Prince Mahamala, His Royal Highness Prince Singhara and His Highness Prince Khunchorn. He was not only descent from the musician family but also possessed great expertise in music. In Chakaj Ratchaburi’s research on the origin of Thai music with western style (2006: 281) he stated that western music became the Royal family’s entertainment. During the year 1903-1904, His Royal Highness Prince Paripat Sukhumbandhu Kromphra Nakhonsawan Woraphinit, the son of King Chulalongkorn the Great, was the enthusiast who devoted himself to promote western

music in Thailand. He was the leader in composing music with standard western notation. Besides, he composed music especially for the brass band and in 1903, he composed Waltz Pluemchit, presumably the first Thai music in western style in the music history of Thailand. Later on, several pieces of Thai music with western style were created and became recognized. All were written in western rhythms with western notation. Nowadays, Prince Paripat's music was still performed such as Phleng Maha Roek and Phleng Soke. His excellence in music was the reason why he was praised as the Father of Thai Music in Western Style until today.

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