



Thaksin University, Songkhla Thailand
Faculty of Fine and Applied Arts

INTERNATIONAL SYMPOSIUM ON CREATIVE FINE AND APPLIED ARTS (ISCFA) 2021

THE CULTURAL CREATIVITY
OF REGIONAL ARTS TOWARDS
THE INTERNATIONAL INTEGRATION

AUGUST 26-28, 2021
AT PREM AUDITORIUM, THAKSIN UNIVERSITY,
SONGKHLA CAMPUS



Message from President of Thaksin University

It is both honor and pleasure for Thaksin University to organize the academic international conference “International Symposium on Creative Fine and Applied Arts, ISCFA 2021.” This conference will bring together researchers, creators, academicians, instructors, students and people who are interested in Fine Arts to exchange experiences of creative work between creators and qualified persons both within the country and foreign countries including publish their creative work to public. The cultural relationship between localization and globalization will be usefully inspired or applied for the value of both physical and mind of international society.

This International Symposium is not only the publication of creative work to public and mutual academic network building with various organizations both within the country and foreign countries but also is honored by Professor Emeritus Dr. Poonpit Amatayakul from Mahidol University as our Keynote Speaker of the Symposium.

Due to the existence of the COVID 19 pandemic, the work presentation of the academic conference is necessarily convened through teleconference system to avoid risk-taking as previously mentioned.

Finally, please allow me to express my deepest thanks to working group and network including qualified persons both within the country and foreign countries, and every presenter who have mutually made this Academic International Symposium achieves the goal successfully. On behalf of Thaksin University, I would like to take this opportunity to thank once more for this great collaborative Symposium and wish this to be continued. Thank You

Wichai Chumni

(Associate Professor Dr. Wichai Chumni)
President of Thaksin University



Message from Dean of Faculty of Fine and Applied Arts

Faculty of Fine and Applied Arts, Thaksin University has organized “International Symposium on Creative Fine and Applied Arts, ISCFA 2021” from August 26 to 28, 2021 at Thaksin University, Songkhla Campus. The symposium will be an academic platform as showcase and publication of creative work of researchers, composers, scholars lecturers, students and people who are interested in Fine Arts which can lead to the development of creative work, teaching and learning, academic service for community, society and country.

This academic event is the first symposium of the faculty and southern region to create academic atmosphere and give opportunity in exchanging knowledge, experiences, and publishing creative work leading to development of best academic practices, giving opportunity for new fine arts artists including building international collaborative network for proceeding different activities and combining the relationship between cultures and localization and globalization continually.

Raweewat Thairacharn

(Assistant Professor Dr.Raweewat Thairacharn)

Dean of the Faculty of Fine and Applied Arts



Messages from the President of the Council of Arts and Design Dean of Thailand Distinguished guests, Ladies and Gentlemen,

My name is Dr. Bussakorn Binson, President of the Council of Arts and Design Dean of Thailand.

I would like to congratulate the Faculty of Fine and Applied Arts at Thaksin University for all their efforts in organizing an “International Symposium on Creative Fine and Applied Arts, ISCAFA 2021”. The symposium is organized under the theme: “The Cultural Creativity of Regional Arts in Relation to International Integration.”

Highly qualified and influential practitioners in fine arts will attend the symposium with participants from many countries, including Taiwan, the United States of America, Japan, the Philippines, Australia, New Zealand, South Korea, Italy, Romania, China, Malaysia. We expect more than sixty experts from around the world to present their creative portfolios at the event.

Although a great deal of preparation is required for organizing such a large symposium there are substantial benefits for academic development in the fine arts. We can also see that from a wider perspective, these benefits can be transferred to assist both economic and social development in our respective societies.

I am truly appreciated all the hard work done by all to make this exciting event possible. Thank you to all those involved and all those who have contributed to our collaborative networks, in both national and international. I wish you all success.

Thank You

A handwritten signature in blue ink that reads "B. Binson".

(Professor Dr. Busakorn Binson)

President of the Council of Arts and Design Dean of Thailand



Process of the Project



Note: Experts from each field must have an appointment made by the organizers of the institute.

Keynote Speakers



Emeritus Prof. Poonpit Amatyakul, M.D.

Symposium Committee



Prof. Dr. Kwang – I Ying
National Sun Yat – sen University
Taiwan



Assoc. Prof. Dr. Keri McCarthy
Washington State University
United States of America

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Rangsit University
Thailand



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Independent Scholar
Thailand



Asst. Prof. Dr. I-na Phuyuthanon
Srinakharinwirot University
Thailand



Prof. Dr. Narapong Charasri
Chulalongkorn University
Thailand



Prof. Dr. Chommanad Kijkhun
Chandrasem Rajabhat University
Thailand



Dr. Wichulada Tunprasert
Phranakhon Si Ayutthaya Rajabhat University
Thailand

Project of “International Symposium on Creative Fine and Applied Arts ISCFA 2021” Principles and Rationales

Creative work has been considered to be with mankind for a long time. The currently occurred changes in politics, economics, society and human values have great impacts on ways of thinking to learn from among another in terms of creative work of fine arts without avoidance. Creative work in different aspects in fine arts, performing art, musical performance and literature are all sustained virtue to forge society and nation to become pleasant places to live. Expressing good morals are covered up wisdom, ways of thinking, attitudes, tradition, and ways of life by transferring in useful valuable creative work for nations with valuable mind and aesthetics in life.

Creative art exhibition is one of the essential components to apparently enhance and create art and cultural work of the nations to declare in different countries. Faculty of Fine and Applied Arts, Thaksin University has organized “International Symposium on Creative Fine and Applied Arts ISCFA 2021” with the purpose of using the symposium to become a platform for academicians, researchers, lecturers, students and interested persons to create new knowledge and publish useful and valuable creative work for country development including learning exchanges and creating atmosphere of creative work of fine arts for the progress of academic sustainability.

Purposes of the project

1. To be the international symposium in publishing and presenting creative work for academicians, researchers, lecturers, students, and interested persons both within the country and foreign countries with international standard.
2. To enhance and develop personnel competence of fine arts in presenting creative work in advanced academic platform leading to academic sustainable progress in the future.
3. To create new academicians and researchers / creators in Thaksin University and cross organizations/institutes for the occurrence of academic platform and atmosphere, the learning exchanges of creating useful and valuable new
4. knowledge for society and nation.

Organization in charge of the project:

Faculty of Fine Arts, Thaksin University

Target group/ Project participants:

Academicians, researchers, lecturers, students and interested persons within the country and foreign countries

65 Creative work presenters

15 Research presenters

340 Project participants and listen to the lecture

1,000 Attendees of the performance

500 Exhibition audience

Total of the project participants = 1,920 participants

Patterns of Procedure

Patterns of creative work display

- Creative work of dance / performing art, Thai music, western music. Duration of each presentation is 6–12 minutes
- Exhibition show: exhibitors standing at the posters for Questions and Answers or additional information

Application and submission of creative work

Applicants who would like to participate in exhibiting creative work can use

fax number: 074–317619 e-mail: ISCFA2021@tsu.ac.th within June 21,2021.

The applicants can fill in the following information:

- Fill in the information as mentioned in the application form for arranging the program within July 5, 2021. Contacted e-mail: ISCFA2021@tsu.ac.th
- Making copies of work proceeding with complete topics by attaching file of work within July 11,2021. Contacted e-mail: ISCFA2021@tsu.ac.th

For further information, please contact Asst. Prof. Dr. Prayat Supajitra: 086–625–1260 and Miss Sirarat Thongrujee: 087–392–6899 /074–317–619

Duration of the project:

August 26 to August 29, 2021.

Venue of the project organizing:

Thaksin University

Activity Plan and Procedure

List	Program	Duration
1.	Open for creative work applications	April 19 – May 28, 2021
2.	Creative work announcement	June 18, 2021
3.	Payment of registration fee	July 16 – 30, 2021
4.	Submission of 2–3 minute–presentation of creative work video clip	July 9, 2021
5.	Rehearsals of Performance and Music / Visual art installation	August 24–25, 2021
6.	Presentation of creative work (Music/Arts/Dance)	August 26–28, 2021
7.	Meeting summarization of the project	August 29, 2021

Fee of Registration

Types of Participants	Registration Fee(Baht)
1. Creative work presenters (Type A)	3,000.– Baht
2. Creative work presenters (Type B)	4,500.– Baht
3. Research presenters (Type C)	2,000.– Baht

Notices:

- Registration fee for creative work presenters (Type A) refers to registration fee for creative work presenters with Online, Offline (video clip) and On–site with self–prepared music band.
- Registration fee for creative work presenters (Type B) refers to registration fee for creative work presenters with On–site presentation using provided symposium ensemble of Thaksin University such as String Quartet, Saxophone Quartet and Big Band Jazz.
- Registration fee for research presenters (Type C) refers to research work for graduate level and/or art thesis work.

Agenda

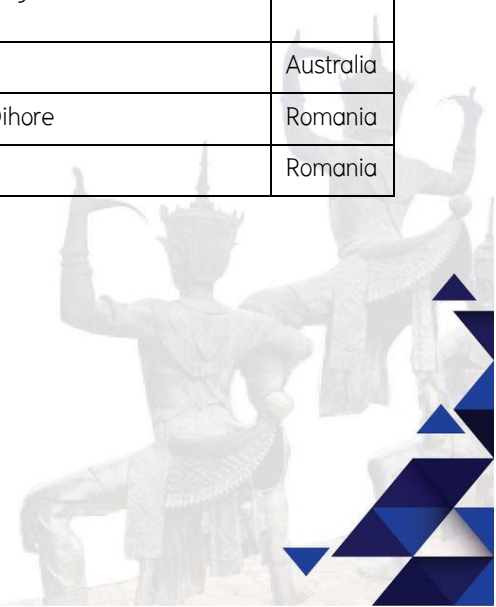
The 1st International Symposium on Creative Fine and Applied Arts (ISCFA) 2021

August 26–28, 2021 at Prem Auditorium, Thaksin University, Songkhla Campus

Day 1		26 August 2021
8.30 – 9.00	Registration	
9.00 – 9.30	Opening Ceremony and welcome Speech by Assistant Professor Dr. Raweevat Thaicharoen Dean of Faculty of Fine and Applied Arts Thaksin University Opening Ceremony Speech by Associate Professor Dr. Wichai Chumni President of Thaksin University Speech by Professor Dr.Bussakorn Binson Chairman of the Dean of the Art and Design Council of Thailand Speech by Fachry Sulaiman Consul of the Republic of Indonesia Opening Performance: The Cultural Legacy Arts of Southern Civilization	
9.30 – 10.00	Keynote Speakers ‘The Cultural Creativity of Regional Arts Towards the International Integration’ by Emeritus Prof. Poonpit Amatyakul, M.D.	

No.	Times	Titles	Creators	Country
Performing Arts				
1.	10.00 – 12.00	"Free your Spirit"	Ezio Pellino	Italy
2.		Kon Tee Me Hua–ja (Human with Heart)	Tathata Sompong	Thailand
3.		“Jaak–La : The creative performing arts from local handicraft with Node Na Le way of Sathing Phra District, Songkhla Province”	Praphaphan Phukaoluan	Thailand
4.		SATJA	Vorawan Pinrattanakorn	Thailand
5.		Sword Dancing of Limkorneaw	Supot Juklin	Thailand
Music				
1.	13.00 – 17.30	Wochi–Kochi (Far–Near) for Shakuhachi and Electroacoustic	Assoc. Prof. Yoshio Masatsune	Japan
2.		String Quartet no.1	Dr. Vanich Potavanich	Thailand
3.		Sartha for String Quartet	Assoc. Prof. Dr. Saksri Vongtaradon	Thailand
4.		Srinakharinwirot Overture	Asst. Prof. Dr. Prapansak Pumin	Thailand
5.		Muang Vishnu for String Quartet	Worachat Kitrenu	Thailand
6.		E–sam’s Sound for String Quintet and Visual Arts	Dr. Pongthep Jitduangprem	Thailand
7.		The Steed of a Storm Winter Wind Night	Asst. Prof. Dr. Supachai Suriyut	Thailand
8.		The Screams of the Lam Phi Fah Worship	Komsan Nomhansa Asst. Prof. Dr. Supachai Suriyut	Thailand
9.		Rajamangala Suite	Dr. Nawathep Nopsuwan	Thailand

No.	Times	Titles	Creators	Country
Music				
10.	13.00 – 17.30	Warin, The Stream of Life for String Quartet	Pakawan Boondirek	Thailand
11.		Surf of Songkhla for String Quintet	Supakit Supattarachaiyawong	Thailand
12.		Reflections for String Quartet	Ciprian Dihore	Romania
13.		Paradise of Chongqing	Dr. Suttirak Iadpum	Thailand
14.		Spontaneous Chaos for Orchestra	Assoc. Prof. Dr. Wiboon Trakulhun	Thailand
15.		“Belligerent” for Saxophone Quartet	Asst. Prof. Dr. Rujipas Phudhanun-naruepat	Thailand
16.		“The Glory of the Harvest” for Saxophone Quartet	Asst. Prof. Dr. Prasert Chimtoun	Thailand
17.		Untitled for Saxophone Quartet	Dr. Pasinee Sakulsurarat	Thailand
18.		“Improvisation of Imagination” for Saxophone Quartet	Worachet Woraputtinun	Thailand
19.		“Lai-Lum-Sing” for Saxophone Quartet	Nutthapol Deekum	Thailand
20.		“Somhong” in the style of Saxophone Quartet	Dr. Kamjohn Kanchanathawon	Thailand
21.		Khao Kho Hong for Saxophone Khim and Saxophone Quartet	Asst. Prof. Dr. Komson Wongwan Asst. Prof. Dr. Rawadee Ungpho	Thailand
22.		Rong-Ngeng Folk Music Arranged for Classical Guitar	Dr. Taya Taychasay	Thailand
23.		The Creative a Melody for Nora Rong Khru	Apinan Raknim	Thailand
24.		A Khui on Jazz : Sound of Freedom	Chumchon Suebwong Asst. Prof. Charin Intasuwan	Thailand
25.		Oboe in Blue	Assoc. Prof. Razif Mohd	Malaysia
26.		Hamisu! (What’s UP!)	Lu Guanheng Assoc. Prof. Razif Mohd	Malaysia
27.		The Lukyang Rerng Rabam	Yodthakon Gosonhemmanee	Thailand
28.		“Solidarity of Andaman” for Popular Music Ensemble	Kannawat Polrong	Thailand
29.		Murakami’s Moons for Bb Clarinet and Violoncello	Eve Duncan	Australia
30.		Moto Perpetuo for String Quartet	Anton Master Dihore	Romania
31.		Scherzo for String Quartet	Ciprian Dihore	Romania



Day 2 **27 August 2021**

9.00 – 10.00	Registration
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No.	Times	Titles	Creators	Country
Music				
1.	10.00 – 12.00	“Hat Yai at night” for Big Band Jazz	Ratchakrit Panuakkarachok	Thailand
2.		Overture Java	Asst. Prof. Dr. Panan Kritsanarom	Thailand
3.		Theme and Variation on Lao Duang Duan for Trumpet and Wind Ensemble	Kraisil Sodanil	Thailand
4.		The Golden Hatchet	Chawasit Romyanonda	Thailand
5.		“Innermost” for Jazz Big Band	Asst. Prof. Wg. Cdr. Dr. Woraket Tagosa	Thailand
6.		Last Night for Big Band	Asst. Prof. Dr. Chonanart Meenanan	Thailand
7.		The Night Bangkok City	Krittavit Bhumithavara Asst. Prof. Dr. Rungkiat Siriwongsuwan Patommavat Thammachard Awasdakan Poomee	Thailand
8.		The Creative Music of Lullaby “Plei Plei Ma Way Khaeng Kan” for Chorus Ensemble	Supaporn Chimnoo	Thailand
9.		Toei Khong for Big Band	Suphawut Phimnon	Thailand
10.		A Reflection of Island Songkhla City for Big Band Jazz	Asst. Prof. Dr. Raweewat Thacharoen	Thailand
11.		The Latino Swing Cadenza Jazz	Asst. Prof. Dr. Prayat Supajitra	Thailand
Visual Arts				
1.	13.00 – 15.00	Wisdom from Porcelain Art of Phra Prang, Wat Arun Temple to Jewelry from Polymer Clay	Kannika Sanguansintukul Asst. Prof. Thitirat Muan-a-nan	Thailand
2.		Material – Essence, Culture – Essence	Theeti Pruekudom	Thailand
3.		Nice Tales @ Thale Noi	Patara Padunsuntararuk	Thailand
4.		Colorful imagery from the power of nature	Asst. Prof. Yodchai Prom-inn	Thailand
5.		SAMATHA	Rapeepat Phonrattanapaiboon	Thailand
6.		In My Mind	Asst. Prof. Supphachai Srikhwankaew	Thailand
7.		The Obsession of Dark Desires	Assoc. Prof. Sittikorn Tapsuwan	Thailand

No.	Times	Titles	Researchers	Country
Creative Research				
1.	15.00 – 16.30	The Creative Process for Inheritance and Application of Patterns of Cantonese Opera Cloth and Change of Ju Chao Ju Lina's Mogu Method from Contemporary Chinese Birds	Asst. Prof. Chuanguo Xing Assoc. Prof. Dr. Sakon Phu-ngamdee Asst. Prof. Dr. Manoon Toh-ard	China
2.		The Spatial Form of Dacheng Hall of Confucian Temple in Hunan from the Perspective of Spatial Production	Hao Wan Prof. Dr. Sakon Phu-ngamdee Asst. Prof. Dr. Manoon Toh-ard	China
3.		The Creative Approach for Modern Reflection of Comprehensive Material Painting in China	Yue Zhang Prof. Dr. Sakon Phu-ngamdee Asst. Prof. Dr. Manoon Toh-ard	China

<u>Day 3</u>		28 August 2021
9.00 – 10.00	Registration	

No.	Times	Titles	Researchers	Country
Creative Research				
1.	10.00 – 16.00	The Innovative Approach for Inheriting Gulanguyu Family Piano Concert Style	Asst. Prof. Wen Wang Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China
2.		The Creative Approach for Promoting Violin Performing Arts in China in the 20th Century	Assoc. Prof. Fang Chen Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China
3.		The Innovative Approach in Applied Research of Performing Psychology in Piano Performance	Yuanjie Jiang Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China
4.		“The Creative Approach for Bassoon Performance Art Based on the Perspective of China”	Jijiang Duan Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China
5.		The Creative Design Strategy of Guangzhou Spring Festival Products Based on User Needs	Jie Ling Assoc. Prof. Dr. Sakon Phu-ngamdee Asst. Prof. Dr. Manoon Toh-ard	China
6.		The Creative Characterization and Vocal Techniques of the Heroines in Italian Comic Operas in the 19th Century: A Case Study of Don Pasquale and L'eisird'amore	Lin Wu Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China

No.	Times	Titles	Researchers	Country
Creative Research				
7.	10.00 – 16.00	The Innovative Approach for Research on Liszt's 12 Etudes D'execution Transcendante	Xuan Huang Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China
8.		The Innovative Approach for Studying Chinese and French System of Sight-Singing and Ear-Training	Mingxuan Dai Assoc. Prof. Dr. Kovit Kantasiri Asst. Prof. Dr. Palphol Rodloytuk	China
9.		The Waterfall Paradise for Solo Alto Saxophone Jazz Ensemble	Bandid Suwanno Asst. Prof. Dr. Prayat Supajitra Assoc. Prof. Jarin Tepsongkroh	Thailand
10.		An Inspired 'Phantawat Nawig' s Improvising Dream	Natthawit Sarechewe Asst. Prof. Dr. Prayat Supajitra	Thailand
11.		The Oriental Fantasy Overture for Symphony Orchestra	Waritnan Loekwatchasin Prof. Dr. Weerachat Premananda	Thailand
16.00 – 16.30		Certificate awards ceremony in Creative Arts and Creative Researches. Closing Ceremony and Speech by Dean of the Faculty of Fine and Applied Arts.		

Rong–Ngeng Folk Music Arranged for Classical Guitar

Taya Tayshasay

*Department of Music, Faculty of Humanities and Social Sciences,
Rajabhat University Nakhon Si Thammarat. E-mail: boran_j@hotmail.com*

Abstract

creative research entitled “Rong–Ngeng song for classical guitars” in order to publicize the Malaya music culture in the form of contemporary music and the arrangement concepts and the academically musical components by arranging the melodies of the “Ta lee ke pas” And “Poo Jo Pee Sang” song in the form of the flamenco music. The flamenco rumba style as well as the golpe alzapua and picado techniques were used in order to add the varieties into the song. The major keys were changed into the minor keys while interpreting the melodies. The chord progression was in the harmonic minor scale. This song was presented with the public show and recorded in the form of musical notes in order to provide benefits for people interested in arranging other folk songs with classic guitars in the form of contemporary music.

Keywords: Classical Guitar Flamenco Alzapua

Introduction

My creative work is called “Rong–Ngeng Music Arranged for Classic Guitar”.The purpose is to publish Rong – Ngeng Music in the form of a guitar.The concept of this research I got inspire from the classic music Celtic music and flamenco music, For this study, I prefer the Southern folk songs would be distributed in a different form to more public.

Rong Neng, southern folk song It is a music culture in the Malaya culture. Inheritance or preservation of music Southern folk with classical guitar It is an alternative way to spread the southern folk music culture to be known. A classical guitar arrangement in a solo form and performed in public, conference rooms or music exhibitions. along with analyzing music theory or playing methods for those

who want to study or students of international string instruments in higher education For the composer who is an instructor in classical guitar courses, then This composition therefore creates a textbook to serve as an example for schools that teach classical guitar lessons. or other folk music compositions that will be distributed to the public.

Objectives

To arranged Rong – Ngeng song by used classical guitar as a media to develop guitar playing skills Folk songs through musical instruments by and additionally composing some melodies, such as flicking–note techniques along with an explanation by disseminating music compositions to public areas.

Clarifying Creative Cognition

Classical guitar playing from the smooth. would have to use western music theory The correct technique extends to the performance of the practitioner. The composer got the idea from a classical guitarist's practice of strumming. Tate is famous for right hand technique By studying the work of the Etude type that has collected a lot of right–handed exercises. The concept of foreign folk music such as Celtic music, Flamenco music, to provide quality strum and to make the notes sound clearer. The performer can better determine the softness or loudness according to the mood of the song. The arranger brought an example of the right hand strum to use in this compilation.

In this composition process, the researcher selected Rong–ngeng songs with the appropriate tempo and speed. There are melodies that can be arranged for the guitar. to transpose to universal music notes and locate the notes on the guitar fret Then find an octave that is melodious, chords, and fingering. when composing the melody part The classical guitar notes were recorded in the Sibelius program for analysis. After that, the audio is recorded and the notes are edited. and save the notes to the Sibelius program to write in research form to summarize and report results

Results

The result of creating a compilation Musically, “Rong–Ngeng Song compiled for Classical Guitar” aims to conservative the folk culture of Muslims in the south by composing through classical guitar in a single show format for the dissemination of Rong–Ngeng music, which is the way of life of Muslims in the south to be known more widely

1. Ta-lee-ke-pas song

Ta-lee-ke-pas song is Muslim ceremonial music, The name of this song means Chinese Blow dance. Because in Malaysia consists both of Chinese and Muslim people who live together for a long time Cause Rong – Ngeng music is a mix of Chinese accents and Malay music. I play this music to be harmonious.

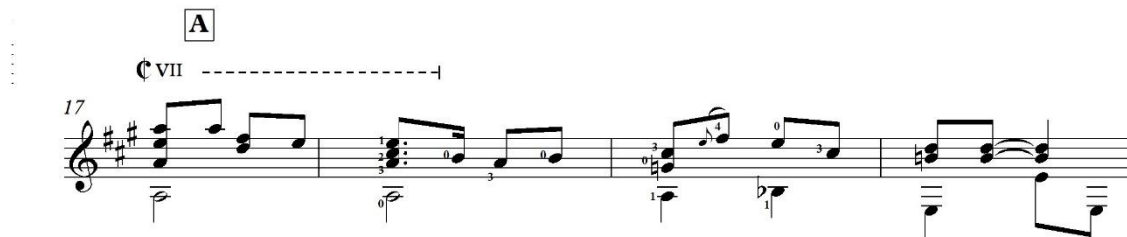


Figure 1. Ta-lee-ke-pas arrangements for classical guitar.

For the Ta-lee-ke-pas song It is a song that the composer wants to have the accent of Thai music mixed in. Chord placement is characterized by closed and semi-closed cadence chords. for composing for this song The composer presented the first song. Which describes the history of the song, playing techniques and inspiration for creating a composition. Usually, Ta-lee-ke-pas song have a happy and sweet melody. bringing to create an accent on a stringed instrument classical guitar but can be used to accompany the dance for the performance Therefore, for recording on the accompanying CD, the composer did not put a rhythm machine at all. Because the intention is to make the accent play like classical music as much as possible.

2. Poo-joa-pee-sang Song

This song is a Rong-ngeng song in a fast tempo, called the Joget rhythm. This song I Inspired by folk dance music styles in European music such as Gige and Gravote. I have derived the concept of playing from Tunisian classical guitarist Roland Dyens (1955–2016), a guitarist leading European folk songs, to play with classical guitar techniques such as harmonious The researcher composed Pu-Joa-Pee-sang at a rate of about 117 bpm, which is a 2/4 rhythm of dance music. This is a strumming technique in flamenco music that is added at the end with a key change. The example below describes the overall melody of the song by playing part A, followed by part B, and passing it on to part A, which is a translation of the melody. and then reverts back to verse B again before the clef changes in flamenco form until the end of the song.

For the arrangement of Poo Joa Pee sang, the key of the song was changed from E Major to E Minor at the end of the song. I have created a new melody by playing flamenco with the techniques of Apido and Golepe.



Figure 2. Poo-joa-pee-sang arrangements for classical guitar

About the fingering system for the chord position of the folk song Pu – Joa – Pee-sang. Must be related to the movement of the fingers that are convenient for the movement of the fingers of the left hand. There is a movement of the octave at close range. Do not jump away from the group of chords. The classical guitar is an instrument that can be played with melody, chords and bass, with frets for increasing the intonation. The note change method can be moved across the guitar fret using the same method of catching notes or chord patterns. To change the chords, move your fingers on the guitar fret. But what must be considered in terms of skill There must be an understanding of the placement of all the notes on the guitar fret. The benefit of knowing the same pitch on a guitar fret is that Makes the music player aware of the different note positions. To compose a Rong Neng folk song this time, the composer chose a variety of note positions. This will give knowledge of different tones on the fretbord guitar.

Discussions and Suggestion

In this piece, the arrangers Would to play guitar the accent of Thai music mixed in. Regarding the chord progression and octave of the songs presented in this presentation editor Lecture on the background of the song, playing techniques and inspiration for creating a composition. Usually, Rong-ngeng songs already have a happy and sweet melody. Bringing it into a classical guitar accent will have to add more harmonies and rhythms. but can be used to accompany the dance for the performance But still for the most classical guitar playing skills.

Rhythm and melody with a Malay accent on classical guitar western instruments. Able to retain part of the original melody even with some modifications of the melody, the addition of instrumental techniques can improve classical guitar practice skills and can persuade those who are interested to be able to touch Malay music. both the story, the history and the song It draws attention to the history of Malays interacting with western peoples. Cultural transfer of existence is part of the music culture. The researcher, For me Who is a Buddhist, is interested in and admires Rong – Ngeng songs of Thai Muslims with beautiful melodies and musical aesthetics. therefore wanting to distribute Rong – Ngeng music to be known and accessible another music culture

All of this work I had conducted the model of the compilation from foreign books that took folk songs such as Celtic music, iris, and recorded them as notes to play guitar. which I think the Rong–Ngeng music of the southern Muslims also should be so.

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