

Abstract

Topic : Thai Classical Music Recording : Case Study of Center Start Disc
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The Research entitled “Thai Classical Music Recording : Case Study of Center Start Disc”, aimed to study the history and collected recording repertory of the backward turning records. This historical research is based on documentary evidences and in-depth interview to the Thai music maters and highly experimental expertise on the records.

The research’s result has shown that the recording was begun in Thailand between the years 1892-3, the reign of King Rama V the great. The evidence showed the recording process had been done by recording sound directly on a role of beeswax through the bell of the recording machine. The power was made from the turning spring role. The first recording was recorded traditional music called “Pleng Paa” (Pleng Choiy). Besides, the recording of improvised singing fallowed by the Traditional Thai Music in both Pi Pat and Mahori ensembles. After recording process, the making of complete record had been done in Belgium and some in India. None of the electrical power was involved until nearly at the end of King Rama VI’s reign.

There are two models of center start disc, one called “Berliner” by Emile Berliner which mostly recorded Music of Phaya Tawetwongwiwat of Banmao Palace in the King Rama V’s reign. And from the year 1900 onwards, there were numbers of repertories recorded such as Pleng Samchan, Pleng Tub and Pleng in Dudamban Theatre’s play. Another well known center start disc was by Chales Pathe which using Rooster’s bland. These advance records had to be played on the machine with “diamond stylus” (diamond needle).

The repertoire of recording has been divided into 4 categories as followed: 1) Folk Music such as Pleng Paa (Pleng Choiy), 2) Buddhism Ritual Palade Band such as Pleng Chonkerong, 3) Traditional Thai Medley Music such as Abuhasun suite, Ramayana Prommart suite, Chulong suite, Phra Lao suite, Kawee suite , 4)

Rhapsody of on the plays such as “Phra Apaimanee”, war of the nine armies, Kawee of Dudumban play. Whereby, the music had been played by various types of instrumental combination such as Dudumban ensemble, Pi Pat ensemble, Mahori ensemble, Strings ensemble and Military Band as well as solo instrument.

Future Research suggestion: further study on music ensembles used in recordings as well as master musician who were done in the recording. Furthermore, comparative study the melodic structures have shown on the record and present repertoires in order to utilize them for future education.