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From "Fǭn ngīeo" to "Selemao"

The Transformation of a Tai Yai Folk Melody

This article traces the transformation of a Tai Yai folk song into the celebrated Thai traditional melody known as "Fǭn ngīeo" ("Tai Yai dance") and the continued use of this melody in various forms. This well-known song has been reproduced in several musical styles such as *phlēng Thai dœ̄m* (Thai classical music), *phlēng lūk thung* (Thai country song), *phlēng lūk krung* (Thai city song), and *phlēng phūnbān khamūang* (Northern folk song). It was able to enter these mediated styles because of its adoption into the musical traditions of Chiang Mai's court, known as *Khum čhao lūang*. Structural similarities between "Fǭn ngīeo" and other Tai folk songs support the notion that common cultural elements are communicated through music.

Keywords: Fǭn ngīeo—musical relationship—Thai folk songs—Tai Yai

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Musical languages have developed in all cultures. Within Thailand, there is diversity of both spoken and musical languages and a diversity of factors that have led to their emergence, with the most significant being the large number of ethnic groups represented. Within the spoken languages of Thailand there are influences from Pali (from Theravada Buddhism), Sanskrit (from Brahmanism/Hinduism), Mon and Khmer (from human migration, trading, and war), and English and other European languages (from trading and modernization). Using words from outside specific language systems or dialects, as frequently occurs with Thai loan words, has a parallel in music, whereby rhythmic and melodic elements from other musical systems and traditions have been incorporated into Thai classical songs (known as *phlēng Thai dœ̄m*). Thai musicians refer to this established practice as *phlēng samnīang phāsā̄* (foreign accent songs). The foreign *samnīang* (accents) include *Farang* (Western), *Khæ̌k* (Indian), *Čhīn* (Chinese), *Khamēn* (Khmer), *Mo̱n* (Mon), *Lāo* (Lao), *Ɣūan* (Vietnamese), *Phamā̄* (Burmese), and *Ngīeo* (Tai Yai/Shan).

The relationship between Thais and the Tai Yai or Shan has resulted in the melody that is the subject of this article. As with most folk and classical traditions in Southeast Asia, Thai traditional music is passed down orally from teacher to student. Consequently, the history of many Thai classical songs is not well documented and little is known about who wrote them or when. However, it is possible to reconstruct the development of "Fo̱n ngīeo" ("Tai Yai dance") from the Tai Yai folk vocal melody "So̱ ngīeo" and trace its use through Thai classical and popular music and Lanna folk songs. In doing so, it is also possible to show how music can act as a path that links different cultures and languages.

This is a musical case study of how Thai culture is influenced by, and absorbs elements from, neighboring ethnic groups. It traces the transformation of "So̱ ngīeo," which is known to be a Tai Yai song from the Northern Lanna culture that predates the Ayutthaya (1351–1767) and Rattanakōsin (1782–present) Thai dynastic periods, into the Central Thai classical song known as "Selemao". In addition, analysis of musical structure provides a better understanding of the musical relationships between the Thai-Lao and Thai-Karen ethnic groups in Thailand.

The essay, therefore, has three sections. The first addresses the history of music in the *Khum čhao lūang* (royal palace of Chiang Mai) and the development of the "Fo̱n ngīeo" melody. The second discusses the "Selemao" melody and its

reproduction in Thai society. The third section is an analytical discussion of the song's structural properties.

Background of ngīeo

The ancient kingdom of Lanna was located in what is now Northern Thailand. The capital of Lanna, Chiang Mai, formally became part of Siam in 1774, when the Siamese king, Tāksin, captured the city from the Burmese. In 1782 the Rattanakosin period began in Siam and in 1802, the first Rattanakosin king, Phutthayotfa Chulalok, or Rama I, split Lanna into a number of vassal states of Siam. The kings of Lampang and Chiang Mai governed an ethnically diverse citizenry that included Lao, Burmese, Tai Yai, Mon, and other ethnic groups commonly known as hill tribes. At that time, the Tai Yai lived in what are now the Shan states of Myanmar and the Northern Thai provinces of Mae Hong Son, Chiang Mai, Chiang Rai, Phrae, Lampang, and Nan. As Yasuda Sachiko writes, "Tai-language speaking people do not only reside in Burma; the creation of nation state borders resulted in the spreading of these people over various territories, including Thailand, Burma, Laos, Northern Vietnam, Southern China, and Northeastern India. Broadly speaking, they are divided into six groups: Tai-Long, Tai Nü, Tai Khün, Tai Khamti, Tai Lue and Tai Yuan" (2008, 16).

The ethnically Lao Lanna majority referred to the Tai Yai people as *Ngīeo*, a term that conveyed negative implications (Cadchumsang 2011, 48). When used by Northern Thai people today, the term *Ngīeo* refers to the hill tribe ethnic group, which is separate from *Khon mūang*, a name used to avoid referring to the majority Northern Thai group as Lao. Despite this attempt to delineate difference, there has been transmission and exchange within various Lanna musical traditions. This wisdom commingled and resulted in contemporary Lanna musical identity.

History of music in the khum čhao lūang

During the nineteenth century, the center for integrated *Ngīeo* and Lanna music was the *Khum čhao lūang* in Chiang Mai. The term *Khum čhao lūang* refers to the royal palace of Chiang Mai. The *Khum čhao lūang* hosted a range of artisans including tailors, sculptors, painters, musicians, dancers, and choreographers, and was the focal point of the arts and culture of Chiang Mai in the same way that the Grand Palace was the artistic center of the Bangkok Royal Court.

His Royal Highness Prince Krom Phrayā Damrōngrāchānuphāp states, "It is said that the king of Chiang Mai, Kawilōrotsuriyawong, used to once perform as Inthǭrachit when he was a royal page under King Phra Phutthayǭtfā Čhulālōk [Rama I]" (1921, 14).[1] This shows that the king of Chiang Mai was well versed in Central Thai performance and music and had been influenced by Bangkok at an impressionable age. During the reign of Kawilōrotsuriyawong (1856–70), the sixth king of Chiang Mai, the *Khum lūang* court came under the direct political control of the royal court of Bangkok. The process of acculturation began immediately after Siam annexed Lanna.

Because Kawilōrotsuriyawong had two daughters but no son, the Bangkok royal court planned for the succession by adopting his younger brother, Inthawitchayānon, in 1853. Designated as Viceroy Inthanon, the young man was sent to Bangkok and educated in several branches of arts and science, including the masked musical theater of the Thai court known as *khōn*. After the passing of King Kawilōrotsuriyawong in 1870, Viceroy Inthanon was sent back to Chiang Mai, where he was crowned the seventh king of Chiang Mai in 1873. During his reign (1873–97), he established the first royal Chiang Mai theatrical performance ensemble.

In 1884, King Čhulālongkǭn (Rama V) (1868–1910) announced his *Monthon* municipal provincial system, which turned the Chiang Mai kingdom into a group of provinces, and Inthawitchayānon lost his status as king. This led to increased promotion of Central Thai culture in Chiang Mai, including the introduction of the royal *khōn* and Central Thai classical music, two important elements in the development of modern Northern music, drama, and dance. Chiang Mai was increasingly seen as a smaller duplicate of the Bangkok court. Saisawan Khayanying writes:

> Due to profound familiarity with the culture and traditions of the Siamese Royal Court, King Inthawitchayānon (Inthanon) implemented several forms of culture and tradition of the Siamese Royal Court in his reign. There was the establishment of the *Pīphāt* ensemble and selection of royal dancers, or *chāng fǭn*, from the king's governors. (2000, 13. All translations by the author unless otherwise noted.)

This is supported by the writing of Carl Bog, a British man who travelled to Chiang Mai in 1881. Concerning his reception meal at the *Khum lūang*, he wrote:

> The show and the dance were interesting. They were trained by a Thai *khrū* so well that the performances were more appealing than in Bangkok. Even though the music was as slow as it was in Bangkok, but it was somehow more enchanting. (Puntarangsri & Teekara 2007, 35)

At this time, performances in the royal theatrical tradition in Chiang Mai were given by the group of Čhao Bunthawong, which was led by the Siamese Khrū Čhād and her husband, Khrū Chǭi, who was in charge of the musicians. Inthawitchayānon invited *khrū* (teachers) from the Bangkok royal court to train the *Khum lūang*'s artists to perform on various occasions, especially for the receiving of official visitors.

From the above records, it is clear that *khōn*, *lakhǭn* (unmasked theatre), and the percussion-based *pīphāt* ensembles were established inside the *Khum lūang* during the reign of King Inthawitchayānon, and as in the Bangkok royal court, the Northern court patronized these performances. Under the political and cultural control of Bangkok, the Northern governors may have viewed the Central Thai music and drama as more interesting and developed than indigenous dances. Whatever the motivation, Central Thai culture confirmed the political reality that Lanna and Chiang Mai had been subsumed into Siam.

Princess Dārā Ratsamī and the preservation of Lanna music

One of the key figures in the history of the integration of "Selemao" into the wider body of Thai music is Princess Dārā Ratsamī (1873–1933). A daughter of Inthawitchayānon, Dārā Ratsamī became one of Čhulālongkǭn's numerous consorts in 1886. This elevated her social standing as she was given the royal title *Čhao Čhom Dārā Ratsamī*, which means Princess Consort of King Čhulālongkǭn.[2] However, in Bangkok she was always considered an outsider and both she and her retinue were referred to as "Lao ladies," who smelt of fermented fish sauce (*plārā*).[3]

At court, Princess Dārā Ratsamī studied Thai traditional music under the most renowned Thai music *khrū*s of the time, including Chǭi Suntharawāthin and Plǣk Prasānsap. She also encouraged her cousins, Princess Būachum Na Chīangmai and Čhao Thepkanyā Na Chīangmai, to learn Thai as well as Western music. Dārā Ratsamī's entourage became renowned among the Bangkok royal court for the high quality of its music, which was comparable to other popular performing groups in the Bangkok royal court, such as the *lakhōn Dŭkdamban* (a traditional dance-drama created in the style of Western opera) of Phrayā Thēwēt Wongwiwat, and the musical drama ensemble of Prince Naritsarā Nuwattiwong (Khayanying 2000, 69).

It appears that theatrical activities in Chiang Mai received a boost whenever Princess Dārā Ratsamī returned to Chiang Mai to visit her elder brother, Prince Inthawarōrot, and the rest of her family. On one occasion, she brought three plays from Prince Wǭrawannakǭn for Prince Inthawarōrot's ensemble to perform in a pagoda celebration ceremony at Wat Sūan Dǭk temple. The three plays—*Phra lǭ tām kai* (Phra lo follows chickens), *Sāo khrūa fa* (Miss Khrua Fa), and *Inao*—were performed entirely by the ladies of Prince Inthawarorot's court (Khayanying 2000, 71–73), demonstrating that the degree of skill of the performers in Chiang Mai was comparable to those in Bangkok.

The reign of Prince Inthawarōrot Suriyawong, the eighth ruler of Chiang Mai, (1901–10) saw more support for musical and theatrical activities. During this period the first *trǣ wong* (Western-style brass band) was established in Chiang Mai. This ensemble was trained by Khrū Muk Na Lamphūn and performed free of charge prior to the start of a *lakhōn* (drama), which began at around 5 p.m. The *lakhōn* group consisted of approximately fifty performers, most of whom were ladies of the king trained by Khrū Čhad. The drama performances were of Thai literary classics, such as *Phra aphai manī* (an epic poem written by Sunthorn Phu in 1821–23), *Laksanāwong* (an epic poem by Sunthorn Phu), and *Inao* (Chiang Mai University 1996, 148–49). In *The Inao Drama Legend*, Prince Damrōngrāchānuphāp described a performance of "the story of *Inao* at the provinces in a huge theater." According to his account, groups that performed at the large Chiang Mai theater included the group of King Inthawitchayānon, the group of Prince Inthawarōrot, which maintained the dramatic style of Čhao Phraya Mahindra[4] and had even performed for the king of Siam, and the group of Čhao Buntawatwongwānit, the ruler of Lampang (1921, 14).

From a musical perspective, the performance of theatrical music in the Chiang Mai royal court had become sufficiently entrenched that court musicians could

accompany the play of *Inao* in the Central Thai style by the early 1900s. The masters brought from Bangkok to teach the Northern musicians were especially skilled in theatrical music, which they were personally responsible for teaching to performers in the Chiang Mai royal court. However, there is no irrefutable evidence for which particular Thai music master was the principal teacher, and thus the dominant influence, in the Chiang Mai royal court. Teerayut Yuangsri claims that Khrū Chǭi, the husband of Khrū Čhad's mother, taught in Chiang Mai royal court (1991, 15). However, Khayanying writes that Plǣk Prasansap "spent the later part of his life as a music teacher in the palace of Prince Inthawarorot for several years" (2000, 60). So it is possible that Khrū Plǣk, who was then aged in his forties, taught in Chiang Mai during the period 1901–10 and was thus responsible for raising the standard of Northern *lakhōn* and *pīphāt* performance to their peak.

The cultural reform of lanna music and dance (1915–33)

Following the passing of King Čhulālongkǭn in 1910, Princess Dārā Ratsamī stayed in Bangkok until 1914. However, his death reduced her status from consort to royal widow. This affected her income (Hong 1998, 339) and prompted her to return to Chiang Mai permanently to help her brother, Prince Kǣo Nawarat (r. 1911–39), develop Chiang Mai. In the early days of her return she resided in his palace, where there were already performing musicians and *lakhōn* dancers. During this period, she assisted in training these performers. This marked the beginning of a period that saw the royal court of Chiang Mai competing with the musical and theatrical performance styles and standards of the royal court of Bangkok. When Dārā Ratsamī moved to Dārāphirōm Palace in 1927, she encouraged training in the Central Thai dramatic arts there, making these two palaces important centers for the study of Thai dramatic arts and music.

In Watchanee Measamarn's description of the music teachers in the *Khum čhao lūang* she noted that "During Čhao Dārā Ratsamī's stay at the Royal Palace of the Prince Kǣo Nawarat, there was constant revision of music and dance groups" (2000, 36–37). In 1925 Prince Kǣo Nawarat announced his desire to further strengthen the music and dance of Chiang Mai. Upon hearing the news, celebrated Bangkok court musician Lūang Pradit Phairǫ (also known as Sǭn Sinlapabanlēng) recommended Sa-ngat Yamakhup move to the North along with his wife, Lamun Yamakhup, who was an expert in Thai drama. Through their teaching, from 1925–31 these two *khrū*s further influenced the music and drama in the Royal Palace of Prince Kǣo Nawarat.

After the 1932 coup that deposed the absolute monarchy, Chat Suntharawātin and Chǭ Suntharawātin also came to teach in *Khum čhao lūang*, following an invitation from Khrū Rǭd Aksǭntup. The two helped Khrū Rǭd in directing drama, *khōn*, puppet shows, and the *lakhǭn rǭng Prīdālai* (singing play). The status of Thai classical music was so adversely affected in the decade following the 1932 coup that Chat and Chǭ returned to Bangkok in 1941 to become *pīphāt* teachers for the renowned Kœdphon family at Ban Mai in Ayutthayā province. Upon their

retirement from that post in 1943, they returned to the North and remained in Lampang province until their deaths (see *Panchanāt Phātthayarat* 2012).

Origin of "fōn ngīeo"

While the Chiang Mai royal court tried to match the standard of Central Thai–based music and dramatic arts with that of the Bangkok royal court, Dārā Ratsamī also supported traditional Lanna-style performance in these fields. According to Akins and Bussakorn (2011), she refined the choreography of Northern dances and "oversaw improvements to the construction of musical instruments, notably making the salo more durable" (2011, 245). In 1927, Dārā Ratsamī displayed these innovations in performances welcoming King Rama VII to Chiang Mai, thus legitimizing Northern customs and equating them with the fine classical traditions of Siam. Shahriari states:

> She also tried to create a common identity that included all inhabitants of the former Lanna kingdom, not just the residents of the major cities. In constructing a concept of Lanna culture, she considered the many ethnic groups that were not previously considered part of the *khōn mūang* mainstream population, such as the Tai Yai (Shan) and hill dwelling populations, primarily the *Karīeng* (Karen), to be part of the Lanna-Thai culture. (2001, 64)

This inclusive notion of Lanna-Thai culture incorporates the previously excluded Burmese and Tai Yai and their arts, including varieties of the *fǭn* (a general term for dance in the North and Northeast) dance.

"Fǭn mān mui chīang tā" is a dance adapted from a movement in a Burmese court dance. The "Fǭn lēb" (fingernail dance) dance was inspired by blending local Northern dance movements with those of the Bangkok Royal Court. "Fǭn ngīeo" was adapted from the local *klong mong sǣng* (Northern Thai drum) plays of the Tai Yai.

The movements of the "Fǭn ngīeo" dance were first choreographed by Khrū Lōng Bunčhulōng, a dance master of *Khum čhao lūang*. Thai scholar Khayanying writes:

> Although her specialty was dramatic theater, Khrū Lōng had mastered the art of indigenous *fǭn* dance to its perfection. Accordingly, she was made responsible for teaching both *fǭn* and theater in *Khum čhao lūang*. She was one of the driving forces during folk performance reform in the Princess Dārā Ratsamī's palace. She was known for her ability to remember dance movements at first sight and make suitable adjustments in her own choreography when required. Khrū Long choreographed "Fǭn ngīeo" by adapting movements from a lively *klong mong sǣng* (percussion performance in which the musicians dance) of the *Ngīeo* or Tai Yai, in which the performers recited a poem along with striking the *klong mong sǣng* drum. (2000, 85–86)

As with most folk music, which is passed down from generation to generation as an oral tradition, there is no clear evidence as to who wrote or arranged the music accompanying "Fǭn ngiao." Only the musicians' names of that period are

recorded. These are the abovementioned Chǭi, and his students Som, who played *khǭng wong yai* (a set of circular vertical gongs), Khām—son of Som—who played *ranāt ek* (a xylophone with a set of hardwood keys suspended over a boat-shaped wooden body) and Wang, who played the membranophones (Yuangsri 1991, 64). However, because prominent musicians Rǭd Aksǭntup and Chan Aksǭntub were in Chiang Mai in 1915, where they first earned a living by accompanying performances of the folk theater genre *li-kē* at Srīnakhǭnphing Theater before moving into the palace as music teachers (Khayanying 2000, 87), it is possible, although not certain, that Rǭd Aksǭntup was instrumental in creating and arranging the accompanying music for "Fǭn ngīeo."

Music for "fōn ngīeo"

An historic publication of The College of Dramatic Arts Chiang Mai (2013) includes Dārā Ratsamī's conceptual repertoires for accompanying "Fǭn ngīeo." This source claims that "Fǭn ngīeo" played a vital role in asserting the identity of the Tai Yai in Lanna, through the use of the "Sǭ ngīeo" melody. The melody and lyrics of "Fǭn ngīeo" evoke the *Ngīeo* or Tai Yai who inhabited the mountains of Northern Thailand. Sometime later the lyrics of "Fǭn ngīeo" were revised and the new lyrics became part of the song now known as "Selemao," which is so called because the lyrics start with the word *se-le-mao*. Originally, the lyrics of "Selemao" consisted of four verses, but only the first two are sung nowadays (see figures 1–2).

"Selemao" (Thai lyrics and transliteration)

เสเลเมาบ่าเดียวปั๋นกว้าง
ไปเสาะซือจ๊างก่อได้ปู่เอกงาขาว
เอาไปลากไม้ก่อตีเจียงแสนก่อเจียงดาว
เฮยปีเฮย ผ้าสีปูเลยป่าดเกิงตุ้มเกิง

เสเลเมาบ่าเดียวป๋อกซ้อก
ไปเล่นไพ่ป๋อกก่อเสียดึงลูกก่อดึงหลาน
เล่นไปแหมหน้อยก่อเสียงดึงปีนก่อดึงหลาน
เนาะพีเนาะจะขีเฮือเหาะขึนบนอากาศ

selemao bā dīao pan kwāng
pai sǫ sŭ čhāng kǭ dai pū ek ngā khāo
ao pai lāk mai kǭ ti čhīang sǣn kǭ čhīang dāo
hœ̄ī pī hœ̄ī pasī pū lœ̄i pat kœ̄ tum kœ̄ng

selemao bā dīao pǭk sǭk
pai len pai pǭk kǭ sīa tœ̄ng lūk kǭ tœ̄ng lān
len pai hǣm nǭi kǭ sīang tưng pin kǭ tưng lān
nǫ pī nǫ čha khī hŭ hǫ khưn bōn ʻa-kāt

In addition to "Selemao," the "Fǭn ngīeo" dance suite included several other melodies with specially composed lyrics. These dances were linked by the drum beat, which imitated the poetic meter and performance style of *klōng mōng sǣng*, a percussion performance in which the musicians dance. The "Phamā ram khwān"

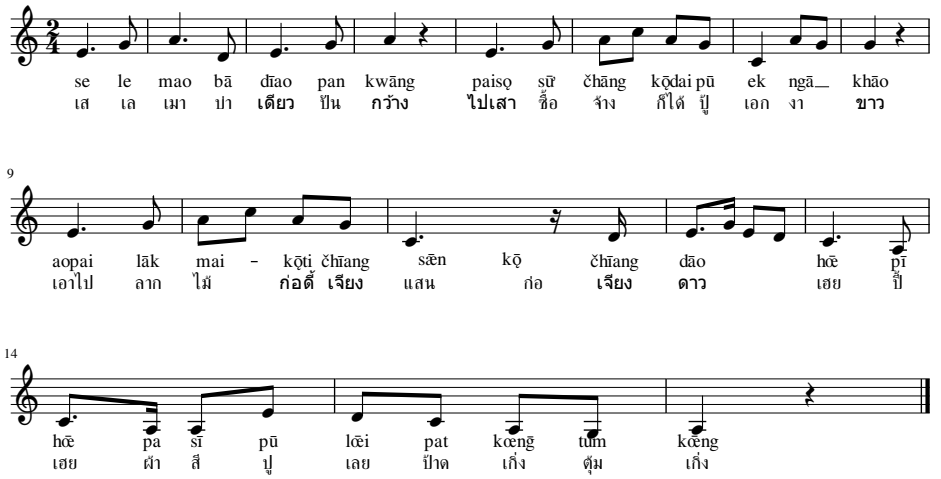

Figure 1: Score of the first verse of the "Selemao" melody.

1	2	3	4	5	6	7	8
----	**---M** ---เส *---se*	**----**	**-S-(L)** -เล-เมา *-le-mao*	**----**	**-R-M** -บ่า-เดียว *- bā-dīao*	**----**	**-S-(L)** -ปัน-กว้าง *-pan-kwāng*
----	**---M** -ไป-เสาะ *-pai- sọ*	**----** ---ซื้อ *---sữ*	**-S-(L)** ---จ้าง *---čhāng*	**-D-L** -ก็-ได้ *-kọ̄-dai*	**-S-D** -ปู่-เอก *-pū-ek*	**---R** ---งา *---ngā*	**-M-(S)** ---ขาว *---khāo*
----	**---M** -เอา-ไป *-ao-pai*	**----** ---ลาก *---lāk*	**-S-(L)** ---ไม้ *---mai*	**-D-L** --ก่อตี้ *--kọ̄ ti*	**S-D** -เจียง-แสน *-čhīang-sǣn*	**---R** ---ก่อ *---kọ̄*	**--(M)** -เจียง-ดาว *-čhīang -dāo*
--SM	**-R-D** ---เฮย *---hœ̄ī*	**----** ----	**-L-(D)** -ปี้-เฮย *-pī -hœ̄ī*	**--LL** --ผ้าสี *--pasī*	**-M-R** -ปู-เลย *-pū -lœ̄ī*	**-D-L** -ป้าด-เก็ง *-pāt -kœ̄*	**-S-(L)** -ตุ้ม-เก็ง *-tum -kœ̄ng*

Figure 2: Thai Notation of "Selemao" melody. The cipher notation[5] indicates pitch as follows: D=Do, R=Re, M=Mi, S-Sol, L=La. The melody is primarily pentatonic using the scale degrees DRMSL (Do-Re-Mi-Sol-La).

("Burmese axe dance") melody is the first in the suite, followed by "Phamā pang ngọ̄" and "Tāi krāo talung" before the new "Fọ̄n ngīeo" lyrics accompanied the playing of the *sọ̄ ngīeo* melody. This was followed by two renditions of the "Selemao" melody, the first with a mixture of original and new lyrics and then an instrumental version.

Khrū Lamun Yamakhup introduced a revised version of the "Fọ̄n ngīeo" dance to the Fine Arts Department in Bangkok in 1934. In 1935 "Fọ̄n ngīeo" was listed in the curriculum of The College of Dramatic Arts, the Fine Arts Department, Bangkok, but without "Phamā ram kwān," "Phamā pang ngọ̄," and "Tai krāo talung" (Measamarn 2000, 26). The revised version of "Fọ̄n ngīeo" was more

compact but still retained the original pattern of "Fǭn ngīeo" lyrics, the "Selemao" melody, and the synchronized movement with drum beats called *mong sǣng*, which imitates the playing of *klong mong sǣng*.

"Fǭn ngīeo" lyrics, transliteration, and translation

ขออวยจัยพุทธิไกรจ้วยก๊า
ทรงคุณเลิศล้ำไปทุกทั่วตั๋วต๋น
จงได้ฮับสรรพมีงมงคล
นาต้านนาขอเต้วาจ้วยฮักษาเตอะ
ขอฮืออยู่สุขาโดยธรรมมานุภาพเจ้า
เต้พดาจ้วยเฮาฮือเป๋นมีงมงคล
สังฆานุภาพเจ้าจ้วยแนะนำผล
ก่อสรรพมีงทั่วไปเนอ
มงคลเตพดา ทุกแห่งหน
ขอบันดลจ้วยก๊าจีม
มงคลเตพดา ทุกแห่งหน
ขอบันดลจ้วยก๊าจีม

gkhǭ ūay čhai phut thi krai čhūay kam
song khun lāt lam pai tuk thūa tūa ton
čhong dai hab sappha ming mong kon
nā tān nā khǭ thēwā čhūay haksā tœ

Let us praise with the support of Buddha's might
for the inimitable grace that prevails
May you receive all those favorable auspices, and protected by guardian angels
Live happily by the might of Dhamma. The divine will aid merry living.

(Author's translation)

The new "Fǭn ngīeo" lyrics (see figure 3) combined with the old "Selemao" melody were pioneered by Lamun Yamakhup and became widely recognized. Nowadays the song is popular among Thai musicians and retains an important place in the music curriculum, which ensures that it is taught in educational institutes throughout Thailand. Because of its popularity among performers, people came to be familiar only with Lamun Yamakhup's version of "Fǭn ngīeo," while the original "Fǭn ngīeo" of Čhao Dārā Ratsamī, which is only transmitted within The College of Dramatic Arts Chiang Mai, was rarely performed or heard.

Thus, events inside the *Khum čhao lūang* were vital to the origins of "Fǭn ngīeo" as it made the transition from dance accompaniment to the discrete song Selamao with lyrics based on the melody of "Sǭ ngīeo" (vocal song of Tai Yai people in Northern Thai), an iconic *ngīeo* folk song of Lanna. The next section discusses the development of the "Fǭn ngīeo" song through various Thai musical genres such as Thai classical music, Thai popular music, and Lanna folk song. To avoid complications, the writer will use the term "Selemao" to refer to the original melody of the "Fǭn ngīeo" song, whereas the term "Fǭn ngīeo" will refer only to the dance.

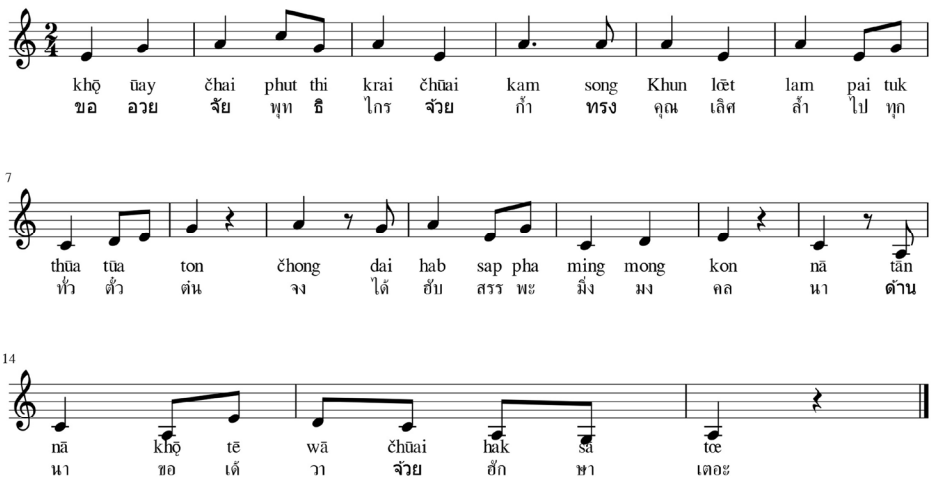

Figure 3: Score of the verse of the "Fǭn ngīeo" melody that added a new verse to the original.

1	2	3	4	5	6	7	8
----	---M ---ขอ *---khǭ*	---S ---อวย *---ūay*	---L ---จัย *---čhai*	---D ---พุท *---phut*	-S-L -ธิ-ไกร *-thi-krai*	--M ---จ้วย *---čhūai*	---L ---ก้ำ *---kam*
----	-L-L -ทรง-คุณ *-son- khun*	---M ---เลิศ *---lēt*	---L ---ล้ำ *---lam*	---M ---ไป *---pai*	-S-D -ทุก-ทั่ว *-tuk-thūa*	---R ---ตั๋ว *---tūa*	-M-S ---ต๋น *---ton*
----	--L ---จง *---čhong*	----	-S-L -ได้-ฮับ *-dai-hab*	---M ---สรร *---sap*	-S-D -พ-มิ่ง *-pha-ming*	---R ---มง *---mong*	---M ---คล *---khon*
----	---D ---นา *---nā*	----	-L-D -ด๋าน-นา *-tān-nā*	---L ---ขอ *---khǭ*	-M-R -เต๋-วา *-thē-wā*	-D-L -จ๋วย-ฮัก *-čhūai-hak*	-S-L -ษา-เตอะ *-sā-tœ*

Figure 4: Thai notation for "Fǭn ngīeo."

"Selemao" in Thai classical music

After Lamun Yamakup introduced "Fǭn ngīeo" to the Bangkok public in 1935, Thai classical music masters recognized the accompanying melody "Selemao" as a new accent—a *ngīeo*-accented song—and referred to this new song as "Selemao sǭng chan" (*chan*, means rhythmic level). In 1952 the renowned Thai musician Bunyong Ketkhong (later honored as a National Artist) from the Government Public Relations Department rearranged "Selemao" for the Thai classical ensemble, giving birth to a new Thai classical repertoire, which he later named "Ngīeo ramlʉk thao" (Ngīeo commemoration) (*Thī ralʉk ngan phraratchathān plēng sop krū Bunyong Kētkhong* 1986). *Ngīeo* refers to the Tai Yai ethnic people, *ramlʉk* means to commemorate, and *thao* is a type of musical form used in Thai

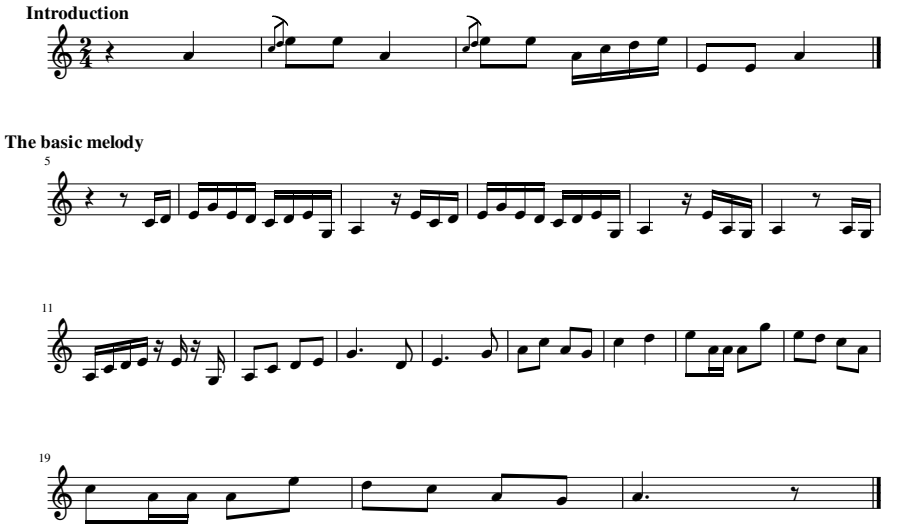

Figure 5: Score of the "Ngīeo ramlʊ̄k thao" melody of Bunyong Ketkhong.

classical repertoire that combines the three rhythmic levels—*sām* (third) *chan*, which is half the tempo, *sǭng* (second) *chan*, which is the original tempo, and *chan dīeo* (first), which is twice the tempo—with each level maintaining the essential melodic structure. Khrū Bunyong's "Ngīeo ramlʊ̄k thao" follows the principles of *thao* composition, which uses augmentation to create a *sām chan* melody and reduction to create a *chan dīeo* melody. A new set of lyrics for these sections, composed by Kongsak Khamsiri and Jamnīan Srīthaiphan, created a new lyrical melodic variation for the song.

The style of the augmented and slow *sām chan* melody is complex and delicate, using the most advanced playing techniques of the numerous instruments. In keeping with Thai practice, Khrū Bunyong left room in the piece for the musicians to interpret in their own way (*thāng*). A feature of Khrū Bunyong's version is that it also includes an introduction section, which is not typically present in *thao* form. Khrū Bunyong's introduction presents the characteristics of *ngīeo* rhythm by imitating the rhythm of the drums, gongs, and cymbals used to accompany traditional "Fǭn ngīeo" dance. Following compositional practice, the structure of the original "Selemao" melody is unchanged and decorated with the addition of idiomatic melodic embellishments for aesthetic purposes. Khrū Bunyong's "Ngīeo ramlʊ̄k thao" signified the complete transmission of *ngīeo* music into the classical music tradition of Central Thailand.

Figure 6 illustrates how the composer preserves the original structure of "Selemao" (see the aforementioned "Selemao" Thai lyrics and transliteration) by retaining the scale structure of the melody and the ending tone structures (*luk tok*) of L, L, L, S, L, M, D, L (La, La, La, Sol, La, Mi, Do, La). In addition to this the ornamentation of the melody appears, which completes the melodic detail of each measure and, more importantly, provides the basis for the original introduction section. Khrū Bunyong's aim was for the introduction to comprise rhythmic elements of the percussion accompaniment of *fǭn ngieo*, which is heard as *mong sæ*

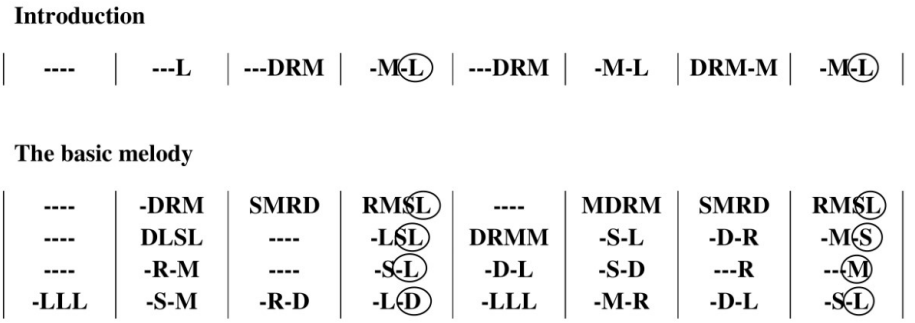

Figure 6: "Ngīeo ramlưk sǭng chan," which is part of "Ngīeo ramlưk thao." Notation created by Bunyong Ketkhong.

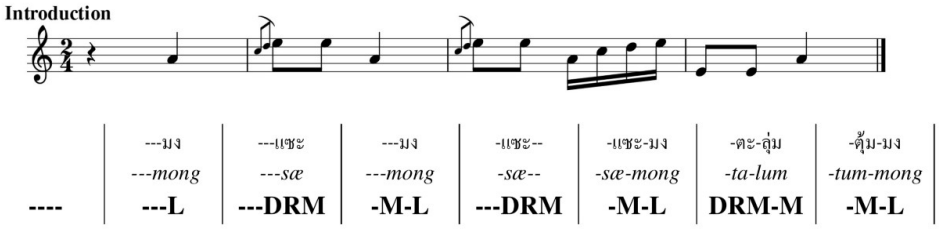

Figure 7: A comparison of how to create melodies from drum patterns.

mong sæ sæ mong talum tum mong. He uses only two important structural notes, the lower La (A) moving to the higher Mi (E). The composer has also specified the method of playing the introduction for *pīphāt* instruments by starting with the third interval followed by the technique called *sabat*, which involves the rapid striking of the three successive notes Do Re Mi, as shown on the first beat in measures two and three in figure 7.

The use of "Selemao" in westernized genres

The first known adaptation of Western music styles and instruments into Thai society was in 1851 when King Mongkut (Rama IV) introduced Western-style military brass bands (*trǣ wong*) (Miller 2008, 179–80). During the reign of the following monarch, King Čhulālongkǭn, one of his sons, the skilled musician Prince Bōriphat Sukhumpha, began composing pieces for the *trǣ wong* using Western music theories. This led to him being commemorated as the "Father of Thai popular music" (Chakat Ratchaburi in Nano ngkham 2011, 128). In 1912 King Wachirāwut (Rama VI) started the first Western string ensemble in the Royal Court, named "The Royal Farang String Ensemble." He also established the Phrān Lūang School in 1917 to teach Western music and give performances of *trǣ wong* and Thai classical music to the public. The school included tuition by the American Phra Čhēn Duriyāng and, according to James Mitchell, it contributed directly to the development of *phlēng Thai sākon* (universal Thai song): "After the absolute monarchy was overthrown in 1932, the *wong krūangsāy farang lūang* was disbanded and its

musicians were forced to enter the emerging popular music scene" (Mitchell 2015, 10). The most influential of these musicians was Khrū Ŭa Sunthǭnsanān (1910–81), otherwise known as Suntharāphǭn, who, in 1939, became the leader of the official band for Prime Minister Plǣk Phibunsongkhram's Krom Kosanākān (Department of Propaganda) (Mitchell 2015, 11). Saman Naphayon wrote that Prasit Silapabanleng coined the name Suntharaphǭn by combining Khrū Ŭa's surname with his wife's first name, A-phǭn (1983, 46). It was Ŭa Sunthǭnsanān who first made the transmission of "Selemao" into Thai popular music possible.

In 1952, the Department of Propaganda changed its name to the Public Relations Department (Krom Prachasamphan), and its director, M. L. Khāp Kunchǭn, established a combined Thai–Western music band known as Sangkhīt Samphan. The first experimental piece for the band was "Khmēn sai yǭk" ("Sai Yok waterfall in Cambodian accent"). This was sung by Thasani Duriyapranit and broadcast by Radio Thailand Station in 1954 to positive feedback from audiences (Yothinchatchawa 2001, 34). Perhaps the most popular piece of music that combined Western and Thai elements by the Government Public Relations department was "Kratae" ("Chipmunk"), sung by Winai Julabusapa and Chawali Chuangwit and recorded at the Kamon Sukoson studio in 1955. Demand for the song was so high that its publisher, His Master's Voice (known as *mā dǣng* or red dog in Thailand, because the record series's label was red and featured the famous Nipper illustration) had to send abroad for further copies to be made (ibid, 35).

This new public appetite for combinations of Thai and Western music led to the success of a popular music version of "Selemao," which was arranged by Suntharāphǭn and recorded by Srisuda Rachatawan in 1954. Suntharāphǭn's combined music or *sangkhit samphan band* version of "Selemao" is in the style of *ramwong* (circle dance introduced by Phibunsongkhram during WWII).[6] In 1946 Krū Ŭa Sunthǭnsanan adapted the original melody of "Selemao" and new lyrics were composed by Kǣo Atchariyakun according to the old lyrical melody. The name of the song remained the same but was spelt and pronounced differently due to the lower intonation of the first syllable, "*sē*". In this case, the change in melody resulted in a change in spelling but did not affect the meaning of the word. Initiated by M. L. Khāp Kunchǭn, the reproduction of "Selemao" in the form of Thai popular music was part of the first phase of development of *dontrī Thai prayuk* (adapted Thai music). The reproduction was facilitated by several prominent Thai classical and Thai popular musicians to create a new music genre that was well accepted by both classical and popular audiences.

Kannapon Yothinchatchawa explains that one of the composing techniques of Suntharaphǭn's Sangkhīt Samphan ensemble was to perform Thai classical music in the traditional manner, retain the original name, as was the case with "Selemao," but apply new lyrics (2001, 49). This composition and performance method was applied to numerous Thai classical songs, including "Phet nǭi" ("Little duck"), "Nāng khrūan" ("Woman's lament"), "Thǭranī kansæng" ("The earth spirit cries"), "Nok sī chomphu" ("Pink bird"), "Sārathī" ("Driver"), "Thalē bā" ("Crazy sea"), "Khlūn krathop fang" ("Wave crashes onto the shore"), "Thā nam" ("Harbor"), "Wētsukam" ("Vishnu Hindu god"), "Mān mongkhon" ("Sacred

curtain"), "Bai klang", "Mǣ srī" ("Mother Sri"), "Sālikā chom dūan" ("Magpie looks at the moon"), "Sut sanguan" ("Most reserved"), "Khrūan hā" ("Lament for former lover"), "Lao duang dǭkmai" ("Lao moon flower"), "Fang nām" ("Waterfront"), "Sǭi sǣng dǣng" ("Light-red necklace"), and "Selemao" (2001, 50).

The adaptation of these songs by the Sangkhīt Samphan ensemble was the first stage of development by the Krom Prachāsamphan ensemble in combining Thai and Western elements. There were three reasons for doing this: Firstly, M. L. Khāp Kunchǭn wanted to popularize *phlēng Thai dǣm* (Thai classical songs) that were well known among the musicians in his band. Secondly, he wished to test the response of the Thai audiences familiar with *phlēng Thai dǣm* to this innovation of hybridization. Thirdly, he wanted to show that Thai classical music could be integrated with Western music. The lyrics and figures below are the work of Suntaraphon, who used the main melody of Selemao but wrote new lyrics for his band.

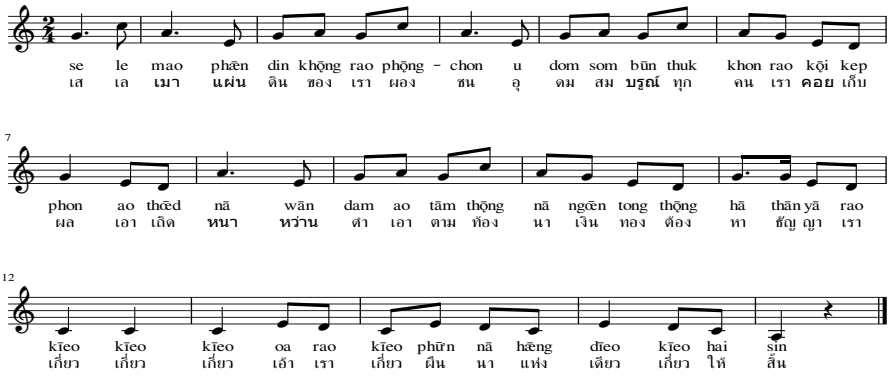

Figure 8: Score of Suntharāphǭn's "Selemao."

1	2	3	4	5	6	7	8
----	**---S** ---เส *---se*	**----**	**-D-(L)** -เล-เมา *-le-mao*	**----**	**-M-S** -แผ่น-ดิน *-phǣn-din*	**-L-S** -ของ-เรา *-khǭng-rao*	**-D-(L)** -ผอง-ชน *-phǭng-chon*
----	**-M-S** -อุ-ดม *-u-dom*	**-L-S** -สม-บูรณ์ *-som-būn*	**-D-L** -ทุก-คน *-thtk-khon*	**-S-M** -เรา-คอย *-rao-kǭi*	**-R-S** -เก็บ-ผล *-kep-phon*	**---M** ---เอา *---ao*	**-R-(S)** -เถิด-หนา *-thǣd-nā*
----	**-M-S** -หว่าน-ตำ *-wān-dam*	**-L-S** -เอา-ตาม *-ao-tām*	**-D-(L)** -ท้อง-นา *-thǭng-nā*	**-S-M** -เงิน-ทอง *-ngœ̄n-thǭng*	**-R-S** -ต้อง-หา *-tǭng-hā*	**--SM** --ธัญญา *-thān-yā*	**-R-(D)** -เรา-เกี่ยว *-rao-kīeo*
---D ---เกี่ยว *---kīeo*	**---D** ---เกี่ยว *---kīeo*	**---M** ---เอ๋า *---ao*	**-R-(D)** -เรา-เกี่ยว *-rao-kīeo*	**-M-R** -ผืน-นา *-phūn-nā*	**-D-M** -แห่ง-เดียว *-hǣng-dīeo*	**---R** ---เกี่ยว *---kīeo*	**-D-(L)** -ให้-สิ้น *-hai-sin*

Figure 9: Thai Notation of "Selemao" by Suntharāphǭn.

Suntharāphǭn's "Selemao"

เส่ เหลเมา แผ่นดิน ของเราผองชน
อุดมสมบูรณ์ ทุกคน เราคอยเก็บผลเอาเถิดหนา
หว่านดำ เอาตามท้องนา เงินทอง ต้องหา ธัญญาเราเกียว
เกียว เกียว เอ้า เราเกียว ผืนนา แห่งเดียวเกียวให้สิน
โภคทรัพย์ อยู่ดิน ให้ไทย ทุกคน เก็บกิน เป็นทรัพย์สินของเรา เราเกียว
เก็บผลแน่เทียว พืชผลของเรา แห่งเดียว แน่จริงเทียว เลียงโลก เราได้
เกียว นะเจ้าเกียว ถึงคราวต้องเกียว เป็นเงินเป็นทอง

Selemao, the land of our ancestors
fertile and plentiful, we all harvest its fruits
and sow across the fields. Shilling is to earn, crop is to reap.
Reap, reap, oh reap. Reap all that is to reap within one's rice field;
treasure hides under the soil for us, the Thais, to pick. We reap,
surely reap, our very own crop definitely can sustain the world.
We reap, when it comes to reaping, we do it like it's gold. (Author's translation)

In Suntharāphǭn's "Selemao" (see figures 8 & 9) the composer preserves the original melodic contour and structural essence of the original "Selemao" by retaining the ending tones (*luk tok*) in the fourth and the eighth measures of almost every line. With the exception of the eighth measure of the third line, which uses a different ending note (Do instead of the original Mi), the original melodic outline of the song is used with minor changes to suit vocal intonation.

During the 1950s, Thai popular music split into two branches, which Mitchell summarizes as *phlēng chīwit* (life songs) or *phlēng talāt* (market songs), and *phlēng phūdī* (good people's songs), before these categories were more strictly defined:

> *luk thung* and *luk krung*, although it is a more accurate generalization to consider *luk thung* of the 1960s a hybrid of *phleng chiwit* and *ramwong*, and *luk krung* a hybrid of *phleng phudi* and Western pop. (Mitchell 2015, 52)

During the 1960s the popular music industry was flourishing and new bands were emerging. The concept for composing *lūk thung* and *lūk krung* was based primarily on the process of adapting melodies from Thai classical music with new lyrics and combining Western and Thai instruments. *Lūk thung* music also derived its melodies from rural folk songs in regional Thailand. Later, these provincial influences were instrumental in the creation of distinctive music genres of their own, such as *lūk thung Isān* and *lūk thung khammūang* (Northern country songs).

There are many examples of Thai popular music, both *lūk thung* and *lūk krung*, which borrow the melody of "Selemao," including "Khōn Bangkok mai mī hūa čhai" ("Bangkok people have no heart"), sung by Phonthipha Buranakitbamrung and composed by Phayong Mukda; "Thōn" ("Carry over the head") for a film in 1970, sung by Sangthong Sisai and composed by Suchat Thianthorng; "Ramwong chom sawan" ("Watching heaven circle dance") by Suntharāphǭn; and "Toei čha" sung by Yodrak Salakjai and composed by Cholathi Thanthorng.

In Northern Thailand, "Selemao" has also been rearranged in the style of *lūk thung khammūang*. Yanathep Aromoon noted that "Selemao" was reproduced as

a *lūk thung khammūang* song for the first time in Chiang Mai by Siriphong Srikosai, a radio producer and the founder of the Sompetch music band (2011, 35). The song was sung by Veerapol Kumongkol and released in 2013 under the title "Num sǭ rǭ fǣn" ("Young boy sings and waits for his girlfriend").

From "selemao" to folk song "khammūang"

During the 1970s the popularity of *lūk thung* was threatened by the rising popularity of string (Thai pop) and *phlēng phūa chīwit* (songs for life). Young Thais were particularly drawn to the American-style songs for life bands, which used acoustic guitar, mouth organ, and banjo. The year 1977 saw the debut of Jarun Manopetch, a Chiang Mai musician who played in the folk style known as *khammūang*, which is an easy-listening genre combining American country and western music with Lanna folk music. He became famous throughout Thailand through the success of his first album, *Fǭlk Sǭng Khammūang Amata* (*Classic Northern Folk Songs*). His work reflects the laidback musical characteristics of the *khammūang* style through narrative lyrics in the Northern dialect. The songs' lyrics are highly expressive and deal with a range of emotions and human experience. The popularity of *sǭ ngīeo* in Lanna was a factor in Jarun Manopetch adapting "Selemao" to the Northern hybrid style. In his version, Jarun preserved the old "Selemao" melody while adding the timbre and playing texture of the acoustic guitar. The song was sung by Jarun along with Sunthari Wetchanon and became widely popular.

Analysis of "selemao's" musical structure

This analysis of the musical structure of "Selemao" aims to bring out the features that underpin the original structure of "Fǭn ngīeo," and which have largely been retained through the various stylistic transformations. The analysis is carried out using the principles of Thai music analysis of Manop Wisuttipat (1990), which modify a Western method to analyze Thai classical music. The examination of the important characteristics of "Selemao" emphasizes two primary melodic aspects by focusing on the ending tones and melodic scale, the pattern of melodic arrangement, and the creation of new melodic elements.

For the sake of lucidity, I will use the Western-derived Thai system of notation for the analysis, which represents each pitch according to the Western solfège system. This process facilitates melodic classification and simplifies the comparison of pitches when transposed into other melodic scales. Relevant ending tones of each phrase are indicated as the last note of the fourth and eighth measures, respectively (see figure 10). It is essential to point out that a feature of the Thai notation system is that the final note in a measure of Thai notation is perceived and notated as the down beat in the subsequent measure in Western notation.

----	---M	----	-S-L	----	-R-M	----	-S-L
----	---M	----	-S-L	-D-L	-S-D	---R	-M-S
----	---M	----	-S-L	-D-L	-S-D	---R	--M
----	-R-D	---R	-L-D	-LLL	-M-R	-D-L	-S-L

Figure 10: Thai notation for the main melody of "Selemao."
The above notation can be rewritten in numerical figures, as follows.
D(do)=1, R(re)=2, M(mi)=3, S(sol)=5, L(la)=6

----	---3	----	-5-6	----	-2-3	----	-5-6
----	---3	----	-5-6	-1-6	-5-1	---2	-3-5
----	---3	----	-5-6	-1-6	-5-1	---2	--3
----	-2-1	---2	-6-1	-666	-3-2	-1-6	-5-6

Figure 11: Analysis of "Selemao." The numbers 12356 used in the figure are abbreviations of Do, Re, Mi, Sol, La.

Analysis of ending tones and melodic scale

The relevant structure of ending tones (*luk tok*) and melodic scale of "Selemao" in the fourth and eighth measures can be concluded as follows:

Line 1	Ending tones are	La and La	(sixth and sixth degree of the scale)
Line 2	Ending tones are	La and Sol	(sixth and fifth degree of the scale)
Line 3	Ending tones are	La and Mi	(sixth and third degree of the scale)
Line 4	Ending tones are	Do and La	(first and sixth degree of the scale)

Table 1: The structure of ending tones (*luk tok*) of "Selemao."

This shows that the melodic structure consists of the following ending tones in the eighth measure of each line: La (sixth), Sol (fifth), Mi (third), and Do (first). It is noteworthy that the note La features prominently as an ending note. The prominence of La, which is the sixth degree of the melodic scale Do-Re-Mi-Sol-La and the first note of the relative A minor scale in Western musical terms, signifies that it is the tonal center of "Selemao." This is unusual in Thai music, which normally gravitates to D as the terminal and thus tonic note in the ordering of pentatonic melodies. The ending notes of the sections in "Selemao" can be grouped according to melodic structure as:

1.	The Opening is La	(sixth degree)
2.	The Narrating is Sol and Mi	(fifth degree and the third degree)
3.	The Ending is La	(sixth degree)

Table 2: ONE (opening, narrating, and ending notes) structure analysis of "Selemao."

These ending notes reveal the simplicity of the structure of "Selemao." The use of La—note the ending tones of the Opening and Ending set—is vital in keeping melodic progression within the melodic scale throughout the song.

The above analysis reflects a Thai explanatory model used to describe the pattern of melodic arrangement and the creation of melody. These are the objectives of a latter part of the analysis, which I conduct by implementing an analytical framework devised by this author to support the melodic analysis. The framework I propose is called "ONE-structure analysis." By focusing on the relationship between the opening (O), narrating (N), and ending notes (E) of melodic sections, the primary melodic structure and features of its stylistic elaboration can be clarified. The analytical process proceeds from the following questions: how does the opening begin, what are the characteristics of the narrating melody, and how are endings reached? The division of "Selemao" into these three sections is based on the original version of "Selemao" from the lyrical narration known as *so*.

Analysis of melodic arrangement

The analysis of the melodic structure applies three analytical principles to understand the important pattern of the melody. These principles are:

1. Analysis of the fundamental structure according to principles of Schenkerian analysis (see Pankhurst 2008).
2. Analysis of the phrase structure according to principles developed by theorist Hugo Rieman (see Rehding 2003).
3. Analysis of the musical structure using the author's ONE-structure analysis.

Schenker's Fundamental Structure is a layered classification of melody consisting of: 1) foreground, the layer that shows all the details of a piece (Pankhurst 2008, 21, 193); 2) middle ground, which reveals less detail but acts as a base for the first layer (Pankhurst 2008, 21, 120); and 3) background, which is the structural

Question				Answer			
----	---M	----	-S-L	----	---M	----	-S-L
----	---M	----	-S-L	----	---D	----	-M-S
----	---M	----	-S-L	----	---D	----	-R-M
----	---D	----	-L-D	----	---D	----	-S-L

Figure 12: Middle ground of "Selemao."

foundation of a song. It can be a single note, chord, or short phrase (Pankhurst 2008, 21, 91).

The foreground layer of "Selemao" is the melodic structure, which owes its origin to the *sǭ ngīeo*, a kind of lyrical narration. If the melody is reduced to form the middle ground, the important melodic structure can be more clearly observed (see figure 12).

In the middle ground layer, the main melody of "Selemao" is developed using a melodic pattern developed from a single rhythmic (see Figure 13):

----	---x	----	-x-x

Figure 13: Melodic pattern in the middle ground of "Selemao."

This is the rhythmic pattern that appears in the beginning phrase of "Selemao" in the foreground layer. The middle ground layer is still the Do-Re-Mi-Sol-La pitch set and, by grouping the phrases of melody in the form of question–answer according to Reiman's Phrase Structure Analysis, a single melodic pattern can be observed throughout the piece.

The background layer of "Selemao" can be obtained using only a single structural note, which is La, and then decorating it with the same rhythmic melodic pattern. This pattern ascends throughout, with each phrase's melodic structure having three fundamental notes from the original melody (see table 3 and figure 14).

Ascending melodic patterns

	Question	**Answer**
Line 1	Mi-Sol-La	Mi-Sol-La
Line 2	Mi-Sol-La	Re-Mi-Sol
Line 3	Mi-Sol-La	Do-Re-Mi
Line 4	Do-La-Do	La-Sol-La

Table 3: Phrase structure analysis of ascending melodic patterns.

Analysis of the pattern of melodic arrangement using the ONE-structure method is as follows:

	Question				Answer			
Opening	----	---M	---	-S-L	---	-R-M	----	-S-L
Narrating	----	---M	----	-S-L	-D-L	-S-D	---R	-M-S
	----	---M	----	-S-L	-D-L	-S-D	---R	---M
Ending	----	-R-D	---R	-L-D	-L-L	-M-R	-D-L	-S-L

Figure 14: ONE-structure analysis of ascending melodic patterns.

The Opening is the first line of the song. It consists of two four-measure phrases that form an eight-measure question-and-answer structure. The note Re in the sixth measure functions as a connecting note between the question and answer phrases.

The Narrating section is made up of the next two lines, which also comprise question-and-answer phrases. The question parts of the two narrating lines are identical to that of the opening phrase, but the /-Do-La/-Sol-Do/---Re/-Mi-Sol/ (/-D-L/-S-D/---R/-M-S/) phrase in the answer adds variety. The answer phrase of the second narrating line retains the same format as the former, but changes in the melody notes of the last measure /---Re/---Mi/ (/---R/---M/) draw the section to a close by resolving to the fifth scale degree of the A pentatonic mode.

The Ending comprises a single line of melody that continues from the end of the narrating part using Re as connecting note (/-Re-Do/---Re/-La-Do/). The question section of the phrase emphasizes Do and progresses to the answer phrase, which concludes the melody on the tonic note La. The underlying structural pattern of melodic arrangement identified in this analysis can be illustrated by reducing the form to the three most important structural notes that occur at the completion of the opening, narrating, and ending sections, as seen in figure 15:

Concluding analysis

This analysis of "Selemao" follows principles that are well established in Thai composition and analysis and thus reveals a musical logic common to Thai music. It describes two structural dimensions by identifying the notes that make up the pentatonic scale and are used in forming the melodic pattern, and explicitly emphasizes the final tones (*luk tok*) of structurally important phrases. This shows that the melodic structure of "Selemao" is based on the primary note La, which is adorned by other notes from the pentatonic set in which La is the sixth degree. This feature gives the melody a different quality to what is usually heard, because the primary note in Thai pentatonic melodies is usually Do, which preserves the intervallic structure D-R-M-S-L that underpins the style. The structure of the piece is a single ascending melodic line supported by a single rhythmic pattern in

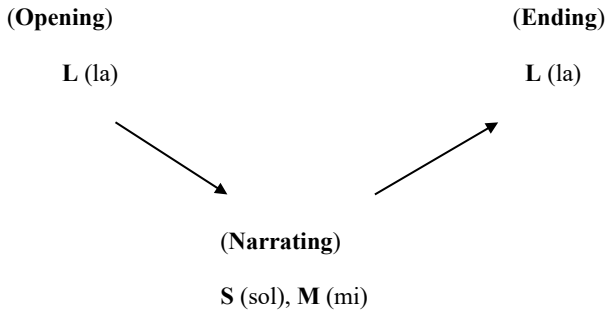

Figure 15: Pattern of melodic arrangement of "Selemao."

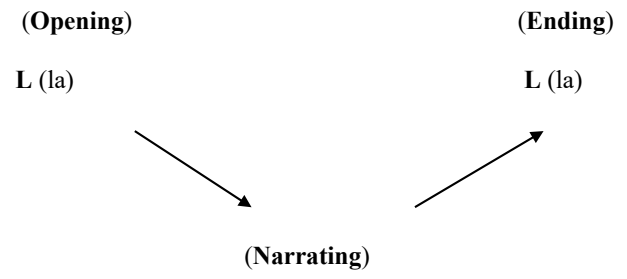

Figure 16: Pattern of melodic arrangement of "Tœ̄ khōng."

which the last note of each second measure and the second beat of the final phrase are accented (/----/---x/----/-x-x/). The ascending melodic pattern comprises three groups of consecutive ascending notes. These are Mi-Sol-La, Re-Mi-Sol, and Do-Re-Mi. These groups vary where the first note is repeated in the last, for example Do-La-Do and La-Sol-La.

Through the ONE-structure analysis method the structure of "Fǭn ngīeo" can be understood as comprising three melodic structures made up of question-and-answer phrases. The opening melody concludes with la as the ending and thus tonic note, the narrating melody comprises phrases that terminate on other notes from the pentatonic set, and the ending melody concludes on la.

Structural relationship between "selemao" and other songs

In this section, I will discuss the relationship between the "Selemao" melody and other songs, such as "Tœ̄ khōng" ("Mekhong river melody") from the Lao-Isan musical tradition, and "Ē mūai" (Ē mūai is a name of Karen women) from the Karen musical tradition of Western Thailand. These songs share the same musical structure as "Selemao." They have an opening section that terminates on La (sixth degree), a middle narrating section comprised of notes drawn from the entire pitch set and that are also used as ending notes, and an ending that concludes with La (see figure 16).

"Tœ̄ khōng"

"Tœ̄ khōng" is an old melody of Northeast Thailand. It is classified in the *lam tœ̄i* category, which is a popular melody for the indigenous singing known as *mǭ lam*, a courting lyrical narration. Jaroenchai Chonpairot categorizes *lam tœ̄i* as one of four types of *lam* melodies, namely *lam thang san*, *lam thang yao*, *lam tœ̄i*, and *lam phlœ̄n* (2002, 253). He then further elaborates that "*lam tœ̄i*, meaning courting song, is sung in lively tempo. Although *lam tœ̄i* is sung in what is considered a sad mode, the same mode used in *lam thāng yāo* (ACDEGA, DFGACD, or EGABDE) also conveys a happy expression" (ibid.). According to Terry Miller, "*Lam Tœ̄i* is metrical (often described as danceable), 'minor'-sounding, and

upbeat" (2005, 98). *Tœ̄i* can occur in both the Isan and Central Thai dialects, but they use slightly different poetic forms.

Similarly, ethnomusicologist Sanong Klangprasri[7] suggests that the "Tœ̄i khōng" rhythmic pattern shares similar traits to the family of *khap* melody, which possibly existed earlier than *mǭ lam* and can still be found in northern Laos. More importantly, this family of *khap* melody consists of short melodies. In pre-industrial Siam these melodies were often heard among the people of Northeast Thailand. Later the traces of *khap* melody were slowly forgotten and replaced as *mǭ lam* and *lai khæ̆n* (melodies of the free-reed bamboo mouth organ in Northeastern Thailand) developed. This *khap* melody was also called *sǭ* (a general term for singing in Northern Thailand) in Northern Thailand. It is thus possible that the *khap* melodies contributed to the birth of *mǭ lam* singing in the Northeast.

Later, "Tœ̄i khōng" gained popularity when a singer-cum-composer named Benjamin, also known as "the king of *ramwong*," adapted *lam tœ̄i* melody into the style of *ramwong* and recorded it in 1957 under the new title "Ram tœ̄i." Since then, many popular Isan songwriters such as Soraphet Phinyo and Phongsak Songsaeng have made use of *lam tœ̄i* in their songs (Mitchell 2015, 58). The primary exponent of *lam tœ̄i* in the *lam klawn* (Northeastern recitation subgenre) vocal repartee style of *mǭ lam* is Ubon Ratchathani–based performer, Pho Chalatnoi.

The similarities between "Selemao" and "Tœ̄i khōng" (see figure 18) are seen in the shared use of La as the ending note and pivotal tonic note, and in the use of the same interval structure of the pitch set, Do-Re-Mi-Sol-La. The songs also share a similar melodic pattern; for example, the opening phrase is repeated in both of these forms. The different phrases are connected by decorative notes that maintain continuity, they each use all the notes drawn from the pitch set in the narrating sections, and both songs have ending sections that conclude on La.

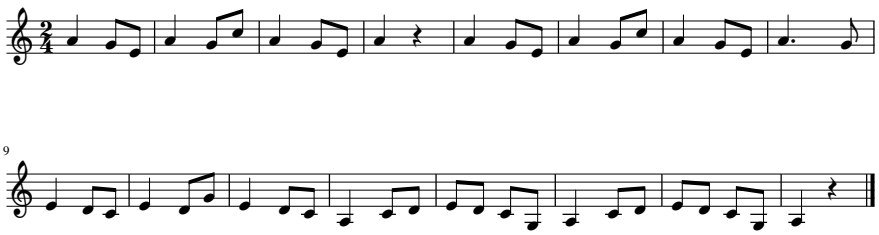

Figure 17: Score of "Tœ̄i khōng."

Opening	----	---L	---S	-M-L	---S	-D-L	---S	-M-L
	----	---L	---S	-M-L	---S	-D-L	---S	-M-L
Narrating	----	-S-M	---R	-D-M	---R	-S-M	---R	-D-L
Ending	---D	-R-M	-R-D	-S-L	---D	-R-M	-R-D	-S-L

Figure 18: Notation of "Tœ̄i khōng."

"Ē mūai"

"Ē mūai" is a type of song that is accompanied by a 6-string harp-like instrument called *nadeng* (Karen harp) of the ethnic group Pwo Karen in Western Thailand. "Ē mūai" is a longstanding entertainment in the Pwo Karen community. The playing of *nādēng* must be accompanied by singing. The lyrics of the songs mostly deal with the Karen lifestyle, beliefs, nature, and love. "Ē mūai" can be classified as a type of courting song. Its lyrics portray the affection of a male toward his loved one through periphrasis. Thus, the lyrics do not always describe love, but instead conceal the courting process in depictions of natural scenery. Similarly, if the female accepts the proposal, she would also respond in periphrasis. The ability to sing with periphrasis while playing the *nadeng* is an art form that enables the demonstration of the singers' wit and intelligence.

"Ē mūai" lyrics, transliteration, and translation

เอ มวย พือ เสาะ เทีย เจีย เหย่อ
โกล่ง โก่ เลอ สะ นอง เหล่อ เนอ
ลอง กวย เกอ ม่า ลือ เกาะ เต่อ
ไจ่ เหล่อ ไค่ เหย่อ เมอ โคว เนอ

Ē mūai pū sǭ thia čhia yœ̄
klong khœ̄ lœ̄ sā nong lœ̄ nœ̄
lǭng kūai kœ̄ mā lū kǫ tœ̄
čhia lœ̄ kai yœ̄ mœ̄ kō nœ̄

น้องศรัทธามาถึงเรา
ร้อยชาติไม่ลืมเธอ
ลงเล่นบ่อน้ำ
เดินก้าวหนึ่งคอยเธอ

mǭng satthā mā thưng rao
rǭi chāt mai lūm thœ̄
long len bǭ nām
dœ̄m kāw nưng khǭi thœ̄

Your faith comes to me
I forget you not for the next hundred births
Playing in a pond
and walking a step to wait for you. (Author's translation)

As a result of modernization, the playing of *nadeng* is no longer attractive for Karen adolescents, who have largely spurned the instrument. Only certain groups of dedicated and interested people want to preserve and continue the playing of *nadeng* today. In 2009 this writer had a chance to learn the singing and playing of *nadeng* from Rongkhinpho Saisangkhla-Chwarin, a local Karen musician in Kǫ̨ng Mǫ̨ng Tha village of Kanchanaburi province.

From the lyrics of "Ē mūai" it can be seen that the structure of "Ē mūai" uses different melodic phrase lengths to that of "Selemao" and "Toei khōng." Consequently, the relevant ending tones must shift to positions other than the fourth

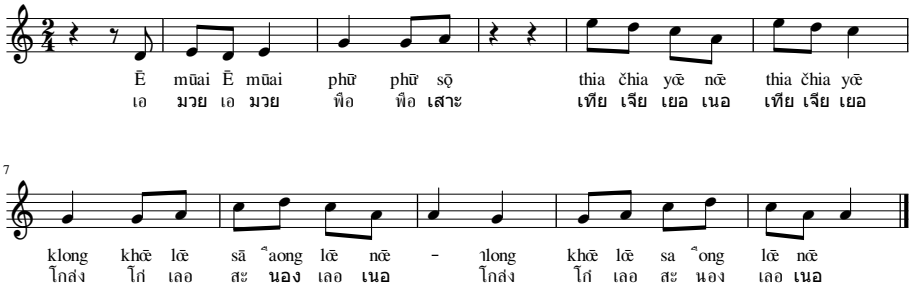

Figure 19: Score of "Ē mūai."

1	2	3	4	5	6	7	8
-R-M -เอ-มวย *-Ē-mūai*	**-R-M** -เอ-มวย *-Ē-mūai*	**---S** ---พือ *---pū̆*	**---S** ---พือ *---pū̆*	**-L--** -เสาะ-- *---sǭ*	**----**	**---M** ---เทีย *---thia*	**-R-D** -เจีย-เยอ *- čhia-yœ̄*
-L-M -เน-เทีย *-ne-thia*	**-R-D** -เจีย-เยอ *- čhia-yœ̄*	**---S** ---โกส่ง *---klong*	**---S** ---โก่ *---khœ̄*	**-L-D** -เลอ-สะ *-lœ̄-sā*	**-R-D** -นอง-เลอ *-nong-lœ̄*	**-L-L** -เนอ-- *-nœ̄--*	**---S** ---โกส่ง *---klong*
---S ---โก่ *---khœ̄*	**-L-D** -เลอ-สะ *---lœ̄-sā*	**-R-D** -นอง-เลอ *-nong-lœ̄*	**-L-L** -เนอ-- *-nœ̄--*				

Figure 20: Thai notation of "Ē mūai."

Opening	-R-M	-R-M	---S	---S	--L			
Narrating	---M	-R-D	-L-M	-R-D				
Ending	---S	---S	-L-D	-R-D	-L-L			
	---S	---S	-L-D	-R-D	-L-L			

Figure 21: Analysis of "Ē mūai" structure.

and eighth measures that are used in the other styles. However, as with "Selemao" and "Toei khōng," "Ē mūai" can be divided into three parts—Opening, Narrating, Ending—as shown in figure 21

This shows that "Ē mūai" shares the same pattern of melodic arrangements as "Selemao" and "Toei khōng." They each begin with opening sections comprised of short melodies that conclude on La. They have narrating sections with one or two measures of main melodic structure, including the repetition of the phrase /---Mi/-Re-Do, which is connected by the note La. The repetition of melodic phrase with a single connecting note in between increases the length of the song.

They each have ending phrases that terminate at La. The ending tone is also repeated to emphasize the end of the song.

Conclusion

"Fǭn ngīeo" owes its origin to "Sǭ ngīeo," a folk song of the Tai Yai ethnic group of Northern Thailand. Through the addition of lyrics, the melody became the basis for a new song known as "Selemao." When Dārā Ratsamī returned to Chiang Mai, the dance, dramatic theater, and music of Chiang Mai Royal Court were revolutionized through the adaptation of new performance methods from the Bangkok royal court. In this new paradigm elements derived from foreign cultures were embraced, contributing to the development of a unique Lanna musical and performing culture. "Fǭn ngīeo" then made its way to Central Thailand in the form of Thai classical music (*ngīeo ramlŭk*) through Khrū Boonyong's adaptation for Thai classical ensemble. It found its way into Thai popular music when it was adapted by the Suntharāphǭn ensemble under the title "Selemao." The song also spread to other musical genres such as *lūk thung*, *lūk krung*, and *fǭlk sǭng khammūang*. Thus, it can be seen that indigenous Northern musical material has been influential in inspiring the creation of new musical works in a number of different genres.

The structural relationships between "Fǭn ngīeo" and the four case studies, "Selamao," the Thai adaptation of the Tai Yai "Sǭ ngīeo," the Thai-Lao "Toei khōng," and the Thai-Karen "Ē mūai," indicate similarities in their melodic structure that imply a familial relationship. This may be because all four songs can be traced to the ancient *phlēng khap* form of reciting. This musical tradition became extinct but melodic fragments and structural elements that underpin this old melody have continued to be heard in other forms throughout the geographical region. This highlights the evolution of an ancient shared musical tradition within Tai cultures. It is hoped that this analysis of the history and musical characteristics of "Fǭn ngīeo" provides a fresh viewpoint from which to approach the study of musical relationships between different societies.

Notes

1. Rama I died in 1809 and Kawilōrotsuriyawong was born circa 1799.

2. She became the mother of Chulalongkorn's seventy-third child.

3. Nevertheless, it is a measure of her pride in coming from the North that she wore her hair long in the Northern fashion and insisted on always wearing the Chiang Mai–style material known as *pha sin*.

4. Čhao Phraya Mahindra (1821–95) was a theater owner, whose "Siamese Theater," built around 1858 later became the "Prince theater," named after the famous theater in London. Čhao Phraya Mahindra created the theater variety of *Lakorn Panthang* (Fine Arts Department 2007, 159), which greatly influenced theater in the Siamese and Chiang Mai courts.

5. This style of cipher notation used by Thai musicians divides a piece according to measures and employs a non-moveable Do system.

6. For the history and description of *ramwong*, see Mitchell 2015, 11–16 and 52–54.

7. Personal communication comprising a phone interview, conducted August 9, 2013.

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