

**Research Title:** An Analysis of “Pleng Thao” Composed by Uthai Kaewla-iad, a Thai National Artist in Performing Arts (Thai Classical Music) in B.E. 2552

**Researcher:** Asst. Prof. Arunee Koatsombat

**Research Consultant:** Assoc. Prof. Dr. Manop Wisuttiapat

**Organization:** Faculty of Humanities and Social Science, Suan Dusit University

**Academic Year:** 2016

This study of Kru Uthai Kaewla-iad’s songs aimed to acknowledge, analyze, and pass on the musical composition’s techniques of Pleng Thao and to synthesize Pleng Thao’s arrangement techniques. The research applied a qualitative research methodology and documented and collected data in the field. The research results pointed out that (1) the techniques of musical composition of Kru Uthai Kaewla-iad were to employ new composition and revise old songs by means of musical forms; that is, she selected songs played in various occasions and by various musical bands. The pitches 5, 6 and 7 were used. Song Mai pattern was also used for extending the melodies. According to the rhythmical succession of melody, it is necessary to have a delicate Look Tok melody to set the music’s style and emotion outstandingly. Additionally, music performance, the production of special melodies to present the musician’s expertise was considered as important. (2) An analysis of musical composition found 4 types of the melodies. First, a solo melody was found, Pleng Dhepthong Thao, with structural differences in melodies at the second movement at every meter and a verse repetition between a regular movement and the next movement coming with structural differences in melodies from the former movement at the last verse of the movement. Second, a duple meter melody, Pleng U-saren Thao, was composed by structural differences in melodies; the second movement started at triple meter and there was repetition at the end of each verse and the augmentation of Pleng Look Bot. Third, Pleng Dok Mai Nuea Thao had unique groups of melodies without repetition at the beginning and the end of verses. Fourth, Pleng Dhep Narue Mit Thao had an exact verse feature in Kraw melody, Look Lor Look Khut melody, and overlapping and methodical repetition at the last two rhythms of movement. Besides, there were a lyrics in the music such as Pleng U-saren Thao and

Pleng Dhep Nimit Thao. Mainly, every song had Song Mai pattern. (3) The synthesis of Pleng Thao's arrangement techniques showed that Kru Uthai Kaewla-iad composed songs with her commemoration inspirationally and creatively; that is, (3.1) The composition of introduction melody (3.2) Various pitches used in music (3.3) A composition with structural differences in melodies at the next movement (3.4) A solo and Pleng Look Bot's composition at the end of Pleng Thao. All of the three principles adhered to musical pitches and Look Tok note as well as the music's style, in terms of the music's objectives, in order to give musicians opportunities to show their talent with a musical band and as a soloist without a band.