



NORTH-EAST ASHIRVAD FOUNDATION

A Socio-Cultural Organization

Govt/ Regn. No. RS/UDLG/262G/27 of 2022-13

Southeast Asian Nations' Cultural Confluence 2022 In Guwahati, Assam, India on
3rd, 4th and 5th of December 2022

Letter of Acceptance

This is to confirm that Name: Miss Supaporn Chimnoo
Affiliation: Faculty of fine and applied Arts Thaskin University, Thailand.

Is accepted to present a paper

Title of Academic Presentation:

The Composition of Southern Thai lullaby Oh La Hae Oh La Cha for Choral Ensemble.

As a part of Southeast Asian Nations' Cultural Confluence 2022 (SEANCC) will be held at Srimanta Sankar Dev Kalakshetra International Auditorium in Guwahati, Assam, India on 3rd, 4th and 5th of December 2022

The presenter will have to take care of their own travel expenses and registration fees.

If there, any quires, please not hesitate to contact us at any time.

We are looking forward to welcome you to Guwahati, India on December 2022.

Thank You,

Yours Faithful



Dr Khagen Sharmah
Secretary and HOD Research and Academy Department.
North East Ashirvad Foundation, India



Regd. Office: Balisaha Habi, P.O. Rowta, Udalguri



+91 86388 94824



dibyajyotigoswami2018@gmail.com



NORTH EAST AASHIRVAD FOUNDATION

(A Socio-Cultural Organisation)

Govt. Regd. No. : Apply for

Ref. :

Date :

To,

Faculty of Humanities,
Naresuan University, Pitsanulok,
Thailand

Subject: Inviting your participation at Southeast Asian Nations' Cultural Conclave In Assam, India on 3rd, 4th and 5th of December 2022 (Thailand, Bhutan, Nepal, Laos, Myanmar, Bangladesh and India).

Dear Madam,

It gives us immense pleasure to inform you that North East Aashirvad Foundation, a socio-cultural organization of Guwahati has taken an initiative to organize a Three days of Cultural Exchange program on folk dance and music of Thailand, Bhutan, Nepal, Laos, Myanmar, Bangladesh and India to be held on 3rd, 4th and 5th December 2022.

Southeast Asian nations and Northeast India had always shared close ties culturally since centuries. Northeast India being the gateway to the Southeast Asian nations has of late assumed much significance under India's Act East Policy. There are several historical anecdotes which establish the interconnectedness and the frequent migrations that took place between the Southeast Asian countries like Myanmar, Thailand, Laos, Cambodia, Singapore etc and the Northeastern part of India. With the shrinking world and easy mobility it has now become quite inevitable and natural to re-establish and consolidate the deep cultural roots that these countries share. North East Aashirbad Foundation's primary aim is to be a facilitator through which the cultural ambassadors of these countries could meet and showcase their rich cultural heritage in different forms. Besides, the rich and colourful display of ethnicity of these countries, such cultural congregations also open up the trans-border trade prospects and tourism which eventually could lead to accelerated economic growth of the entire region.

Southeast Asian Cultural Confluence 2022

Date: 3rd, 4th and 5th December 2022



ESSENCE

Souvenir

Editor
Dr Ashim Borah



Organised By :

NORTH EAST AASHIRVAD FOUNDATION

(A Socio-Cultural Organisation)

Guwahati, Assam, India

Journey begins here...



SOUTHEAST ASIA CULTURAL CONFLUENCE 2022
COME AND JOIN US
TIME: 4 TO 7 PM

दक्षिण पूर्व एशिया सांस्कृतिक सम्मेलन 2022
दक्षिण पूर्व एशिया सांस्कृतिक सम्मेलन 2022 का उद्देश्य है कि हम एक साथ मिलकर एक सांस्कृतिक सम्मेलन आयोजित करें और इसे एक सफल और शिक्षणमय कार्यक्रम बनाएं।

दक्षिण पूर्व एशिया सांस्कृतिक सम्मेलन 2022 का उद्देश्य है कि हम एक साथ मिलकर एक सांस्कृतिक सम्मेलन आयोजित करें और इसे एक सफल और शिक्षणमय कार्यक्रम बनाएं।

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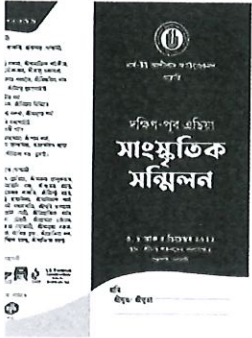
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मांस्कृतिक मन्मिलन
दक्षिण पूर्व एशिया सांस्कृतिक सम्मेलन 2022



दक्षिण पूर्व एशिया सांस्कृतिक सम्मेलन 2022 का उद्देश्य है कि हम एक साथ मिलकर एक सांस्कृतिक सम्मेलन आयोजित करें और इसे एक सफल और शिक्षणमय कार्यक्रम बनाएं।





ESSENCE

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Dr. Ashim Borah

Assistant Editors

Jitu Raj Saikia

Nilamoni Baruah



PURBAYON
publication

The Composition of Southern Thai lullaby "Oh La Hae Oh La Cha" for Choral Ensemble

Supaporn Chimnoo

Corresponding author. E-mail: supaporn.c@tsu.ac.th

Abstract

This article is part of the research into the development of local wisdom in the southern lullaby into choral music. *Oh, La Hae, Oh La Cha* was inspired by *Fon Ta-lay Meut Maa* (the black rain clouds are coming), which belongs to the southern lullabies of *Kamkaew Puangkaew*, who lives in the Narathiwat province in southern Thailand. The purposes of this composition are (1) to compose the Thai lullaby *Oh La Hae Oh La Cha* for choral ensemble and (2) to promote and preserve Thai culture, traditions, and wisdom internationally. It is the creation of independent melodies by thinking and inventing new melodies from the essence of Southern Lullaby songs to arrange the harmonies for the chorus, divided into 4 vocal genres, including soprano, alto, tenor, and bass.

The content of the song is about sea rain, black rain clouds moving in different directions. The sea rain is bringing a huge rainstorm to the village. The mother raising the child has to lull the child to sleep before the rain so that she will not panic until the rain has stopped and the daughter of the house still does not wake up, which conveys the lazy character of the child. This song shows the way of life of the people in the south, where there are only two seasons, including the rainy season and the summer. The main components are imitation, elaboration, and fragmentation. The tempo is 88 bpm on an A major scale, and the total duration is 4 minutes. This research aims to instill a sense of patriotism, pride in the Thai way of life, a knowledge of southern dialects, and a feeling of love for the homeland in order to integrate local wisdom in connection with choral singing and pass on the wisdom of lullabies to youth who will carry on the virtues of their ancestors forever.

Keywords : *Oh, La Hae Oh La Cha*, Southern Thai lullaby, Choral Ensemble, Music Composition

Introduction

Humans raise their children differently from other living things because humans have better intelligence and brain function than other animals. Humans not only raise their children to

survive, feed them until they grow up to be healthy, and let them go out to find food alone, but they also raise them to grow up with a sense of mind and spirit, warmth, bonding, love, a feeling of safety, etc. Lullaby is hugely useful. In addition to helping to develop children's mental and intellectual abilities, it also makes them know that while sleeping they are warm and close, making them feel safe (Poonphit Amatayakul, 1986). Singing simple poems to children can stimulate the brain with music, even if the children are not yet able to walk or speak. So, music is never too early to start, just have to choose music that is suitable for children in each age group. In terms of social intelligence, music is a medium that trains children to be assertive, to know how to win, to accept their abilities and mistakes, and to accept others, including knowing how to improve themselves for the public.

In Thailand, lullaby has a long history. It is an ancient culture that has not been recorded in writing, inherited by word of mouth. In the south, lullaby songs are called "Cha Nong", "Rong Ruea", "Cha Plae". All of these refer to baby lullaby songs. The melody of the southern lullaby is simple and uncomplicated, consisting of 3 - 4 notes, in the Petanonic scale, with a Strophic Form which is a style of singing that has the same melody throughout but has changed the lyrics. Nowadays, the southern lullaby is cultural wisdom that young people don't pay much attention to. In addition, the lack of inheritance of ancient lullaby may cause the lullaby to disappear.

A choral ensemble is a type of chorus in which two or more singers may sing songs of the same melody beginning or ending at different times. There are many melodies or genres, with any genre being the main melody. Choral singing plays an increasingly important role in the Thai music industry, for example, the establishment of a youth choir, a school choir, and a choral competition for arts and crafts in the educational area from high school to tertiary level. In Thailand, the choral ensembles are often Westernized. In addition, there are Thai-style choirs, some bringing original Thai songs, modern Thai songs to arrange and sing in central Thai; in which the southern Thai chorus is still a small number of works. Therefore, the researcher uses the popularity of choral singing as a channel to encourage young people to become more interested in lullaby by bringing the lullaby to compose a new melody and new lyrics, using the content and essence from the original lullaby as inspiration along with explaining the history, conveying the way of life of the ancestors to the youth through this song. The researcher expects that it can instill a sense of patriotism, pride in the Thai way of life, southern dialect learning, and a feeling of love for homeland in order to integrate local wisdom in connection with Choral singing along with passing on the wisdom of lullabies to youth.

Objective :

1. To compose Southern Thai lullaby "Oh La Hae Oh La Cha" for Choral Ensemble.
2. To preserve and disseminate lullaby culture to the international level.

Results

"Oh, La Hae Oh La Cha" was inspired by Fon Ta-lay Meut Maa, the black rain clouds are coming, which belong to the Southern lullabies of Kamkaew Puangkaew, who lives in Tak

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Bai District, Narathiwat Province. Mother's song (Mae Song) is sung in the Tak Bai language (Jae Hee), a Tai language family of southwestern groups distributed in Pattani Province, Narathiwat Province and some areas in Malaysia where the accent falls on the southern dialect (Chimnoo, S. (2018, p.135)). Tak Bai is similar to Sukhothai and is classified as Standard Thai, U Thong and Tai Nuea-Puan. In addition, another note about the origin of the Tak Bai language in which the lullaby will be sung with the word "Oh La Hae Oh La Cha" like the central lullaby that starts with "Oh La Hae" as well, which is different from the Cha Nong Song in the south that most of them begin with "Ha Er" and end with "Her". The southern region has a peninsular topography that is flanked by the sea on two sides, namely the eastern side of the Gulf of Thailand and the western side of the Andaman Sea, resulting in abundant rainfall throughout the year. Sometimes rubber farmers can't cut collect rubber every day. The researcher compared the word "Oh La Cha" with the southern exclamation that "Aw Laew Lao" means "Here we go again, it's raining again." In addition, the researcher refers to different directions in the lyrics with the word "tha" in the southern dialect meaning the direction, for example, the word "Tha ok" means East, Tha Tok means west, Tha Hua Non means north, etc.

Procession and Composition of Oh La Hae Oh La Cha for Choral Ensemble.

Process 1

Study the context, essence, and content of the lullaby and rewrite the lyrics to be in the form of a lullaby poem, specify the form, key, time signature, tempo, range of each song to be consistent with the lullaby poem.

Process 2

Compose music to match the nature of the music content. Each song has a slow-fast. Then recorded as international music notation in the form of lead vocal. Bring the main melody to arrange the sound in the form of a four-part harmony consisting of Soprano, Alto, Tenor and the bass line and take the compositions to verify the accuracy of music theory with experts in choral singing and composition.

Process 3

Rehearsal with the Choir by separating the sounds one by one and then bringing a group of choirs to join the rehearsal. At this stage, if an error is found, the researcher will correct the composition before moving on to the next step. Practice with the band and practice with the choir.

Process 4

Record a composition, with a sound recording expert introducing methods, reviewing the process, preparing a collection of southern lullabies for the choir. Then exhibit the work online and publish the work.

Clarifying creative cognition

Imitation between the female part and the male part.

Oh, La Hae Oh La Cha, the tempo is 88 Bpm on an A major scale, and the total duration is 4.00 minutes. Begin the introductions on bars 1- 8 with Imitation between the female part and the male part.

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Imitation between the female part and the male part.

Musical score for Soprano, Alto, Tenor, and Bass. The score shows an imitation technique between the female (Soprano and Alto) and male (Tenor and Bass) parts. The lyrics are in Thai and English transliteration: "โอ ละ เเท โอ ละ ชา Oh La Hae Oh La Cha". The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic accompaniment.

Figure 1 The introduction with Imitation technique.

Source : Supaporn Chimnoo

On bar 8, the closing sentence by perfect cadence form I to V is as follows;

Musical score for Soprano, Alto, Tenor, and Bass. The score shows a closing sentence by perfect cadence form I to V. The lyrics are in Thai and English transliteration: "โอ ละ เเท โอ ละ ชา Oh La Hae Oh La Cha". The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts have a more rhythmic accompaniment. Chord symbols Bm, E, and A are indicated above the staff.

Figure 2 The closing sentence with perfect cadence.

Source : Supaporn Chimnoo

In section A1, the soprano part begins to sing the first theme melody in antecedent and consequent style. On bar 11, the tenor part sings a countermelody moreover, the bass part will imitate the tenor part. The texture is homophony. The overall mood and tone in this part it's like a wind blowing.

The musical score for Section A1 consists of four staves. The top staff is the soprano part, starting with a treble clef and a key signature of two sharps (F# and C#). It contains the lyrics: "Fon Oci Tha lay Muet Ma" and "Fon Oci". The second staff is the tenor part, with lyrics: "Tha lay Muet Ma Muet Ma Tac Tha Ok". The third staff is the alto part, with lyrics: "Fon Oci Oci Muet Ma Oci Fon". The bottom staff is the bass part, with lyrics: "Muet Ma". Annotations include "antecedent" pointing to the first phrase of the soprano part, "consequent" pointing to the second phrase, and "countermelody" pointing to the tenor part. The section is divided into measures labeled A, E, and A.

Figure 3 The Section A1
Source : Supaporn Chimnoo

In Section A2, the fragmentation melodizes to several layers and also elaborates the lyrics "Fon Tha le Muet Ma" on canon style as follows;

The musical score for Section A2 consists of four staves. The top staff is the soprano part, with lyrics: "Fon Oci Tha lay Muet Ma Ha Ha Fon Oci". The second staff is the tenor part, with lyrics: "Tha Oci Tha lay Muet Ma Muet Ma Tac Tha Tok Fon Oci". The third staff is the alto part, with lyrics: "Tha Fon Oci Tha Lay Muet Ma Muet Ma Fon Oci". The bottom staff is the bass part, with lyrics: "Tha Fon Oci Tha Lay Muet Ma Ma Tok Fon Oci Oh La". A vertical annotation on the right side reads "Elaborates and Fragmentation". The section is divided into measures labeled A, E, and A.

Figure 4 The Fragmentation and Elaborates of the Section A2
Source : Supaporn Chimnoo

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In Section B, on bar 40 present the second theme on the soprano part by used the Thai vowel “-Ò” pronunciation “aa” such as Pha, Ma, Nar. In addition, the ending of phrase will be close with B note on b minor chord as follows;

Figure 5 is a musical score for Section B, starting at bar 42. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes Thai lyrics and Romanized lyrics. The lyrics are:

Soprano: โอ้ย ทะ เล มีด าร ตก จัง ก ก จัง พัก าร ไท ไท ไท

Alto: โอ้ย ทะ เล มีด าร มีด าร าร าร าร

Tenor: ้า ฮ าร มีด าร าร าร าร าร าร าร

Bass: ้า ฟ ทะ เล มีด าร มีด าร าร าร าร าร าร

Piano accompaniment includes chords: F#m, Bm, F#m, Bm, E.

Figure 5 The section B
Source: Supaporn Chimnoo

On bar 53, Ending section is closing by use perfect cadence and the melody will be Ritardando as follows;

rates the

Figure 6 is a musical score for the Ending section, starting at bar 53. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes Thai lyrics and Romanized lyrics. The lyrics are:

Soprano: โอ ล ชา โล เย Oh La Cha Luk Oei

Alto: าร ชา โล เย โอ ล ชา โล เย Ma Cha Luk Oei Oh la Cha Luk Oei

Tenor: าร ชา โล เย โล เย Ma Cha Luk Oei Luk Oei

Bass: าร เย โล เย Ma Oei Luk Oei

The score includes a 'rit.' (ritardando) marking over the final measures.

Figure 6 The Ending section.
Source : Supaporn Chimnoo

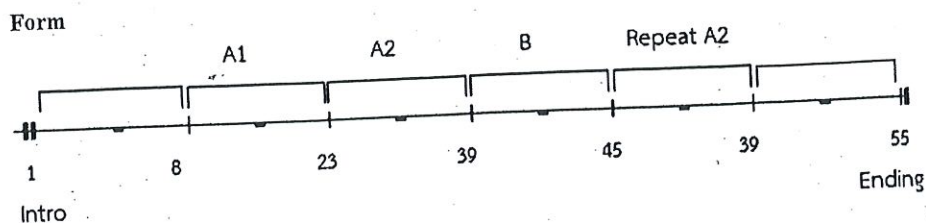


Figure 7 Oh la Hae Oh La Cha Form.
Source : Supaporn Chimnoo

Intro	Bar Number 1-8
Section A1	Bar Number 9-23
Section A2	Bar Number 24-39
Section B	Bar Number 40-45
Section A2	Bar Number 24-39
Ending	Bar Number 46-55

The Lyrics and Meaning

THAI

Oh, la Hae Oh La Cha Fon Oei
(โอ ละ เห โอ ละ ชา ฟน เอย)

Tha le Muet ma Muet Ma Tae Ta Ok
(ทะ เล มีด มา มีด มา แต่ ท่า ออก)

Luk Si Luk Ya Luk Chaoban HuaNon
(ลูก ศรี ลูก ยา ลูก ชาว บ้าน หัวนอน)

Luk her Luk her Non Laeo Na Kaew ta
(ลูกเหอ ลูกเหอ นอนแล้วนะแก้วตา)

Oh, la Hae Oh La Cha Fon Oei
(โอ ละ เห โอ ละ ชา ฟน เอย)

Tha le Muet ma Muet Ma Tae Ta Tok
(ทะ เล มีด มา มีด มา แต่ ท่า ตก)

Luk Si Luk Ya Luk Chao Suan Ban Ok
(ลูก ศรี ลูก ยา ลูก ชาว สวน บ้าน ออก)

ENGLISH

Oh, the rain will be coming.

*Black rain clouds come from
the east coast.*

The children from the north.

My apple of our eye, please sleep.

Oh, the rain will be coming.

*Black rain clouds come from
the west coast.*

The children from the west.

Luk Her Luk Her Non-Hai Mae Pluk
(ลูกเหอ ลูกเหอ นอนให้แม่ปลุก)

My child, woke up!

Fon Tok Mae Chi Pai Kep Pha
(ฝน ตก แม่ จี ไป เก็บ ผ้า)

If it rains, Mom will go to collect clothes.

Fon Oei Tha le Muet Ma
(ฝน เอ๊ย ทะ เล มีด มา)

Oh, a black rain cloud.

Tok Chang Tok Chang Nakna
(ตก จัง ตก จัง หน้า หน้า)

the Rain Falling and Falling again.

Lai Paj Lai Ma O La Cha Luk Oei
(ไหล ไป ไหล มา โอ ละ ชา ลูก เอ๊ย)

water coming Oh la cha, my child.

Discussion

The Composition of Southern Thai lullaby “Oh La Hae Oh La Cha” for Choral Ensemble is the creation of independent melodies by thinking and inventing new melodies from the study of the essence of Southern Lullaby songs to arrange the harmonies for the chorus, divided into 4 vocal genres including soprano, alto, tenor, and bass, which is in line with Woramitmaitre N. (2020, p40) on Arrangements for Choir and Orchestra “Isaan folk chorus combined with orchestra”: Sai Wa Si Bo Tim Kan, stating that the use of all 4 types of arrangements, namely, melody arrangement and the accompaniment of two-part harmony, four-part harmony and multi-textured arrangements, free-forming melodies by rethinking melodies are a long-established methods of composition to create songs from the inspiration, thoughts, experiences, and images of the composer, corresponding to the research of Pitakrat, N. (2009, p.47), studying the knowledge of the national artist, Mr. Pinit Chaisuwan said that In composing a song, the composer does not extend or cut down any of the old melodies. It is a composing intellect and in accordance with the desire to develop a song based on what has been seen and heard, as well as the emotions generated by the composer. Sometimes a melody pops up without a hitch, but finding the end of the song is very important for composition.

Conclusions

The Composition of Southern Thai lullaby Oh La Hae Oh La Cha for Choral Ensemble is a song composed of new lyrics and melodies, not a composition from the original melody, by setting the structure of the song in a popular style by dividing the song into 2 parts, part A and part B. There are two repetitions of part A with each melody drawn from the imagination of the composer as well as the techniques involved in this song described in the analysis. It is also sung using southern dialects. It can be seen that the way of life and values are adopted. Social context is also included in the lyrics to enable youths to understand and learn their way



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of life and appreciate the beauty of folk art. In addition, there are southern dialect vocabulary to practice speaking and singing in southern dialects to help motivate young people to have a sense of love for their homeland as well. The suggestion from this composer is that those who are interested in composing can apply their ideas to create compositions or arrange harmonies for other occasions as appropriate, such as composing folk songs with a symphonic band or using music to create teaching materials that are suitable for the context of the learners, etc. Preserving local wisdom is the duty of the next generation to continue, otherwise, Thainess may be lost in the future. Using technology to conserve intellectual resources is another option that can preserve this knowledge to not be lost. The researcher therefore has published this song in an online channel. You can scan the QR CODE to listen to the song below.



Figure 8 QR CODE Oh la Hae Oh La Cha Song
Source : Supaporn Chimnoo

Acknowledgements

This work was supported by Thaksin University Research Fund.

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