

## **The 2<sup>nd</sup> International Symposium on Creative Fine Art (ISCFA) 2022**

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(The 100th Year Anniversary Auditorium) Phranakhon Si Ayutthaya Rajabhat University

### **Music Composition: “Nritaya” in Contemporary for Chamber Ensemble.**

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#### **Abstract**

Music composition: “Nritaya” in contemporary for chamber ensemble is the creative music composition in a descriptive music style. The principal idea of music composition is the music creation of character of folk way performance in southern of Thailand. This work is mixed during Thai style and western style. It indicates the uniqueness of contemporary Thai music of southern Thai folk performance, especially Manhora and way of life. The folklore and storytelling through the music is performance of southern Thai people. The sound express numerous feelings of lifestyle and dance musical performance. The music composition is free form. It was created tone, style and rhythmic pattern in Thai and western music pattern. The creation was composed for chamber ensemble. Each section has got identity and different expression by using various techniques. The composition integrated Western contemporary music technique and Thai characteristic melodic modes into songs. The creative music is consisted of 6 unique song forms highlighted by string quartet. The performing duration takes approximately 7.53 minutes. Moreover, this work, distribution of aesthetic in music and folk way in new form. This creative music composition is the new presentation Thai contemporary music, the creation can possibly be appreciated internationally people.

#### **Introduction**

Every area in the world has its own way of life and traditions. Music is a part of national culture that is unique in its own way. Some cultures, music may be a part of the ritual, some may be a part of performance for entertainment, depending on the purpose of use. Music is an unexpected element in one’s life. Many European composers created to use of musical idea or motifs that are identified with a specific country, region, or ethnicity, such as folk tunes and melodies, rhythms, and harmonies inspired by them.

In 19<sup>th</sup> Century, the composers composed popularly the pieces from many elements; for example, the use of folk songs, folk dances or rhythms, or on the adoption of nationalist subjects for operas, symphonic poems, or other forms of music. In the late 18<sup>th</sup> century peasant or “folk” music became the first nationalized genre, thought by folklorists to represent the authentic voice of a people group, defined as a nation. In Poland, the source of Stanisław Moniuszko’s melodies and rhythmic patterns often lies in Polish musical folklore. The folk idiom is prominent in the Mazurkas of Chopin. In Finland, Jean Sibelius had strong

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patriotic feelings for Finland. He composed "Finlandia". Thus, we can summarize the most of European composers used of the musical material from folk music as important elements into the compositions.

Indian culture has spread deep into of Suvarnabhumi by journey of merchants. They brought things related to religion, beliefs and cultures along with them in order to ensure protection from dangers in their journey. The cultural influences such as performances, Indian music, emerged and took root in the land of southeast Asia, including the territory of southern Thailand later.

Southeast Asian culture is made more sonorous by its wealth of heritage in performance theatre and dance. The various theatrical interpretations of Ramayana epic, for instance, is adjudged as the national heritage of some of countries in the region, and it is livened by the infusion of local myths, craftsmanship, and dance movement.

Many cultural music has got characteristic of dance. They expand from rhythmic pattern of melody and percussion parts.

Manhora is a traditional performance that widely inherited in the south. It is a presentation that includes singing, dancing, some showing telling story and on occasions, many acting according to ritual beliefs. However, it is supposed that Manhora has developed or been related to Indian culture. It began to expand from being a high-class performing art that emerged in the southern royal court. It is believed that Manhora is a drama of the royal court in the south since at least the Ayutthaya period. We can be seen from the name of the place names of people mentioned in various legends and rituals. Manhora is a southern Thai performance that comprises of dancing, singing, drama, and ritual. Manhora music is unique music. It consists of melody, which is stepwise or jumping notes in specific mode of southern music. The fast-paced rhythm is exhilarated by playing with several percussion instruments. It is suitable for dance performance.

Manhora is important performance in the roots of southern culture. Most showing and rituals have Manhora in their process. Thus, the creator has to create the music composition which has identity, express the various expression with Thai and western music. Finally, "Nritaya" in contemporary for chamber ensemble is the new presentation contemporary Thai music, the creation can be appreciated internationally people in Thai style.

### **Objectives** (12-point bold font)

To create new Thai Southern contemporary music composition for preservation, inheritor and transfer of knowledge Thai music with new style.

### **Clarifying Creative Cognition** (12-point bold font)

Music composition: "Nritaya" in contemporary for chamber ensemble is the creative music composition in a descriptive music style. The principal idea of music composition is folk way performance in southern of Thailand. This work is mixed during Thai style and western style. The sound express way of life in southern of Thai, especially musical and dance performance.

This music composition is free form. It was created tones, style and rhythmic pattern in Thai melodic mode and western music pattern. The creation was composed for chamber ensemble. It was consisted of 6 sections, returned A' and playing consecutively. Each section has got identity and different expression by using various techniques.

The structure of music composition is free form. In terms of music composition, it was analyzed in function form harmonic structure and composition techniques. The structural form of this composition is separated into parts as shown in the schedule below:

A Section	B Section	C Section	D Section	E Section	A' Section
C Major	C Major	A Minor	Bb Major	Bb Major	C Major
Time Signature 2/4	Time Signature 2/4	Time Signature 6/8	Time Signature 4/4 , 3/4 and return in 4/4	Time Signature 4/4	Time Signature 4/4
Tempo Marking Andante = 95	Tempo Marking Andante = 95	Tempo Marking Allegretto = 70	Tempo Marking Adagietto = 80	Tempo Marking Andante = 95	Tempo Marking Andante = 95

A section is 1<sup>st</sup> section in C Major from 1<sup>st</sup> – 39<sup>th</sup> bar under time signature 2/4 with tempo marking; Andante = 95 . The starting was presented by starting with phrase of rhythm, which instead of playing Pii as example 1.



Example1

In Manhora music always start with playing Pii in rhythmic pattern of triplet and sextuplet. The melody continues with string part, piano and percussion part. The percussion part was played in dance rhythmic pattern. Vibraphone notes were instead of Manhora gong, triangle was in place of Ching. Bongos and egg shakers were replaced Manhora drums and Grek as example 2.



Example2

The melody indicates dance in Manhora with string part as example 3.

Example 3

Next section, B section demonstrates scents of Manhora music, that is southern symbol. This performance is important culture in livelihood of Thai people in south. It will start at 40<sup>th</sup> – 123<sup>rd</sup> bar in time signature; 2/4. The string part has got the character of question-and-answer phrase. The solo string instrument was harmonized by other string instrument with pizzicato. It likes a little jumping dance in Manhora. At 116<sup>th</sup> the emotion was changed with triplets to perplexity in last bar of this section with Cm7b5 for preparing to next section as example 4.

Cm7b5

8

Cm7b5

Example 4

3<sup>rd</sup> section, C Section presents resemble Dance music of A minor, which is provocative, mysterious and interesting to search. It starts with playing of violoncello and double bass. The voice has got been mysterious. The bass lines have role to make the formidable thing and excitement with dynamic symbols as example 5. The percussions are in 124<sup>th</sup> bar to 131<sup>st</sup> bar and next there are not the playing of percussion. From 132<sup>nd</sup> bar the song has only the string part, that the composer shows the character of string performance.

Example 5

4<sup>th</sup> section, D Section is in Bb Major from 180<sup>th</sup> to 222<sup>nd</sup> bar. The time signature is 4/4. The emotion of 4<sup>th</sup> section full of perplexity, mystery and attractiveness. It looks like the Prsuthon and Manhora 's adventure in Himmapan Forest, so the composer used the harmony from 4 note chord, 5 note chord and more the suspended chord as example 6. The tempo marking is adagietto; 80.

Example 6

The composer composed by use of vibraphone for mysterious voice as example 7

Example 7

At 203<sup>rd</sup> bar the notes is in time signature of 3/4 and return of 4/4 at 211<sup>st</sup> bar.

E Section is 5<sup>th</sup> section. It is in time signature of 4/4 at 223<sup>rd</sup> bar to 239<sup>th</sup> bar with tempo of andante; 95. It is the return of dance rhythm pattern. The percussion part has role and feature indicative, that play with Forte. The string part is just an extension of percussion as example 8.

The image shows a musical score for Example 8. It includes staves for Piano (Pno.), Violin (Vln.), and Trumpet (Tr.). The piano part has chord symbols: Dm7/Bb, Eb, C#m7/D, E, Bm7/A, Dm7, Dm7, Dm7. The tempo marking is Adagio, with a metronome marking of 80. A red box highlights a section of the violin and trumpet staves, showing a complex rhythmic pattern with sixteenth notes and slurs.

Example 8

The last section is the return of A, it called A'. A' is the summary of the song. A was returned to represent the content of A section and main melody. It is from 234<sup>th</sup> to 253<sup>rd</sup> bar in C major with tempo of andante; 95. The composer composed the last bar with Ab with Flat 5<sup>th</sup> note (Gb) and F# in Ab chord for not hardened and bright sound as example 9. The sextuplet notes were used for exciting emotion before ending as example 9.

The image shows a musical score for Example 9. It includes staves for Piano (Pno.) and Trumpet (Tr.). A yellow box highlights a sextuplet of sixteenth notes in the piano part. A red box highlights the final chord in the trumpet part, which is an Ab chord with a flat 5th note (Gb) and an F#.

Example 9

### Result (12-point bold font)

This music composition is free form. It was created tones, style and rhythmic pattern in Thai melodic mode and western music pattern. Each section has got identity and different expression by using various techniques. The composition integrated Western contemporary music technique and Thai characteristic melodic modes into songs. The creative music is consisted of 6 unique song forms and return of A', highlighted by chamber ensemble. Each section has the tempo marking for describe different expression. The texture is homophony and polyphony in some section. There is a section similar dance in Manhora performance. There is used minor scale to portray a mystical story and provocative dance. The performing duration takes approximately 7.53 minutes.

### Discussions and Suggestion (12-point bold font)

This contemporary music composition is integrated western contemporary music technique and Thai characteristic melodic into songs. It is based on Thai southern melodies, rhythmic patterns and Thai entity as well as basic elements of

western music which is the mainstream of global musical composition. This combination of music styles is inspired by the musical culture that is the mystical, powerful, enigmatic sound of Manhora music and interestingness of music composition based on identities.

## **References** (12-point bold font)

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Music composition: "Nritaya" in Contemporary for Chamber Ensemble.

Dr. Pakawan Boondirek

Andante ♩ = 95

The musical score is written for a chamber ensemble in 2/4 time, marked Andante (♩ = 95). The score is divided into two systems. The first system includes Violin I, Violin II, Viola, Violoncello, Double Bass, Piano, Bongos, Egg Shaker, and Vibraphone. The second system includes the Triangle. The Violin I part begins with a *mpresc.* (more presc.) marking and features a series of triplets (3 3) and sextuplets (5 6 6) before transitioning to a *mf* (mezzo-forte) section. The Piano part features a *f* (forte) section with *ff* (fortissimo) chords. The Bongos and Egg Shaker parts feature a *f* (forte) section. The Triangle part features a *ff* (fortissimo) section. The score is written in 2/4 time and includes various dynamic markings and articulations.



This musical score page contains measures 17 through 32. The instruments are arranged as follows:

- Vln. I:** Violin I, Treble clef. Starts at *p*, moves to *f* at measure 20, then *mp* at measure 21.
- Vln. II:** Violin II, Treble clef. Starts at *p*, moves to *f* at measure 20, then *mp* at measure 21.
- Vla.:** Viola, Bass clef. Starts at *f*, moves to *f* at measure 20, then *mp* at measure 21.
- Vc.:** Violoncello, Bass clef. Starts at *f*, moves to *f* at measure 20, then *mf* at measure 25.
- Db.:** Double Bass, Bass clef. Starts at *f*, moves to *f* at measure 20, then *mp cresc.* at measure 21, and *mf* at measure 25.
- Pno.:** Piano, Grand staff. Starts at *mf*, moves to *f* at measure 20.
- Bongos:** Bongos, Percussion clef. Features triplet patterns in measures 17-20.
- E.S.:** Electric Shaver, Percussion clef. Features a steady eighth-note pattern starting at *mf* in measure 17.
- Vib.:** Vibraphone, Treble clef. Features a steady eighth-note pattern.
- Tri.:** Triangle, Percussion clef. Features a steady eighth-note pattern.

Measures 17-20 contain various melodic lines and triplet patterns. Measures 20-21 show dynamic shifts for several instruments. Measures 21-25 feature complex rhythmic textures with overlapping patterns. Measures 25-32 continue the melodic and rhythmic development, including a triplet in the Cello part at measure 28.



51

Vln. I arco *mp* pizz. *f* pizz. *mp* pizz. *mp*

Vln. II arco *mf* *f* *mp* pizz. *mp*

Vla. arco *mp* pizz. *f* arco *f* pizz. *mf*

Vc. arco *mp* arco *f* pizz. *f* arco *f*

Db. arco *ff* pizz. *ff* arco *ff*

Pno.

Bongos 3 3 3 3

E.S.

Vib.

Tri.

Detailed description: This page of a musical score, numbered 4 at the top left, contains measures 51 through 64. The score is arranged in a system with ten staves. The top five staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The bottom three staves are for percussion: Bongos, E.S. (Congas), and Vibraphone (Vib.). The final staff is for Triangle (Tri.). The string parts feature various articulations: 'arco' (arco) and 'pizz.' (pizzicato). Dynamic markings include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The Bongos part includes triplet markings (3). The E.S. part has a rhythmic pattern of eighth notes with accents. The Vib. part has a steady eighth-note accompaniment. The Tri. part has a rhythmic pattern of eighth notes with accents. The Piano (Pno.) part is silent throughout the page.

67

Vln. I arco *mp* pizz. *mf*

Vln. II arco *mf* *f* *mp* *mf*

Vla. arco *mp* pizz. *f* arco *f* *mf*

Vc. arco *mp* arco *f* pizz. *f* arco *mp*

Db. arco *mp* pizz. *f* pizz. *f* arco *mp*

Pno.

Bongos 3 3 3 3

E.S.

Vib.

Tri.

Detailed description: This is a page of a musical score for a string quartet and percussion ensemble. The score begins at measure 67. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Piano (Pno.), Bongos, E.S. (Electric Shaver), Vibraphone (Vib.), and Triangle (Tri.). The string parts feature various articulations such as arco (bowed) and pizz. (pizzicato), along with dynamic markings like *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The Piano part is currently silent. The Bongos part includes triplet markings. The E.S. part has a rhythmic pattern of eighth notes. The Vib. part plays a steady eighth-note accompaniment. The Tri. part has a rhythmic pattern of eighth notes with accents.

84

Vln. I arco *mp* *mf*

Vln. II arco *mf*

Vla. arco *mp* *mp* *mf*

Vc. arco *mp* *mp* *mf*

Db. arco *mp* *mf*

Pno.

Bongos 3 3 3 3

E.S.

Vib.

Tri.

Detailed description: This page of a musical score covers measures 84 to 93. It features five string staves (Violin I, Violin II, Viola, Violoncello, and Double Bass) and four percussion staves (Piano, Bongos, E.S., and Vibraphone). The strings are marked 'arco' and play melodic lines with dynamic markings of *mp* and *mf*. The Piano part is silent. The Bongos play a rhythmic pattern with triplet markings. The E.S. part plays a steady eighth-note pattern. The Vibraphone plays a simple eighth-note accompaniment. The Triangles play a rhythmic pattern with accents.



117

*rit.*

*fp*

*p* *mf*

*fp*

*p* *mf*

*fp*

*f* *p*

*fp*

*fp*

*rit.*

Allegretto J. = 70

132

Vln. I *f* *f* *f* *mp* *f*

Vln. II *f* *f* *f* *mp* *f*

Vla. *mf* *mf* *f* *mp* *f*

Vc. *mf* *mf* *f* *mp* *f*

Db. *f* *f* *f* *mp* *f*

Pno.

Bongos

E.S.

Vib.

Tri.

Detailed description: This page of a musical score, numbered 132, features a full orchestral and percussion ensemble. The string section includes Violin I and II, Viola, and Violoncello, all playing melodic and rhythmic lines with dynamic markings ranging from *f* to *mp*. The Double Bass (Db.) provides a steady bass line. The Piano (Pno.) part is currently silent. The percussion section, including Bongos, E.S. (Electric Shaver), Vib. (Vibraphone), and Tri. (Triangle), also shows no activity on this page. The score is written in a standard staff format with various musical notations such as slurs, accents, and dynamic markings.



146

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

Bongos

E.S.

Vib.

Tri.

*p* *f* *mp*

Detailed description: This page of a musical score, numbered 10 and starting at measure 146, features a woodwind and string ensemble. The Vln. I and Vln. II parts are in treble clef, with dynamics ranging from piano (*p*) to forte (*f*). The Vla. part is in alto clef with a dynamic marking of mezzo-piano (*mp*). The Vc. and Db. parts are in bass clef, also marked *mp*. The Pno., Bongos, E.S., Vib., and Tri. parts are shown as empty staves, indicating they are not active in this section. The score includes various musical notations such as slurs, accents, and dynamic markings.

158

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

Bongos

E.S.

Vib.

Tri.

*f*

*mp*

*f*

*f*

*f*

Detailed description: This page of a musical score begins at measure 158. It features eight staves. The first five staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Vln. I staff starts with a treble clef and a key signature of one sharp (F#). The Vln. II staff also has a treble clef and one sharp. The Vla. staff has an alto clef and one sharp. The Vc. and Db. staves have bass clefs and one sharp. The Vln. II, Vla., and Db. staves include dynamic markings: *mp* (mezzo-piano) and *f* (forte). The Vc. staff has a *f* marking. The last three staves are for percussion: Piano (Pno.), Bongos, and E.S. (Electric Snare). The Vib. (Vibraphone) and Tri. (Triangle) staves are also present but contain no notation. The score is written in a standard musical notation style with various clefs, accidentals, and dynamic markings.

rit. . . . .

Adagietto ♩ = 80

171

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *f* *p* *p* *f* *p*

Pno.

*f* *p*

Bongos

E.S.

4/4

Vib.

*f*

rit. . . . .

Adagietto ♩ = 80

Tri.

4/4

187

Vln. I *cresc.* *f* *mp*

Vln. II *cresc.* *f* *mp*

Vla. *cresc.* *f* *mp*

Vc. *cresc.* *f* *mp*

Db. *cresc.* *f* *mp*

Pno.

D(sus4)/A D(sus4)/Bb F/Bb C(sus4)/Eb Eb Eb(sus4)/Ab Gm7 A/G B/G Eb/G D/G Db/G Eb/G Db/G C/G Bb/G Db/G C/G Abmaj7(add13) Ab(add9) Gbmaj7(add11) Gb(add9)

Bongos

E.S.

Vib.

Tri.

201

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *pizz.* *f* *mf* *arco*

Vc. *f* *mf*

Db. *f* *mf*

Pno. *D<sup>(sus4)</sup>* *Cm<sup>(b5)/Bb</sup>* *Cm<sup>(b5)/Bb</sup>* *Cm<sup>(b5)/Bb</sup>* *Bb/Ab* *Cm<sup>(b5)/Bb</sup>* *Cm<sup>(b5)/Bb</sup>* *Cm<sup>(b5)/Bb</sup>* *Bb/Ab* *Eb/D* *Dm* *D<sup>7(sus4)/A</sup>*

Bongos

E.S.

Vib. *f* *f*

Tri.

Adagietto ♩ = 80

217

Vln. I *p* *f* pizz.

Vln. II *p* *f* pizz.

Vla. *p* *f* pizz.

Vc. *p* *f* pizz. *mf* <sup>3</sup> <sub>3</sub>

Db. *p* *f* pizz.

Pno.

D<sup>(sus4)/B<sup>b</sup></sup> F/B<sup>b</sup> C<sup>(sus4)/E<sup>b</sup></sup> E<sup>b</sup> B<sup>b</sup>(sus4)/A<sup>b</sup> Db/A<sup>b</sup> D<sup>6</sup>/E<sup>b</sup> D<sup>6</sup>(add9)

Bongos *mp* *p* *mp*

E.S.

Vib.

Adagietto ♩ = 80

Tri.

229

Vln. I *arco* *p* *rit.*

Vln. II *arco* *p*

Vla. *mf* *arco* *p*

Vc. *arco* *p* *p*

Db. *arco* *p*

Pno.

Bongos

E.S.

Vib.

Tri. *rit.*

Andante ♩=95

240

Vln. I *ff* *mf* 6

Vln. II *ff* *mf* 6

Vla. *ff* *mf* 6

Vc. *ff* *mf* 6 *ff*

Db. *ff* *mf* 6 *ff*

Pno. *ff* *mf* *ff*

Bongos

E.S.

Vib. *ff*

Andante ♩=95

Tri. *ff*



248

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

Pno.

*f* *p* *pp*

*f* *p* *pp*

Bongos

E.S.

Vib.

Tri.



เล่มที่ 359

# ต้นฉบับ ใบเสร็จรับเงิน

เลขที่ 46

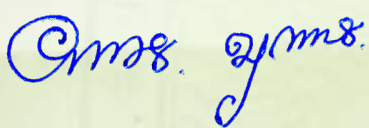
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วันที่ 21/02/2565

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(สี่พันบาทถ้วน)	รวม 4,000.00

รับชำระเป็น  เงินสด  บัตรเครดิตเลขที่ .....

เช็คธนาคาร ..... สาขา .....

เลขที่ ..... ลงวันที่ .....

(ลงชื่อ) .....

ผู้รับเงิน

(น.ส. เสาวนีย์ ขาวเรืองศรี)

ตำแหน่ง นักวิชาการเงินและบัญชี

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ใบเสร็จรับเงินฉบับนี้จะสมบูรณ์ เมื่อมหาวิทยาลัยได้รับเงินและเจ้าหน้าที่ลงลายมือชื่อผู้รับเงินแล้ว



ที่ อว 0629.3/๐๐6๐

คณะมนุษยศาสตร์และสังคมศาสตร์  
มหาวิทยาลัยราชภัฏพระนครศรีอยุธยา  
ถนนปรีดีพนมยงค์ ตำบลประตู่ชัย  
อำเภอพระนครศรีอยุธยา  
จังหวัดพระนครศรีอยุธยา 13000

13 มกราคม 2565

เรื่อง ขอเชิญเข้าร่วมโครงการ “การนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ครั้งที่ 2”  
(The 2<sup>nd</sup> International Symposium on Creative Fine Arts (ISCFA) 2022)

เรียน อาจารย์ ดร.ผกาพรรณ บุญติเรก

สิ่งที่ส่งมาด้วย แบบตอบรับการลงทะเบียนและชำระเงิน จำนวน 1 ฉบับ

ตามที่ท่านได้ส่งผลงาน “Nritaya” the Contemporary Music for Chamber Ensemble”  
เข้าร่วมการนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ครั้งที่ 2 (The 2<sup>nd</sup> International  
Symposium on Creative Fine Arts (ISCFA) 2022) ในระหว่างวันที่ 23 – 24 กุมภาพันธ์ พ.ศ. 2565  
ผ่านระบบออนไลน์นั้น

คณะมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยราชภัฏพระนครศรีอยุธยา ขอแจ้งให้ท่าน  
ทราบว่าผลงานของท่านได้ผ่านการพิจารณาโดยผู้ทรงคุณวุฒิแล้ว จึงขอเชิญท่านเข้าร่วมนำเสนอผลงาน  
สร้างสรรค์ในวันดังกล่าว ผ่านระบบออนไลน์ ทั้งนี้ ท่านสามารถชำระค่าลงทะเบียนได้ที่ ธนาคารกรุงเทพ  
เลขที่บัญชี 322-525516-9 ชื่อบัญชี มหาวิทยาลัยราชภัฏพระนครศรีอยุธยา (งานบริการวิชาการและ  
ฝึกอบรม) พร้อมส่งหลักฐานการชำระเงินที่ E-mail: aru-iscfa2022@aru.ac.th เพื่อยืนยันการชำระเงิน  
ภายในวันที่ 21 มกราคม พ.ศ. 2565 ทั้งนี้ท่านสามารถเบิกจ่ายค่าลงทะเบียนได้ตามระเบียบราชการ  
(รายละเอียดตั้งเอกสารแนบ)

จึงเรียนมาเพื่อโปรดทราบ

(ผู้ช่วยศาสตราจารย์ ดร.นราธิป ปิติชนบท)

รองคณบดีฝ่ายวิชาการ

รักษาราชการแทน คณบดีคณะมนุษยศาสตร์และสังคมศาสตร์

มหาวิทยาลัยราชภัฏพระนครศรีอยุธยา

สำนักงานคณะมนุษยศาสตร์และสังคมศาสตร์ โทร./โทรสาร 0 3524 5400

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