

COMPLETION REPORT

Research Summary

The growth of Western Music and its establishment in Japan and Thailand had basically come from the same path - that of the Methodology of Klaus Pringsheim. The renowned composer who played an important role in developing Music in both countries. He has received national recognition and high acclaim as the benefactor who improved and raised the standard of Viennese Tradition Music on the international music scene. He was admired as the devoted composition and conducting professor who had sacrificed all his life and career to educate his students and audience. He came to Japan and started working at the Tokyo Academy of Music (Tokyo Gei-Dai in 1931 at 48 years old. In 1937, he was invited by the Thai Ambassador to Japan and Prasad Silapabanlen (his Thai Music Composition student at Gei-Dai from 1934-1937), to take a post at the National Institute of the Arts, Bangkok, Thailand under the directorship of Luang Wichitwatakan (who later become the Minister of Foreign Affairs and the Thai ambassador to Japan). Prasad was honored as Thailand's National Artist and the father of Music Composition Study in Thailand. Meanwhile, Pringsheim was the first foreign composer who had inspired and idealized generations of Thai composers.

Pringsheim was a German, born in 1883 in Munich and graduated from Munich University. He studied conducting, theory and composition with Gustav Mahler, the great composer of the late Romantic era, while he was assisting Mahler as a rehearsal pianist at the Vienna Royal Opera Theater.

This research has studied the Theoretical and Methodological Approach in Music Compositional Technique and Aspect of Pringsheim that is believed to be one of the most effective in improving compositional study. After having done preliminary research and interviewing relevant composers and musicologists, the music composed by Pringsheim and two generations of his students were analyzed. The pieces selected for analysis have been reformatted and notated by Finale 2010 and Sibelius 6 software. The research results have shown five transparent characteristics, which are: 1) The approached transformation of traditional melodies from Japanese and Thai Music into new music, 2) The singing characteristic aspects of solo and chorus sections, the most utilized and unique approach of Mahler, 3) The musical form and structure — the operatic format and sectional design of the piece, 4) The harmonic aspects and progression — the position of the chord structure and the way extra decorated notes are combined and applied, 5) The orchestral color and the design of instrumentation, especially the similarity in the way percussion instruments were utilized.

The most important part of the research is the experimental transparence of techniques and methodology discovered into the newly written music. And the Rhythmic Flowers and Tiger- Moth are those two spectacular scenario shown on the research. Moreover, the analytical pieces of the project, including the excerpt from Prinsheim's Yamada Nangamaza, the piece that contains the influences and atmosphere of Thai Music idioms, are scheduled to be presented in international music conferences and festivals in the years 2011-2013.

Publication of the Results of Research Project:

Verbal Presentation (Date, Venue, Name of Conference, Title of Presentation, Presenter, etc.)

- 1) November 19, 2009, Title “Rhythmic Flowers: the experimental piece of the Pringsheim’s Compositional Approach in New Music”, College Music Society International Conference 2009, Portland, U.S.A. Prof.Dr Weerachat Premananda, Sumitomo Foundation Research Project 2009.
- 2) August 16, 2011. Asian Double Reeds Conference 2010, Mahidol University, Thailand. Title “Tiger-Moth: the experimental piece of the Pringsheim’s Compositional Approach in New Music”, Prof.Dr. Weerachat Premananda, Sumitomo Foundation Research Project 2009.
- 3) September 23, 2011. The 1st Chula International New Music Forum 2011, Chulalongkorn University, Thailand. Title “Pringsheim’s Influential Aspect in Japanese-Thai New Music”, Prof.Dr. Weerachat Premananda, Sumitomo Foundation Research Project 2009.
- 4) November 30, 2011. The 29th Asian Composers League Conference and Festival, Taiwan 2011, Taipei, Taiwan. Title “Rhythmic Flowers: the experimental piece of the Pringsheim’s Compositional Approach in New Music”, Prof.Dr Weerachat Premananda, Sumitomo Foundation Research Project 2009.
- 5) March 05, 2012. New Music Concerts and Conference 2012, Washington State University, U.S.A. Title “Pringsheim’s Compositional Technique in Thailand New Music”, Prof.Dr. Weerachat Premananda, Sumitomo Foundation Research Project 2009.

Thesis (Name of Journal and its Date, Title and Author of Thesis, etc.)

- 1) Rangsit Music Journal, December 2010, Title “Music Composition: The Piano Etude in Thai Aspect Pringsheim’s Compositional Approach in New Music”, Prof.Dr. Weerachat Premananda, Sumitomo Foundation Research Project 2009.

Book (Publisher and Date of the Book, Title and Author of the Book, etc.)

- 1) Chulalongkorn University Press, February 2012, Title “Music Composition: The Experimental Piano Transformation”, Prof.Dr Weerachat Premananda, Sumitomo Foundation Research Project 2009.
- 2) Chulalongkorn University Press, May 2012, Title “Music Composition: The Rhythmic Flowers”, Prof.Dr Weerachat Premananda, Sumitomo Foundation Research Project 2009.