

Sounds of Lisu Music to New Music for Guitar and String Quartet

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Published online: 20 December 2018

Cite this article (APA): Suwanpakdee, S. (2018). Sounds of Lisu music to new music for guitar and string quartet, *Malaysian Journal of Music*, 7, 159-179.

Abstract

The chamber work *Mood*, scored for Guitar and String Quartet, was inspired by my fieldwork in Pang Ma Pha, Mae Hong Son province in the Northern part of Thailand. I worked with the musician guru Fu Deua who taught me about folk music of the Lisu, the hill tribe. I decided to adapt this music for a Western ensemble to connect a new audience with this little-known musical culture. *Mood* uses standard string techniques such as plucking and strumming to imitate the sounds of the Sue-bue, a Lisu three-stringed instrument. My compositional process was an exploration of the integration of musical traditions. Through the sound of Western Instruments and the procedures of development, variation, and improvisation, *Mood* expresses and transforms the original musical idiom it borrows from the Lisu's tune. This paper describes the process behind *Mood*, both regarding its underlying philosophy and the compositional procedures I used. Besides, I discuss how *Mood* relates to other forms of dance music within the Western classical tradition, all of which involve similar integrations of folk and classical music elements.

Keywords: chamber music, composition, cross-culture in music, hill tribe music, performance

Introduction

Lisu community in Mae Hong Son founded in Pai, and Pang Ma Pha district are a Mongoloid ethnic group, along with other major groups, such as Hmong, Lahu and Karen. The original dwelling of the Lisu ethnic group is in the area of the Mae Kong River and the Salween River in China. The Lisu immigrated from Burma into Thailand at the beginning of the twentieth century (1924 A.D). Lisu has the only

language for speaking and borrows words from Yunnan, but has no written component (Conrad, 1989).

Lisu music making is a cultural attribute that establishes hill tribal identity. The music of the hill tribes generally is radically different from the music of the Thai traditional music in the instrumental and singing styles. Only men are allowed to perform on Lisu musical instrument, but both sexes can sing. The spirit of Lisu music usually is used in the religion functions in their culture. Musicians will play and dance by stamping on the ground at the same time in the famous festival named "Kin Wo," or Lisu's New Year; it is the same period with the Chinese New Year in February. The Lisu people celebrate by traditionally sharing their foods and dancing together after the past year's hard work on their agriculture (Maehongson province, 2016).

In the ceremony of Lisu, music is performed together with the dancing; it is the Lisu spirit. People in the community participate, using the same footsteps along with holds the hand. This illustrates a way of Lisu community, and there are no specific skills required. The people may be confused with the footsteps; then the people may laugh. That is key to community participation with music. Folk tune carries out their actions with deep concentration to the repeated sounds of music by mouth organ. Many of them dance with their eyes closed (Larsen, 1984).

My journey began in January 2017. I was given an opportunity to work with local musicians and focused on the Lisu hill tribe of the Pang Ma Pha district, Mae Hong Son Province, Thailand, an anthropology fieldwork area. While there I came to know a Lisu traditional musician, Fu Deua, Lisu music guru and shaman. He is a spiritual leader of the community (Figure 1). Deua shared many folk tunes, performed on the local musical instruments.



Figure 1. Fu Deua, music kuru, shaman

Communication between us, while we worked together, was a problem because he could not speak or understand the Thai language very well. However, we were able to communicate through musical gestures. On occasion, we relied on a translator to moderate some specific discussions.

Compositions Inspired By Folk Music

The folk tune is one of material or ingredient that we can motivate the idea of composition. The musicians who are looking for the inspiration that reflects his or her culture, something as basic and displays as the meal of the day and the combination inside a topic it makes can be an option (Johnson, 2017).

I interviewed two interdisciplinary composers: Jean David Caillouët (1975 – present), sound artist and Anothai Nitibhon (1978 - present), music activist and composer on the topic “Composition inspired by folk music” to reflect the idea of how the possibility of folk music can motivate their composition’s conceptions. Caillouët explained that he borrowed the elements of folk tune to create the new work, which is the essential elements behind any folk music yet could not be systematized or captured through western notation easily. Additionally, he mentioned his interview with Kit Young, American expertise in Myanmar music who said she thinks it is a mistake that Myanmar researchers and musicologists try to transcribe everything because they might fail to address the most critical element of Myanmar music. One example is the space between the phrases, which is not really a fermata, or a complete beat, but is actually a cultural breathing space. Caillouët addressed three important things while that one working on the cross-cultural music should be aware of such as 1) The shortcoming of being too mindful of Western musicology or even ethnomusicology 2) The necessity for understanding the cultural setting in which this music exists. More important than analysing this music itself is to see the connection between it and the mean for sustenance, food, nature, or the beautiful clouds. 3) The sound of the music, which captures the rhythm and vibration physically. This is essential to many folk tunes (personal communication, Jean David Caillouët, 11 December, 2018).

In addition, Caillouët gave an example that is related to his interview for a research project that he worked with Yos Vaneesorn, a famous clarinet player in Thailand. The research showed the process of captured sound that includes transcribing, analysing, and transposing of *pī nae*, the Northern Thai folk oboe, the instrument featured prominently in the Phra Abhai Mani. The first approach was to use the exact notation, which turned out to be the wrong direction. Then, they decided to engage with sound in a 'tactile' way in their research by emphasising and a sense of hearing and embracing the intuitive process. For the methodology, the goal is not to find the idea of exact notation but to find their hidden voice. This seemed to be free the performers to engage in a series of improvisation and development. (Vaneesorn, 2015).

The second interviewee, Nitibhon, shared her experiences in her compositions that were inspired by folk tunes. The folk tune became the source materials in her pieces. Nitibhon gave me an example of process and techniques in her compositions. For instance; in a chamber Opera *Phra Lor*, inspired by Thai literature and traditional tune from the Northern part of Thailand normally performed by Pin-Bpia, a meter of single-string is stretched with wood produced by harmonic. She developed and integrated the idea of Thai singing's elements into contemporary music score written in the Western style. Related to the first piece aforementioned, she continued to develop the technique into a new piece entitled 'Lilit Phra Lor' an advanced composition that used the element of folk music and poetry developed through oral transmission and linked with the music via an improvisational process. The written score showed the melodic line comprising of folk tunes alternated with improvisational passages.

'Manorah' for Thai reciter and orchestra, and 'Dukkha' for double bass and string quartet are two compositions borrowed and developed from the folk tune elements but still maintaining the idea of folk tune structures and drawing the accompaniment around the tunes (personal communication, Anothai Nitibhon, 11 December, 2018).

From the compositions examples of Nitibhon, I found that there are many approaches to compose or create music inspired by folk music. There is the possibility to develop the idea of music making such as creating an arrangement, a new composition or contemporary performance. Following this idea of Nitibhon, the performers can maintain freedom of performance in their music making. This will become a musical dialogue between cultural insiders and outsiders. It will lead to making music with a different interpretation.

In Western classical music, Béla Bartók (1881 - 1945), the Hungarian composer and ethnomusicologist, he claimed folk music as his musical mother tongue. The relationship between his folk-music studies and the compositional practices he adopted from the Western classical tradition are well documented. Bartok developed methods for adapting and transforming elements of folk music. He categorised their rhythmic features and adapted them through, quotation, imitation, and absorption (Leong, 2004). We owe Bartok a debt not only for preserving and promoting Hungarian folk music but for leading other musicians and composers to respect all folk music traditions.

I was inspired to compose a piece that borrowed the local musical idiom from Lisu community on guitar and string quartet. I was inspired by two great repertoires composed for this kind of the ensemble and aforementioned by Bartók musical perspective idea of composing. Firstly, 'Quintetto' composed by Leo Brouwer (1939 - present) was written in 1957 (Brouwer, 1994). This composition inspired me in its display of Afro-American tunes and jazz element. The second piece, I focus on the 'Five Tango Sensations' composed by Astor Piazzolla (1921 - 1992) (Piazzolla, 2002), a composer who revolutionised the traditional tango to 'Nuevo Tango'. This piece he dedicated to Kronos quartet in 1989, it originally composed for bandoneon and string quartet, the colour and timbre of piece represented Argentinian musical idiom in tango musical style in the different sense moods. I elaborated on the

influence of these two compositions into my composition in ‘the idea of composing’ section.

Ethnic musical identities are different in each culture. Their social contexts and natural environments shape them. Folk music often contains beauty and simplicity without the complexity of the structure (Lidskog, 2016). Folk tunes are an intrinsic part of social engagement between members of a community. For example, folk music is part of many rites and ceremonies the world over. Following Bartok’s example, many musicians and scholars today, myself included, are committed to preserving these musical traditions for the next generation.

Methodology

In my composition *Mood*, I was primarily interested in transmitting to people in urban environments something of the ethos of life in rural Thailand. The little-known music from the Lisu community can reveal the simplicity and meaning of country life to accomplish this goal; I worked through four stages of cross-cultural music-making (Figure 2): 1) learning – I explored the musical ideas and culture of the Lisu by working with local musicians. 2) composing – I composed a chamber music composition inspired by the local musical culture. 3) performing – I performed a piece that I composed to share my understanding of the Lisu music and way of life for people who live elsewhere. 4) transmission – I told the story of the Local community to audiences. I aimed to increase the public’s understanding and awareness of the Lisu people and culture. Appreciation of Lisu music and culture can help remove the stigma that many urban people, unfortunately, hold against those who live in remote rural areas.

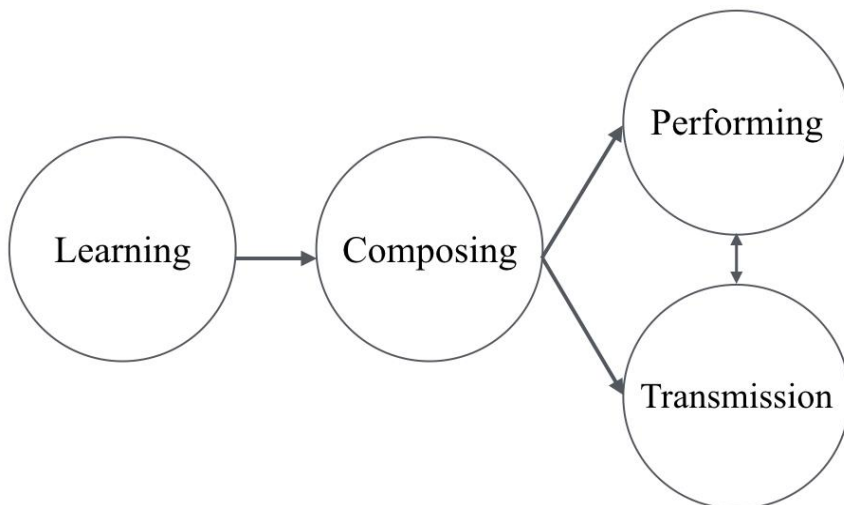


Figure 2. Criteria of creative work processes

Learning: Exploring Lisu Musical Culture

Deau demonstrated Lisu music by playing the local instrument called the Folu. It is an original musical instrument from Lisu culture (see figure 3). The shape of the instrument is different from the khaen of northeastern Thailand. The Folu sounds like the Khaen since the sound is produced by freeing reeds mounted in the bamboo pipes. The lowest pitch constantly sounds like a drone and ornamented above. Khaen performers always play in the style of variation and improvisation. In Thai, we called this ลายแคน (“Lai Khaen”), in English “the way” that reveals how a virtuoso performs (Adler, 2010) For the performance of Folu, the same style of performing is used. As with the Khaen, the performer uses the drone for ornamenting and improvising. After Deau introduced me to the Folu, I interviewed him about the music that he performed with me.



Figure 3. Folu, mouth-reed organ

From Original Sound to Western musical notation

The melody at its core originates from a traditional tune I came across while working with the local Lisu hill tribe. In particular, a song called ‘พี่สาวมาด้วย’ (Pi Soa Ma Duay) or ‘Sister comes with me’ in English. This traditional tune expresses gentle feelings and engages the community through a dance structured by a rhythmic pattern that punctuates the melodic line. It contains a simple melody. The performer plays this melody again and again while improvising, ornaments, variations and changing the accompaniment drone. When I analysed the melody, I discovered some striking similarities between its constituent motives (Figure 4):

1. The melody at the rehearsal mark A is similar to that at rehearsal mark C. Both of them begin with a pickup note.
2. The melody at the rehearsal mark B is similar to rehearsal mark D. The last note of the rehearsal mark D measure can be performed either as “Si flat” or “Re”.

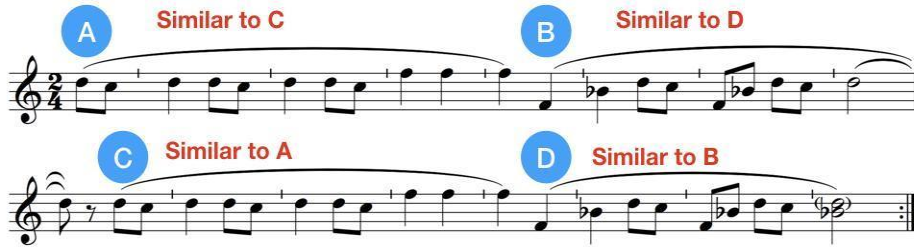


Figure 4. Original tune ‘Sister comes with me’

Original Tune Related To Dance

The sound of Lisu relates to traditional dancing. Dancing with the local musicians was a crucial element of my musical study. I charted the dance steps to better understand the relationship between music and dance in Lisu culture. There are seventeen intuitive footsteps. I documented the dance steps with ‘L’ for the left foot, ‘R’ for the right foot and numbers to show the sequencing of the moves. (Figure 5).

In performance, the musician plays the original melody on Folu together while dancing. When the piece is completed, the musician will start over again. I worked on this piece with the local guru, following his footsteps together while playing the melody on the melodica. I found that the dancing and the music always occurred together; they were as two sides of the same coin. Moreover, the local musicians engaged the people in the community to participate in the way of harmonious through the musical culture, for instance; the tune is performed in ceremonies or on special occasions such as the Lisu New Year. People will join the dance and follow the footsteps of the shaman who leads them in the dance.

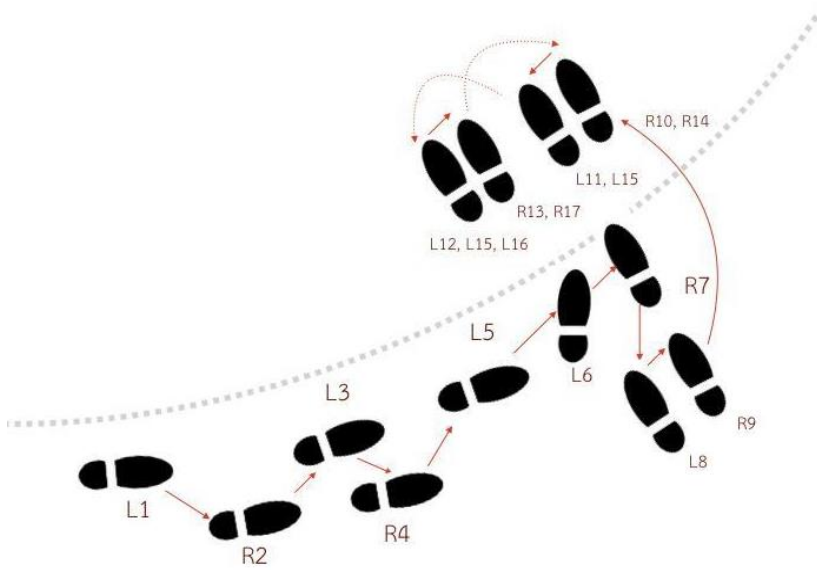


Figure 5. To synthesise the Lisu traditional dancing, related to the original melody



Figure 6. Ale demonstrated a traditional song performed by Sue-bue

Inspiration from the Lisu musical instrument

During my fieldwork, I was introduced to another Lisu musical instrument called the Sue-bue. This instrument is like a three-stringed guitar. This instrument is possible to play by plucking the strings and regularly playing two or three strings at the same time. One string typically sounds like a drone. It is also possible to strum the Sue-bue like a guitar. (Figure 6). Ale Jubcheau, a young local musician, played this instrument for me. The local master Fu Duae had trained him. He seemed to be new hope for the Lisu musicians. I witnessed him demonstrate he a traditional piece in front of his master. The master observed him carefully, and then he said: “Ale’s performing was not too bad, but he needs to improve his musical skill on Sue-bue continuously”.

The Idea of Composing Music

As Clifford Geertz noted, “art and the equipment to grasp it are made in the same shop” (Blacking, 1995). Thus, musical knowledge will lead us to an understanding of how to select the materials for creating new works. For example, the instrumental structure and performance practices of the Sue-bue are similar to those of the guitar, so, it is possible to compose using the relation between the two musical instruments.

The original tune performed by Folu and the traditional musical instrument, Sue-bue, which I learned to play, inspired me to compose a chamber work based on the Lisu musical culture. By adapting the music for a Western ensemble and in a Western musical style, I aimed to communicate the traditional tune to people who would not otherwise have a chance to hear it.

My composition, titled *Mood*, is scored for guitar and string quartet. The guitar takes on the role of the Sue-bue and colours the beautiful melodic lines and harmonic textures of the string quartet. Several composers before me have written for this instrumental combination. I synthesised two works with different styles. Firstly, I examined ‘Five Tango Sensations’ composed by Argentine nuevo tango composer, Astor Piazzolla. He is a well-known tango composer and bandoneon player. In this work, Piazzolla seeks out a new musical style by synthesising traditional the Spanish tango with elements of classical and jazz music. The work, composed in 1989, is scored for bandoneon and string quartet. This composition is Piazzolla’s last major work and was dedicated to the Kronos quartet (Mauriño, 2002). The music expresses human sensation in five movements as follows: asleep, loving, anxiety, despertar (waking), and fear. The guitarist Manuel Barrueco later arranged this composition for guitar and string quartet.

Secondly, I studied the guitar and string quartet work composed by the famous Afro-Cuban guitarist, Leo Brouwer. This composition has three movements: fast, slow, fast tempo respectively. Brouwer composed this work in 1957, at a time in which is musical style was influenced primarily by Bartók and Stravinsky (Kronenberg, 2008). The characteristics of his composition reveal a new style. Brouwer combines Cuban musical elements that stem from his cultural roots, including traditional forms and gestures (Thachuk, 2001). These Cuban elements are particularly evident in the rhythmic patterns of his compositions. Through his compositions, Brouwer extended the techniques of guitar playing.

In these two compositions, Piazzolla and Brouwer used this combination of guitar plus string quartet combination. Both also evoke the styles of their musical cultures. Both pieces were inspired by dance music in different cultures. In the composition *Mood* for guitar and string quartet, I strive to evoke the ethos of the Lisu musical culture; particularly, the profound wisdom that its simplicity. *Mood* establishes a dialogue between the folk tune and the Western cultures through the musical idioms borrowed from local Lisu music. *Mood* captured the sound and of Lisu community for example; The strumming the strings on guitar and string quartet show the spiritual feeling of the pulse of Lisu strumming dance that inspiring by the folk tune in the composition. The double-stopped of string players present the sound of drone that encouraging by Folu and feel natural in the perfected interval as the perfect fourth and perfect fifth interval in the piece. The composition represented the inspiration of the wind's sound by using the glissando together with tremolo performing techniques from the low tone to the highest pitches.

Mood begins with a guitar solo based on the original Lisu tune that I would like to present as the main idea of this composition. I wish to present this traditional song clearly so the audience will understand it the first time they listen to the piece. It evokes the sound of nature and elements of Lisu life that are related to the traditional Lisu dance. It includes elements based on the Sue-bue's performing technique such as plucked strings. I re-harmonised the second line and require it to be performed sotto voce (see figure 7). The cello then joins in and supports the melody by playing the long pedal tone on the note 'La'.



Figure 7. Guitar demonstrates the original theme

Violin 1, violin 2 and viola play a glissando and tremolos to reach the highest pitch they can. I used these techniques to evoke sounds of nature, such as birds, wind and sounds of the Lisu village. This passage will repeat two times (Figure 8).

Figure 8. Glissando and tremolo technique

The music links to the next section. The guitar plays an ornamented version of the theme as a bridge. In this section, the quartet reveals the motive by the significant interval of a second while the guitar strums. Because of Folu’s frequency, the pitch sounds between “Re” and “Mi” in Western musical notation. Due to this feature, I combine those two pitches in my composition. The quartet then changes from arco to pizzicato and plucks quietly while the guitar plays an octave of varying pitches. At bar 38, the time signature changes to 3/4 making the music feel more rhythmically unstable (Figure 9).

Figure 9. Pizzicato section and an adding extra beat in 3/4

An ostinato pattern begins in measure 39 at the rehearsal mark C. Broken chords on open strings are played first by the cello and then are taken up by violin 2 and violin 1. The guitar and violin 1 imitate, ornament and develop motives presented earlier (Figure 10).

The musical score for Figure 10 is arranged in five staves. The top staff is for Acoustic Guitar (Ac.Gtr.), the second for Violin I (Vln. I), the third for Violin II (Vln. II), the fourth for Viola (Vla.), and the bottom for Cello (Vc.). The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. Measure 38 is marked with a rehearsal sign 'C'. In measure 39, the cello part begins with a forte (f) dynamic, playing a broken chord on open strings. The violin parts also play broken chords with forte (f) dynamics. The guitar part plays a similar broken chord with forte (f) dynamics. In measure 40, the cello part continues with a piano (p) dynamic, playing a rhythmic pattern of eighth notes. The violin parts continue with broken chords. The guitar part continues with a rhythmic pattern of eighth notes, marked 'arco'.

Figure 10. *Ostinato* begins by the cello

A technically demanding passage for the guitar is comprised of sextuplets, the top note of each bar quietly reaches from “La sharp” to “Re sharp” on the first string of the guitar. The other five guitar strings are played open. At the same time, violin 1 develops the melodic line, and the others string instruments accompany the guitar and violin 1 (see figure 11). This idea was modelled after Piazzolla and Brouwer compositions. They always present the guitar line as outstanding part. The string quartet generally plays more of an accompanying role, and they sometimes present elements of the melody.

The musical score for Figure 11 consists of five staves. The top staff is for Acoustic Guitar (Ac.Gtr.), starting at measure 62 with a D chord and a tremolo pattern of sixteenth notes. The second staff is for Violin I (Vln. I), starting at measure 62 with a forte (f) dynamic and arco marking, playing a melodic line. The third staff is for Violin II (Vln. II), starting at measure 62 with a forte (f) dynamic and arco marking, playing a melodic line. The fourth staff is for Viola (Vla.), starting at measure 62 with a forte (f) dynamic and arco marking, playing a melodic line. The fifth staff is for Cello (Vc.), starting at measure 62 with a forte (f) dynamic and arco marking, playing a melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 11. Open-string section on guitar

Later, the strings quartet instruments play broken chords across their strings, moving in contrary motion from one another. Through this section, the strings play across a wide range of pitches. The guitar and the cello tremolo continue playing an expanded version of the theme (Figure 12). I developed the idea of the unison passage based on my studies of the quintets of Piazzolla and Brouwer.

A retrograde of the glissando and tremolo passage discussed earlier (Figure 8) leads to the high pitches played by guitar and the strings. This passage (Figure 13) relates to the music at the beginning (see figure 8). At the end of the composition, the motive is heard again played by the cello while the other instruments accompany by strumming chords. The final chord is played plucked and then arco (Figure 14).

The musical score for Figure 12 consists of five staves: Ac.Gtr., Vln. I, Vln. II, Vla., and Vc. The music begins at measure 109. The Ac.Gtr. part features a series of chords with a melodic line. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes, with some notes marked with a sharp sign. The Vla. part plays a similar rhythmic pattern. The Vc. part provides a harmonic foundation with sustained chords.

Figure 12. A part of the broken chord section of the high string instruments

The musical score for Figure 13 consists of five staves: Ac.Gtr., Vln. I, Vln. II, Vla., and Vc. The music begins at measure 172. The Ac.Gtr. part features a series of chords with a melodic line. The Vln. I, Vln. II, Vla., and Vc. parts play a rhythmic pattern of eighth notes, with some notes marked with a sharp sign. The Vln. I, Vln. II, Vla., and Vc. parts also feature glissando effects, indicated by the word "gliss." and a downward-sloping line above the notes.

Figure 13. Retrograding the idea of *glissando* and *tremolo*

The musical score shows the ending of the piece from measure 178 to 182. The Acoustic Guitar part (Ac.Gtr.) starts with a tremolo in measure 178, followed by a glissando in measure 179, and another tremolo in measure 180. The string quartet (Vln. I, Vln. II, Vla., Vc.) parts feature pizzicato (pizz.) markings in measures 179 and 180, with various rhythmic patterns and dynamics.

Figure 14. Ending of the piece

Compositional Structure

Table 1

Mood for guitar and string quartet: compositional structure

Bar Number	Composition
1 - 15	- Guitar plays the Lisu theme - Rehearsal mark A, - Cello supports with pedal note “La” from pick up to Bar 6
16 - 20	- Viola, violin II and violin I take part respectively
21 - 24	- High strings increase their dynamic by using glissando and tremolo techniques to reach notes as high as possible
25- 28	- Guitar ornaments the theme
29 - 32	- Rehearsal mark B - Motives are transformed and played on high strings in various pitch classes - Cello plays drone by using the second major interval

Bar Number	Composition
33 - 38	- Transition: Strings plays pizzicato, creating a sound similar to that of the plucked guitar
39 - 42	- Rehearsal mark C - Cello plays the chord on open strings while the guitar strums the chord on the off-beats
43 - 45	- Viola, violin II play ostinato, at a perfect fifth
46 - 50	- Violin I and guitar take part in integrating motives and imitation respectively
51 - 58	- Cello and violin II introduce the integrated motive and imitation again respectively
59	- Time signature changes from 2/4 to 3/4 - An extension bar, unison
60 - 61	- Time signature changes from 3/4 to 2/4 - Strings play pizzicato - Guitar pick-up to rehearsal mark D
62 - 73	- Rehearsal mark D - Violin I presents the modulation theme, it found; simple notes combine with triplet and quintuplet - Guitar plays sextuplets on the open strings, changing notes on the first string
74	- Time signature changes from 2/4 to 3/4 - Transition played by the guitar
75 - 76	- Time signature changes from 3/4 to 2/4 - Strings play unison with tremolo starting at the second beat
77 - 91	- Strings present the original theme, in D-flat major
92 - 98	- Rehearsal mark F - Violin I plays the sixteenth notes broken chord - Guitar and cello play a motive from the main theme in a rhythmic pattern
99 - 113	- Guitar and cello join the accompaniment of broken chords that the two violins have played

Bar Number	Composition
114 - 115	- Guitar plays the transition
116 - 122	- Strings play sixteenth notes to build up to the next section
123 - 126	- Rehearsal mark H - Strings increase their dynamic by playing glissando and tremolo to reach the note as high as possible during the first two bars then retrograded the idea
127 - 137	- Transition using the natural harmonic notes with a little movement in the viola line
138 - 171	- Musical elements that appeared before are combined - The appearance of the principal motive, drone, broken chord in the strings, chord strumming by guitar, and the ostinato
172 - 179	- Retrograde of the glissando and tremolo from the beginning
180 - 184	- Motives appear again on the cello, with pizzicato accompaniment by the high string

Performance and Transmission

I organised two concerts in different venues to explore the relationship between dance and music in different cultures. The programme presented the guitar and string quartet aforementioned, works by Brouwer and Piazzolla along with this new composition. These repertoires represented the voices in each of their respective musical cultures. Additionally, all three works related to dance, I invited two tango dancers from my country to join in the performances. We discussed their preference regarding the choreography, and they indicated their preference for a tango. They danced the tango during 'Loving', the second movement of the Piazzolla piece. Their dancing made the performance more alive.

Mood was first performed at the Sangita Vadhana Hall, Princess Galyani Vadhana Institute of Music, Bangkok, on Wednesday 9th August 2017. Two weeks later it was performed again at the Yamaha Music Hall, Yamaha Music Academy (Headquarter), Bangkok on Tuesday 22nd August 2017 (Figure 15). The performances at the Princess Galyani Vadhana Institute of Music was recorded and can be viewed on my Youtube channel (Suwanpakdee, 2017). The performances are yet another way of sharing this music with others.

Performance Evaluation

Both performances had an audience of around one hundred and a fifty. Of these, thirty audience members replied to evaluation forms that were given out with the programs. The evaluation form is divided into four sections as follows: 1. performance, 2. organisation, 3. utilisation, and 4. overall by rating scale, Likert scale. It coded by the five levels of agreement: 5 -strongly agree, 4 -agree, 3 -neither, 2 -disagree, and 1 -strongly disagree. The averages and standard deviations were interpreted as follows; 4.51-5.00 means excellent, 3.51- 4.50 means good, 2.51-3.50 means moderate, 1.51-2.50 means fair, 1.00-1.50 means poor.



Figure 15. The first performance at the Princess Galyani Vadhana Institute of Music

Table 2

Results the questionnaire.

List	Mean	SD.	Interpretation
1) Performance			
Duration of the performance	4.77	.504	Excellent
Interest	4.53	.629	Excellent
Knowledge	4.67	.547	Excellent
2) Organisation			
Service	4.67	.711	Excellent
Venue	4.73	.521	Excellent
Public relation	4.43	.817	Good
3) Utilisation			

New experiences	4.73	.521	Excellent
Developing knowledge	4.50	.682	Good
4) Overall	4.73	.521	Excellent

The result shows that the average overall satisfaction score was 4.73 out of 5. For most categories, the average score was "excellent." Only two categories received an average score of 'good'

Some comments from the audience questionnaires were as follows: 1) The repertoire is impressive, and the concert referred to show the related of dances of the different musical culture. 2) The promotion of the performance should be doing more. 3) *Mood*, it is the creative musical work. 4) It is a rare item. I appreciated this concert so much."

Conclusion

This study demonstrates that a traditional musical dialect presented in short and straightforward melodies it can be analysed and combined with traditional Western classical music to create a new and fresh cross-cultural musical work. For the cross-cultural music process, I engaged in required several stages of work. Each stage was necessary to the success of the composition, as this paper demonstrates. These stages, described above were learning, composing, performing and transmission. 1) Learning: fieldwork to gain direct experience while working with the people on site. 2) Composing: reviewing the repertoire and its link to the idea of cross-cultural music. Working with the musical material I learned in the first stage. On this stage was the basis for *Mood*. 3) Performing and transmission: creating the performances and demonstrating my understanding of local culture to audiences; sharing my experiences with others with a focus on the principles of traditional music.

This study demonstrates a way of working to create cross-cultural musical works. I hope that this work will lead to further stylistic explorations and new musical works that are similarly cross-cultural. As a musician, I would like to increase awareness of traditional tunes that are little-known from the tribal hill area. This music is particularly valuable because it leads to an understanding of the beauty of the hill tribe area and the value in living a simple life close to nature. In this case, the new composition is a tool to transmit these ideas beyond where the Lisu people's voices reach. This work is an attempt to combining traditional Lisu music and classical music. *Mood* can serve as a link connecting people who live in rural and urban areas. This work is thus a kind of dialogue between different cultures in the abstract and mysterious language of music.

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Acknowledgement

This article was presented at the 3rd International Music and Performing Arts Conference (IMPAC2018) held at the Faculty of Music and Performing Arts from 13-15 November 2018. It was selected to be published in the IMPAC2018 Malaysian Journal of Music Special Issue but upon agreement with authors and the editorial board, published as part of the MJM annual volume.

Biography

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