

YODAYA: THAI CLASSICAL MUSIC IN MYANMAR CULTURE¹

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บทคัดย่อ

เพลงโยธยา เป็นเพลงประเภทหนึ่งในวัฒนธรรมดนตรีของเมียนมาร์ ที่มีความเกี่ยวข้องกับราชสำนักเมียนมาร์ในอดีต และอยู่ในวิถีชีวิตของชาวเมียนมาร์จนถึงปัจจุบัน การวิจัยครั้งนี้เป็นการวิจัยเชิงคุณภาพ มีความมุ่งหมายเพื่อ 1) ศึกษาประวัติความเป็นมาของเพลงโยธยา 2) ศึกษาคุณลักษณะทางดนตรีและความเป็นดนตรีไทยในเพลงโยธยา เครื่องมือที่ใช้ในการวิจัย ได้แก่ แบบสำรวจเบื้องต้น

¹ โยธยา: ดนตรีไทยในวัฒนธรรมเมียนมาร์

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แบบสัมภาษณ์ และแบบสังเกต ทำการรวบรวมข้อมูลเอกสารและข้อมูลภาคสนาม โดยข้อมูลภาคสนามได้จาก การสำรวจเบื้องต้น การสัมภาษณ์ และการสังเกต จากกลุ่มผู้รู้จำนวน 5 คน กลุ่มผู้ปฏิบัติจำนวน 8 คน และกลุ่มผู้ให้ข้อมูลทั่วไปจำนวน 4 คน ในเขตพื้นที่เมืองย่างกุ้ง และเมืองมัณฑะเลย์ สาธารณะรัฐแห่งสหภาพเมียนมาร์ ระหว่างเดือนสิงหาคม 2552-มีนาคม 2557 นำข้อมูลมาตรวจสอบความถูกต้องด้วยวิธีการแบบสามเส้า วิเคราะห์ตามความมุ่งหมายที่ตั้งไว้ และนำเสนอผลการวิจัยเชิงพรรณนาวิเคราะห์

ผลการวิจัยพบว่า เพลงประเภทโยธยาเริ่มมีในสมัยคองบองซึ่งเป็นยุคหลังจากที่กรุงศรีอยุธยาตกเป็นเมืองขึ้นของเมียนมาร์ และได้อพยพพระบรมวงศานุวงศ์ ข้าราชการบริวาร ประชาชน ศิลปิน นักดนตรีไปยังเมียนมาร์ พบร่องรอยความเป็นดนตรีไทยจากบทเพลงที่ชื่อเพลงและบทขับร้องเป็นภาษาไทย คือ เพลง ลุขฉาย บทขับร้องเป็นภาษาเมียนมาร์แต่ชื่อเพลงเป็นภาษาไทย ได้แก่ เพลง พยัคดิน แจกมอญ ขมื่น ตะนาว เพลงช้า ทบทวน เข็ดฉาน งูหงิด กะบี และมโหดี ลักษณะท่วงทำนองเพลงชเวตนายา ตอนที่ 4 มีคุณลักษณะทางดนตรีคล้ายกับเพลงพญาเดิน ตอนที่ 1

ส่วนด้านคุณลักษณะทางดนตรีและความเป็นดนตรีไทยในเพลงโยธยา พบว่ากลุ่มเสียงในเพลงเวชะยันดา และเพลงชเวตนายา มีการใช้กลุ่มเสียง C D E G

A และกลุ่มเสียง G A B C D ซึ่งเป็นกลุ่มเสียงที่สัมพันธ์กัน ตรงกับทางในและทางนอก ของดนตรีไทย ลักษณะท่วงทำนองเพลงชเวตยานยา ตอนที่ 4 มีท่วงทำนองที่มีคุณลักษณะทางดนตรีใกล้เคียงกับเพลงพญาเดิน ตอนที่ 1 โดยเพลงพญาเดินใช้กลุ่มเสียง G A B C D ส่วนเพลงชเวตยานยาใช้กลุ่มเสียง C D E G A จังหวะหน้าทับใช้หน้าทับสะกุน โดเยยะ รูปแบบของเพลงโยธยา แบ่งออกเป็น 3 ส่วน คือ ท่อนนำ ทำนองเพลง และท่อนจบ ทำนองท่อนนำและท่อนจบจะใช้จังหวะอิสระ ส่วนทำนองเพลงจะมีจังหวะสามาเสมอเชื่อมโยกัน

Abstract

Yodaya is one of the music genres in Myanmar's musical culture. It was initially tied to the Myanmar royal court in the past and has ever since infiltrated the Myanmar way of life up until the present day. This qualitative study was set out to: 1) investigate the historical development of Yodaya, and 2) examine the features and representation of Thai classical music in Yodaya. Data was gathered between August 2009 and March 2014 through multiple techniques: survey, interview, observation, field-notes and documentary analysis. Informants included five experts, eight practitioners and four related people in Yangon and Mandalay cities in Myanmar. Data was validated by means of a triangulation method based on defined objectives and was presented following analytical description.

Findings revealed that the history of Yodaya can be traced far back to the Konbaung period, the era after which Ayutthaya was ruled by Myanmar. As a consequence of this, Thai royal families, philosophers, experts and servants were forced to migrate to Myanmar. One significant piece of evidence revealing the representation of Thai music in Myanmar music was derived from the title and lyric of the song "Chui Chai." It was also found that some Yodaya songs have lyrics in Myanmar but titles in Thai. These songs are Phayantin, Khaekmorn, Kamin, Tanao, Plengcha, Tobtuan, Cherdcharn, Ngungid, Kabi, and Mahouti.

In terms of the musical features and representation of Thai music in Yodaya, two Yodaya songs (Weichayanta and Chaweitanya) were found to represent Thai music because their melodic scales (G A B D E and C D E G A) are similar to both Tarngnai and Tarngnork scales in classical Thai music. The melodic feature in the 4th movement of Chaweitanya is similar to the 1st movement of the Phayadern song in Thai music. Phayadern and Chaweitanya are based on G A B D E and C D E G A scales respectively and are accompanied by a percussion drum rhythm, called "Sa Khun Dou Yia." The structure of Yodaya was divided into three movements: prelude, interlude and finale. The prelude and finale movements contained free tempo while the interlude movement had a consistent and related tempo.

Introduction

The number of academic studies on the relationship of Thailand and Myanmar are quite limited and most focus predominantly on the historical aspects of the war between Thailand and Myanmar. Tisavarakumarn Damrong Rajanubhab was one of the past scholars who seriously studied the relationship between Thailand and Myanmar. He published a lot of classical scholarly documents leading the next generation of scholars to probe more deeply into the relationship between Thailand and Myanmar. However, the focus of their studies was primarily on the historical dimension rather than the cultural one where knowledge and information was transferred mainly from people to people.

It can also be deduced from historical documents that people living in the areas which are the current southeast Asian continent tended to migrate to the kingdoms which were more prosperous and had powerful armies, in particular Thailand, Laos, Cambodia and Myanmar.

In the years between 1546-1767, the Burmese and Ayutthaya Kingdoms often waged war against each other. They periodically took turns to be winner or loser. The winner took away able and skilled people as prisoners of war in order to supplement and strengthen their own Kingdom. It was then a common practice for the winner to force the prisoners of war into their kingdom. The practice was carried out in a way that the victor kingdom would arrange housing and lands for the prisoners. Among them, strong

young men with military skills would be put into the army while young girls without the said skills would do farming to supply the Palace. In addition to that, those who had skills in craftsmanship and dance would work inside the Palace providing services for the King and Royal family (Heart 2012: 10-11).

This practice continued in all major wars that resulted in the Ayutthaya Kingdom's defeats by the Burmese Kingdom i.e. The Burmese-Siamese War of 1563 also known as the War over the White Elephants, the 1st Fall of Ayutthaya in 1569 and the 2nd Fall of Ayutthaya in 1767. After the victory in each of the abovementioned wars, prisoners of war, including royal family members, government officials, philosophers, as well as common people from the Kingdom of Ayutthaya had been taken to the Burmese Kingdom. Apart from evidence found in Thailand, other relevant documents found in other countries are also of importance to complement the academic study of both Thai and Myanmar music. Evidence shows that Thai drama and music in the Ayutthaya Kingdom entered Myanmar's culture and society when Thai people were forced to move from Ayutthaya to Myanmar after Myanmar won the war over Ayutthaya. In this regard, it is still of interest to further investigate what were the characteristics of Thai music that entered Myanmar from the Ayutthaya kingdom and to what extent they have remained the same or changed up until now.

Yodaya is the interpretation of the Ayutthaya kingdom, people and culture in

various aspects: language, food, drama, music, art and so on. Ayutthaya kingdom was found in the area of the River Chaopraya which is located in the central part of Thailand today. There was the administrative center in Ayutthaya city.



Figure 1 Ayutthaya Kingdom Map in 1683 A.D. (Kasetsiri, 2007: 41)



Figure 2 Ayutthaya Kingdom Map in 1686 A.D. (Kasetsiri et.al., p.37)

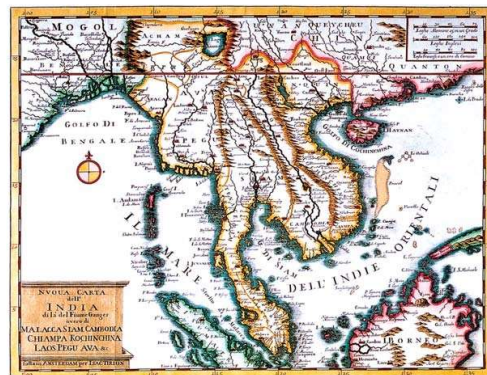


Figure 3 Ayutthaya Kingdom Map in 1744 A.D. (Kasetsiri et.al., p.44)

In light of what was discussed previously, it could be said that certain Thai songs in the Ayutthaya kingdom entered Myanmar's music culture as Yodaya songs. The study of Yodaya music could serve as a significant piece of evidence revealing the crucial features of Thai music in the Ayutthaya kingdom. Findings from this study could also be used as reliable data for further study of classical Thai music. For this reason, the current study aimed to probe the historical development of Yodaya music and the characteristics and representation of Thai classical music in Yodaya songs. It should also be noted that this paper is part of the doctoral dissertation, entitled "Yodaya: Thai Classical Music in Myanmar Culture".

Research Objectives

The objectives of the present study are as follows:

1. To investigate the historical development of Yodaya music
2. To examine the characteristics and representation of Thai classical music in Yodaya music

Research Methods

In this study, research instruments included survey and interview forms. A survey was conducted to gather information regarding field-study settings and formal and informal interviews were employed to collect data pertaining to Myanmar music and Yodaya songs. The data collected came from multiple sources

including digital files, photos and verbal records in the form of English, Myanmar and Thai. Other sources of data were obtained from observation and field study.

Research Results

Historical Development of Yodaya Music

Yodaya has played a role in Myanmar culture for a very long time since ancient times. In the early period, it entered Myanmar through the *Maneekhaek* drama, where the word "Yodaya Tee" appears. *Maneekhaek* is believed to serve as the prototype of Myanmar dramas and in this story, Yodaya songs were played in the scene when the ghost "*Kantrayagkhee*" comes out (U Myint Kyi 2011). No one knew exactly the melodic pattern of Yodaya used in the scene but the drum was used to play the song at that time (Sein mot-ta, 2011).

Another piece of evidence on Yodaya can be found in traditional Thai dramas shown at the celebration of the Tupayon Stupa in Sagaing city in 1466. (Singer, 1995:4-5). In this celebration, *Ramakien* and *Inao* dramas were shown to serve *Hsenghpyucheng*, King Angwa of Myanmar (1763-1775). The plays were organized by *Kunthon* and *Mongkut*, princes of the *Borommakot*, King of Ayutthaya (1733-1758). The clothing, singing and songs were organized in accordance with Ayutthaya customs. Although Myanmar people did not understand the dramas because of the language, the plays were particularly favored by King Angwa and gained

popularity with audiences (Heart et.al., 2012:155, 165).

During the reign of King Bodawpaya (1782-1819), he appointed the committee, including royalty and high-ranked officials, to translate the scripts of *Ramakien*, *Inao*, *Sangkapat* and *Kesasiri* dramas from Thai into Myanmar. The first committee in charge of Music and Song writing consisted of Tharginminmii (the Queen of King Singku), the Lord of Pyinhsi Town (Prince Commander of the Royal Cavalry), U Kyi Saw (Maha Nanda Yodha, the Lord of Maletha village and Ngetoe), and U Sa who later became the famous Lord of Myawaddy. The second committee consisted of Prince Minye Nanda Meit (the Lord of Malun town later the Lord of Mekkhara town), Nemyo Kyaw Swa (Assistant Minister, the Lord of Moda Town), U Toe (1751-1795) author of Rama Yagan, his title being Nemyo Raza-thu Herald to the Crown Prince and Treasurer, and Prince Thado Dhama Raza (the Lord of Taungoo town). This committee was in charge of the writing of Dialogues and Poems (U Thaw Kaung, 2002: 83 ; U Thaw Kaung, 2010: 201).

Prince Pyinhsi composed the melody of eight Yodaya songs in his own style to accompany the dramas. All the songs were named in Thai, including 1) *Phayantin* (ဖရံတင်), 2) *Kaekmorn* (ခက်မွန်), 3) *Kamin* (ခမိန်), 4) *Tanow* (ထနောက်), 5)

Plengcha (ဖရင်းချား), 6) *Tob Tuan* (ထပ်တွန်), 7) *Cherdcharn* (ချွတ်ချုံ), 8) *Ngu Ngid* (ဂုငစ်) (U Myint Kyi et.al., 1996:160).

In the following period, however, the drama dramatically decreased in popularity and not many people were interested in and learned the drama. The drama part, therefore, dissipated and solely the singing and musical parts remained at the time. More evidence on Yodaya music can also be found in the “*Maha Gi-ta*” music book. Yodaya music was partly recorded in the book which now serves as a significant document relating to Myanmar music. The book also contains some information on one of the Yodaya music genres called “*Ta Ching Jee*,” which is considered to be an essential genre that singing artists have to learn and master.

The oldest Yodaya song ever recorded has its original title and lyric in Thai but is called by Myanmar people as “*Pleng*” (ဖရင်း) or “*Chu Cha, Chui Chai*” (ချူချာ) in Thai. The title of the song was derived from the first word of the song lyric, called “*ei ei chu yei chai*” (အေးချေးချေးချိုက်) in Myanmar. (Myint Kyi, personal communication, 7 August, 2011)

ဇေချိုရေးချိုက် ၊ ကျပါ ရာနှော ၊ ကောလော ဟောဟေရိုင် ၊
 ယဉ်ရာယိုင် ကလိုင် ၊ ချာဟေး ပါဟေးဝါ ၊ ကွတ်ကာယွန်းရာ ၊ လွန်းခွတ်ရာ ၊
 ဗွေတာရပိုက် ၊ တျာတျာယိမ်း ယိမ်းယိုင်ယိုင် ၊ ကျောက် ဖွဲလောဟေ ၊
 တျာတျာယိမ်းယိုင်ယိုင် ၊ မယ်ဆီရေ မယ်ဆီ ဆံခါ ၊ နှောမြန်းမော ၊ ဝမ်းကော
 ဝမ်းတွေးတာရပိုက် ၊ ဘွေကြရံပိုက် ၊ တျာတျာ ဒိန်းဒိန်း နာနာ ၊
 (Pheluwa saya-teing, 1975 : 324 ; Phieo Cho, 1977 : 370 ; Maung Maung Lat,
 1994 : 200)

ei ei chu yei chai' kya ra wai' nai' no: ko: lo: hei hei:
 yain yin ya yain krai' kya ei pa ei ka wa, //
 pu kha nua hai' lun ya khwe ta ra wai, tra tre te yein yein yai'//
 me si yei me san kho no mya na mo: wan kho wan khwei ta ra wai' bwei
 kya ra wai tra tra dein dein na na. (Myint Kyi, 1996 : 163)

These lyrics do not have any specific meaning for Myanmar listeners. The fact is that the lyrics are written in Thai and Myanmar listeners are believed to have no better understanding than Thai people. One reason is that the people of Myanmar cannot convey the sound of the original correctly. Secondly, there is no written lyric but it has verbally been passed from one person to another person for over a century. That's why mistakes in pronunciation happen. There is only an attempt to keep the theme of song remaining forever even though a verbatim translation should be conducted (U Myint Kyi et.al., 1996:164).

Table 1 shows the title of the song “*ei ei chu yei chai*,” rendered into both English and Thai. Originally, the song’s vocal melody and lyric were transcribed from Thai into Myanmar. When the Myanmar lyric was transcribed back into Thai, it did not sound similar to the original Thai version. It was thus impossible for the song’s lyric to be entirely transcribed and only certain parts of the lyric have been transcribed into Thai and presented in the table.

Table 1 Transcription of the song “Chui Chai” from Myanmar to English and Thai

Myanmar lyric	English lyric	Thai lyric
ဇေချိုရေးချိုက်	ei ei chu yei chai	(oei) chui chai (ဝေ့) နုစဏ
ကျပါ ရာနော	ja pai ya nor	cha pai nai noi จะไปไหนหน้อย
ကောလော ဟေဟေရိုင်	kor lor hei hei rai	ko loi Chai ก็ลอบจาย
ယဉ်ရာယိုင် ကလိုင်	yin ya yai klai	yueang yang klai เสียงย่างกลาย
ချာဟေး ပါဟေးဝါ	za hei pa hei wa	cha (oei) pai (oei) ma จะ(ဝေ့)ไป (ဝေ့)มา
ကွတ်ကာယွန်းရာ	gairwa ka yun ya	-
လွန်းခွတ်ရာ	lun khairwa ya	-
ဗွေတာရပိုက်	pawei ta ya bai	-
တျာတျာယိမ်း ယိမ်းယိုင်ယိုင်	thaya thaya yin yin yai yai	-
ကျောက် ဖွဲလောဟေ	chock paweilerhei	-
တျာတျာယိမ်းယိုင်ယိုင်	thaya thaya yin yai yai	-
မယ်ဆီရေ မယ်ဆီ ဆံခါ	mair zee yei mair zee zung kha	mae si oei mae si sang Kha แม่ศรีเอช แม่ศรีสังขา
နောမြနားမော	nor mayor na mor	-
ဝမ်းကောဝမ်းတွေးတာရပိုတ	wan kor wan thawei ta yabai	-
ဘွေကြရံပိုက်	pawei jara wai	-
တျာတျာ ဒိန်းဒိန်း နာနာ	thya thay tin tin na na	-

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Later on, however, Ousa, the ruler of the Myawaddy city, composed a new Myanmar title of *Chui Chai*, commonly known by Myanmar people as “*Luan Po Aong*,” (လွမ်းပိုအောင်) which came from the beginning phrase of the *Chui Chai* lyric, composed by U Sa. It was typical for Myanmar composers to entitle songs using the beginning word or phrase of the lyric and this eventually became part of Myanmar music culture. This was so precisely due to the fact that in Myanmar, the same song had varying lyrics and thus for common

understanding, composers typically employed the beginning word or phrase of the lyric as the title of the song.

Table 2 shows the titles of 12 original Yodaya songs in English and Thai. The original versions of Yodaya songs in Myanmar consisted of 12 songs altogether and they were entitled differently in accordance with the beginning part of their lyrics. The song titles are “*Chawei, Neng, Tor, Miang, Pun, Khai, Mor, My, Luan, Zan, Zin, and Wei*.”

Table 2 Titles of original Yodaya songs

No.	First-syllable title	First-word title	Thai title
1	Chawei (ရွှေ)	Chawei Tan Ya (ရွှေတညာ)	Phayan Tin (ဖရံတင်)
2	Neng (နှင်း)	Neng Yuan Kar Hei Mun (နှင်းယွန်းခါဟေမန်)	Khaek Morn (ခက်မွန်)
3	Tor (တော)	Tor Thong Chawei (တောတောင်စွယ်)	Ka Min (ခမိန်)
4	Miang (မြိုင်)	Tor Miang Chei Lan (တောမြိုင်ခြေလမ်း)	Ta Nauw (ထနောက်)
5	Pan (ပန်း)	Pan Miang Lair (ပန်းမြိုင်လယ်)	Pleng Cha (ဖရင်းချား)
6	Khai (ခိုင်)	Khai Pan Soung (ခိုင်ပန်းစုံ)	Toup Tuan (ထပ်တွန်)
7	Mor (မှော်)	Mor Yong Wein (မှော်ရုံဟေဝန်)	Cherd Charn (ချွတ်ချုံ)
8	My (မှိုင်း)	My Mong Phaya Yo (မှိုင်းမှိုပြာညို)	Ngu Ngid (ငုစစ်)
9	Luan (လွမ်း)	Luan Po Aong (လွမ်းပိုအောင်)	Chui CHai (ချူးခြား)
10	Zan (ဆန်း)	Zan Nuay Ou (ဆန်းနွေဦး)	Ka Bee (ကပီ)
11	Zin (စိန်)	Zin Chair Yee Lang (စိန်ချယ်ညီးလင်း)	A Lei Mei (အလေ့မေ့)
12	Wei (ဝေ)	Wei Cha Yan Ta (ဝေဇယန္တာ)	Ma Hou Ti (မဟိုရ်သီး)

(Sein Ba Mor, 2009; Sein mot-ta, 2011; U Ong Khin and others, 1975:344-345)

Based on an interview with Thiraphon Noinit and Manop Wisutthipaet, some of the songs in the list as mentioned above have titles close to Thai songs and some have the same titles as Thai songs (Noinit 2016; Wisutthipaet 2016). After studying the Thai song encyclopedia, details of songs can be described as follows. *Kaek Morn* Song is a simple time song using an old Ayutthaya melody. This song has 3 verses with a beautiful melody. *Nok Khamin* is a simple time song. It is one of the songs in the song series called “*Pleng Cha*” using an old Ayutthaya melody. *Pleng Cha*, the song series comprised of *Nok Kamin*, *Surintarahoo* and *Kratai Chomjan*. *Tanow* is a simple time song using an old melody. It is played in the drama. *Pleng Cha* is a simple time song and played in the Khon, Thai masked play or drama enacting the coming and going movement of Protagonist characters that look beautiful and tidy. *Cherd Charn* is *plengnaphat* (the soundtrack to the interaction of the characters). It is played in the chasing scene between human and animal characters such as the Khon play enacting Ramayana chasing a golden deer or Yaran chasing the peacock in the Inao play. *Ngong Ngid* or *Ngu Ngid* is a simple time song using an old Ayutthaya melody. It is normally sung and played in *Lakhon Nai* (the play enacted by female performers only in the palace). This song is also found in song series like *Pleng Yao*, *Chuichai* is an old song from the Ayutthaya period. It was originally sung in the Mahoree song series such as Kaki song series. *Krabi Leela* is a simple time song using an old Ayutthaya melody. It is normally sung and played in Khon and drama (Pidokrajit 2014). However, some song titles such as *Touptuan*, *A Lei Mei* and *Ma Hou Ti* are not found in Thai

song titles. *Phayan Tin* is the song title which is close to the Thai song title *Phayadern*. *Phayadern* is *plengnaphat* used for the play of noble character because it has a majestic melody. It is found that both *Phayan Tin* and *Phayadern* are significantly correlated as described on pages 71-73.

All the Yodaya songs presented above have their lyrics in Myanmar with the accompaniment of traditional Yodaya melody. Only one song was found to have Thai lyrics, which is “*Chuy Chai*.” Another song “*Zin Chair Yee Leng*” was later on classified into the Morn music genre after musical features were used as the criteria for the categorization of Myanmar songs. During the dynasty period, the Yodaya song was played for the drama and sung in the palace. Today, it is played and sung for entertainment by people in general (U Myint Kyi 2010). As Yodaya songs achieved widespread popularity, an increasing number of Yodaya songs were composed and some were vocally adapted with the accompaniment of the original Yodaya melody. Several Yodaya songs were so popular that their lyrics were composed in Myanmar, for example, *Pan Miang Lair*, *Tor Miang Chei Lan*, and *Khai Pan Soung*. Moreover, novel melodies and lyrics were composed based on the features of early Yodaya music.

Characteristics and representation of Traditional Thai music in Yodaya music

1. Myanmar musical instruments are similar to Traditional Thai music instruments in the Ayutthaya Kingdom. Those instruments are, for example, *Zee Dou*, *Ji Wai* and *Sa Khun*

and were used in the *Sai Wai* ensemble in the Konbaung period. These instruments are similar to *Khong Wong*, *Ta-pon*, *Thon*, *Khong* and *Ban Dhor (Damaru)* in traditional Thai music, all of which can play both solo and ensemble Yodaya songs. Images of Myanmar music instruments are shown in Figures 4, 5, 6, 7, 8, and 9.

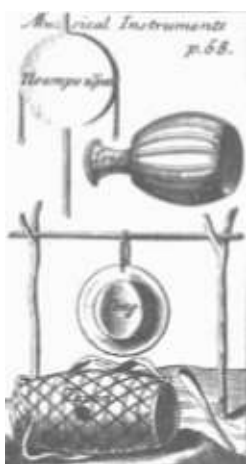


Figure 4 Musical Instruments (Ta-pon, Thon, Khong, and Ban Dhor) in Ayutthaya period : Loubere, 1986: 113)



Figure 5 Ta phon (ตะโพน) [Thai Musical Instrument]

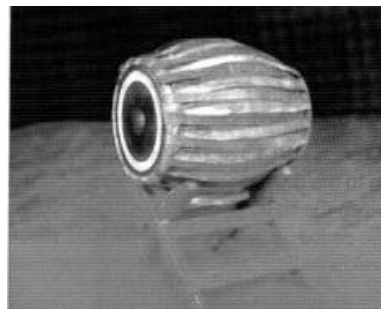


Figure 6 Sa Khun (စခွန်) [Myanmar Musical Instrument] : Ministry of Culture, Fine Arts Department n.d. p.43



Figure 7 Khong Wong (ฆ้องวง) [Gong circle] in the Ayutthaya period : Loubere et.al., 1986: 177



Figure 8 Khong Wong Yai (ฆ้องวงใหญ่) [Thai Musical Instrument]



Figure 9 Je Wai (ကြေးစိုင်း) [Myanmar Musical Instrument]: Ministry of Culture, Fine Arts Department et.al., p.35

2. The structure of the Yodaya song comprises three movements: prelude, interlude and finale.

2.1 Prelude: The yodaya song begins with the introductory melody, called “A Khang,” which can take the form of either musical instruments or *Watjana Lanka* singing.

2.2 Interlude: This part deals with the singing and playing of the Yodaya song. The melodies of this part can be transcribed as follows: *A Kheng, A Ke Wa, A Khu,* and *A Thor*. These melodies can be inserted at any point of the interlude as the musicians see fit.

2.3 Finale: This part is the ending movement of the Yodaya song and it is called “*Yodaya A Tat.*”

3. The melodic scale of Yodaya song is based on the pentatonic scale “C D E G A”. This scale is called differently between

Saung-gauk (Myanmar Harp) and *Sai-wai* (Myanmar orchestra) ; the *Palei* scale was used for *Saung-gauk* (Myanmar Harp) while the *Apo* or *Patsapo* scale was used for *Sai-wai*.

4. The rhythm of the Yodaya song is in two forms: (1) See-wa and (2) Drum, the rhythmic pattern of drum instrument

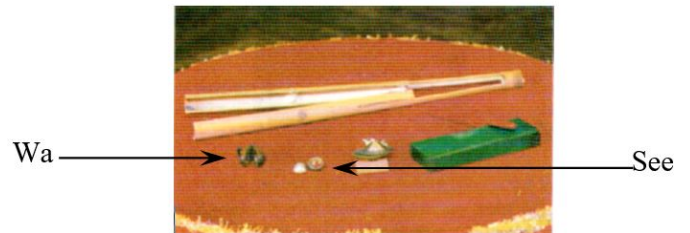


Figure 10 See-Wa: Ministry of Culture, Fine Arts Department et.al., p.50

See is a percussion instrument made of brass. It is cast in a round shape like a bowl with a hole in the middle in order to hold the strap between the pair. One set consists of two pieces. See is played to create rhythm together with Wa called See-Wa. Its size is about 1-1.5 inches (Niyomtham, 2008: 227).

Wa is a percussion instrument made from two pieces of wood. This pair of Wa is percussing together to create rhythm. It is played well together with See (Niyomtham et.al., 2008: 227).



Figure 11 Sa Khun [Two Head Drum] :
Ministry of Culture, Fine Arts Department
et.al., p.43

Sa Khun is a membranophone. It is believed that Myanmar derived this two-headed drum from Thailand in the reign of King Min Dong. Its body is made of Burma Padauk wood. Its two heads are stretched with cow leather like See Do drum (Niyomtham et.al., 2008: 227).



Figure 12 Chau Loung Pat [Two Headed Drum] :
Ministry of Culture, Fine Arts Department et.al., p.41

Chau Loung Pat is a kind of percussion instrument stretched with leather. It resembles the Pat Wai drum not hanging in a set. It is played together with Pat Wai and Jay Wai. This kind of drum comes together as a set of six drums placed in order. The big drums are placed on the left of drummer and

the small ones are placed on the right. Chau Loung Pat has six volume levels and the volume can be adjusted to 4 patterns starting from the drum on the left as follows (U Khin Zaw, 2006: 202).

C – major	G C G C E G
G – major	G D G B D G
F – major	F C F A C F
C – major	G C G C E G

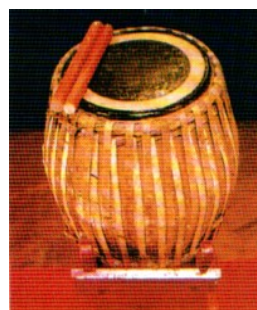


Figure 13 Zee dou [Two Headed Drum] :
Ministry of Culture, Fine Arts Department
et.al., p.45

Zee dou is a membranophone. It was played together with Sai Wai during the late reign of King Thee Bor. Its body is made of Burma Praduak wood and its head is stretched with leather.

4.1 The See-wa rhythm, which is used in the Yodaya song, consists of 12 forms as follows:

- Form 1: Na Yee Thi
- Form 2: Tet Zee Tee Nee
- Form 3: Ta Cheer Lud Zee Tee Nee

- Form 4: Saung Zee
 - Form 5: Hag Zee
 - Form 6: Wa Lat
 - Form 7: Wa Pee
 - Form 8: Zee Thong Jair
 - Form 9: Na Chau Wa
 - Form 10: Le Chau Wa
 - Form 11: Na Yee Jair
 - Form 12: Na Chair
- (Sein mot-ta, 2011)

4.2 Percussion rhythm forms for Yodaya music accompaniment

The first type of Yodaya percussion rhythm is called “Sa Khun Dau Yia” and performed by Sa Khun and Chau Loung Pat instruments.

Chau Loung Pat	- poung --	- poung --	- poung - poung	- ja - jit
Sa Khun	--- thu	--- para	bee - bee -- bee	-- bee -

The second type of Yodaya percussion rhythm is performed by Sa Khun and Chau Loung Pat instruments. This form of the percussion rhythm is used for Plengching and Plengcha music genres

Chau Loung Pat	- - - -	bou - - bou	- - - -	bou - - bou
Sa Khun	- pee - pee	- - pee -	- pee - Pee	- - pee -

The third type of Yodaya percussion rhythm is performed by Sa Khun, Chau Loung Pat and Zee Dou drum instruments.

Chau Loung Pat	zeng - - -	zeng - - -	zeng - - -	zeng - - -
Sa Khun	- - poung -	- - poung -	- - poung -	- - poung -
Zee Dou	- thung -	- thung -	- thung -	- thung -

The fourth type of Yodaya percussion rhythm is called “Kraow” and performed by Sa Khun and Zee Dou drum instruments.

Sa Khun	bei poung pa poung	bei poung --	bei poung --	bei poung --
Zee Dou	- - thung thung	- thung - talung	- - thung thung	- thung - talung

The fifth type of Yodaya percussion rhythm is called “Krao” and performed solely by the Sa Khun instrument.

Sa Khun	- - - pei	- thu - ja	- - - pei	- thu - ja
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**Analysis of Yodaya Songs:
Weichayanta and Chaweitanya**

Scale

- Weichayanta song uses the following groups of scales:

C D E G A and G A B D E.

- Chaweitanya song uses the following groups of scales:

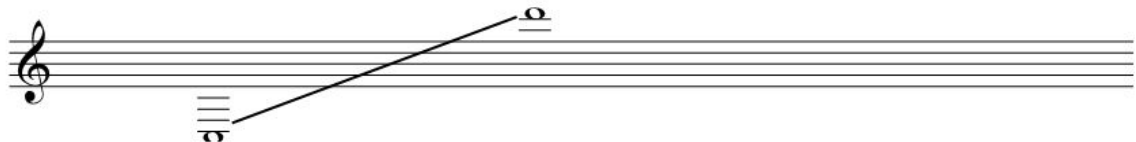
C D E G A and F G A C D.

Range

- The range of Weichayanta song is as follows:



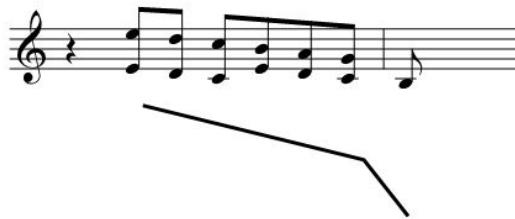
- The range of Chaweitanya song is as follows:



Melodic Structure

Weichayanta and Chaweitanya songs contain both ascending and descending melody throughout the songs.

Example 1 The ascending Melody of Weichayanta.



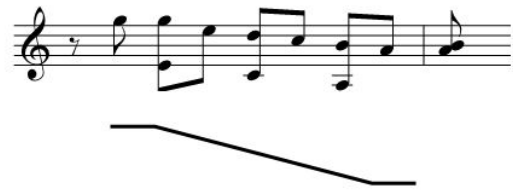
Example 2 The descending Melody of Weichayanta.



Example 3 The ascending Melody of Chaweitanya.

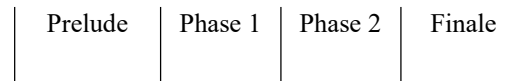


Example 4 The descending Melody of Chaweitanya.

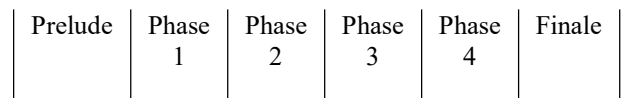


Form

- The melodic pattern of Weichayanta song is as follows:



- The melodic pattern of Chaweitanya song is as follows:



Rhythm

Weichayanta and Chaweitanya songs use free rhythm in the prelude phase [akang] and in the finale [atat]. The interlude movements use a consistent Rhythm, called “See-wa” which has the Rhythm “ted zee tee nee” and the drum rhythm “sa khun dou yia.”

- She-Wa rhythm (ted zee tee nee)

Rhythm	1	2	3	4	5	6	7	8
See-wa	zee	zee	-	wa	zee	zee	-	wa

- Drum rhythm (*sa khun dou yia*)

Chau	-	- poun	- poun -	- ja -
Loung	poun	--	poun	jit
Pat	----			
Sa	---	---	bee - bee	-- bee
Khun	thu	para	-- bee	-

Comparison between Phayadern (Thai Song) and Chaweitanya or Phayantin (Yodaya song)

Results show that *Chaweitanya* song has a four-movement melodic pattern which is similar to the first movement of *Phayadern* song. However, *Chaweitanya* song has a higher pitch than *Phayadern* by four pitches and *Chaweitanya* song has more tempo than *Phayadern* song. After adjusting the pitch and tempo of the songs to the same level, it was found that both songs have equivalent musical features as follows:

Phase 1

Phayadern

Chaweitanya

Chaweitanya

Phase 2

Phayadern

Chaweitanya

Chaweitanya

Phase 3

Phayadern

Chaweitanya

Chaweitanya

Phase 4

Phayadern

Chaweitanya

Phase 5

Phayadern

Chaweitanya

Chaweitanya

Phase 6

Phayadern

Chaweitanya

YODAYA: Thai Classical Music in Myanmar Culture

Phase 7

Phayadern



Phase 8

Phayadern



Phase 9

Phayadern



Chaweitanya

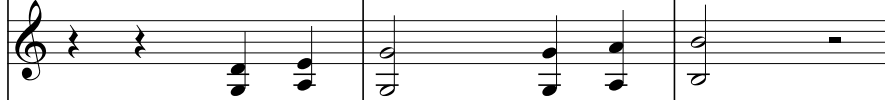


Phase 10

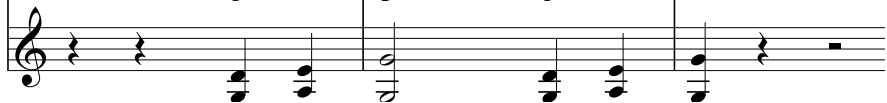
Phayadern



Chaweitanya



Chaweitanya



Phase 11

Phayadern



Chaweitanya



Conclusion

Yodaya is a music genre of Myanmar music, which was influenced by traditional Thai music from the Ayutthaya kingdom. Traditional Thai music entered Myanmar's music culture when Thai people migrated to Myanmar after the Ayutthaya kingdom was ruled by Myanmar. Initially, traditional Thai music entered Myanmar through the drama play "Maneekheak," which became the prototype of classical Myanmar dramas and arts. The oldest Yodaya song was originally titled and given lyrics in Thai and was later called by Myanmar people, *Pleng* "ဖရင်း" or *Chui Chai* (ချိုချို), the title of which was from the first word of the song "ei ei chu yei chai," Original Yodaya music consists of 12 songs, which were titled in Thai as follows: 1) *Phyantun* (ဖရံတင်), 2) *Kaekmorn* (ခက်မွန်), 3) *Kamin* (ခမိန်), 4) *Tanow* (ထနောက်), 5) *Plengcha* (ဖရင်းချား), 6) *Tobtuan* (ထပ်တွန်), 7) *Cherdcharn* (ချွတ်ချုံ), 8) *NguNgid* (ငုင်), 9) *Chuichai* (ချိုချို), 10) *Kabi* (ကပီ), 11) *Aleimair* (အလေ့မေ့), and 12) *Mahouti* (မဟိုရ်သီး)

Later on, however, Myanmar musicians retitled 12 original Yodaya songs using the first word of the song lyrics as follows: 1) *chawei* (ရွှေ), 2) *Neng* (နှင်း), 3) *Tor* (တော), 4) *Miang* (မြိုင်), 5) *Pun* (ပန်း), 6) *Khai* (ခိုင်), 7) *Mor* (မှော်), 8) *My* (မှိုင်း), 9) *Luan* (လွမ်း), 10) *Zan* (ဆန်း), 11) *Zin* (စိန်), and 12) *Wei* (ဝေ).

Myanmar musical instruments which are similar to Thai music in the Ayutthaya kingdom are *Je-Wai* and *Sa-Khun* which were used in the *Sai Wai* ensemble in the Konbaung period when Western people recorded Ayutthaya music instruments, including *Khong Wong*, *Ta-phon*, *Thon*, *Khong*, and *Ban Dhor* (*Damaru*) in traditional Thai music. *Phayadern* and *Chaweitanya* songs are fairly similar in that the 4th movement of *Chaweitanya* is equivalent to the 1st movement of *Phayadern*.

Recommendation

This paper is part of the research study on "Yodaya: Thai Classical Music in Myanmar". The study probed into Yodaya music which is inevitably related to the history, culture and society of both Thailand and Myanmar. Further research should be conducted to investigate Myanmar culture and music from the past up to the present day and also to examine the difference and similarity of the music and culture of Thailand and Myanmar. This indeed could potentially lead to a positive attitude in the relationship between Myanmar and Thailand.

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