

**A STUDY OF APPLYING CLASSICAL VOICE TECHNIQUE  
IN SELECTED THAI POPULAR SONGS:  
“MA YA CHEE WIT” AND “TER PHU MAI PAE”**



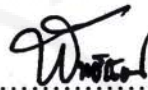
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**A THEMATIC PAPER IN PARTIAL FULFILLMENT  
OF THE REQUIREMENT FOR  
THE DEGREE OF MASTER OF MUSIC  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY**

**2015**

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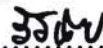
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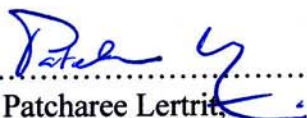
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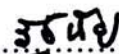
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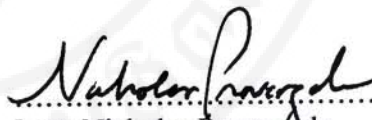
was submitted to the Faculty of Graduate Studies, Mahidol University  
for the degree of Master of Music (Performance and Pedagogy)  
on  
June 4, 2015



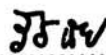
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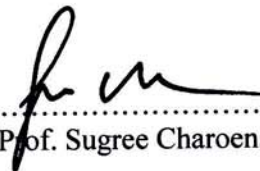
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## ACKNOWLEDGEMENTS

I would like to thank to my parents and my students who always support me. Thank you to Dr. Nicholas Provenzale, Dr. Rattanai Bampenyou, Dr. Corey Trahan, Ajarn Shelley Cooper, and Ajarn Napisi Reyes who gave me advise, guidance, encouragement, and support for this thematic paper.

Also, I would like to thank to Miss Jariya Sritanapol for being my accompanist and all my students and undergraduate friends for performing on my Master's recital.

Pathnitharn Sreeiams

**A STUDY OF APPLYING CLASSICAL VOICE TECHNIQUE IN SELECTED  
THAI POPULAR SONGS: MA YA CHEE WIT AND TER PHU MAI PAE**

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**ABSTRACT**

This thematic paper aimed to study applying classical voice technique in selected Thai popular songs. The study concentrated on two Thai pop songs, which are “Ma Ya Chee Wit” and “Ter Phu Mai Pae”. The researcher studied numerous classical voice pedagogies; for example, respiration, anatomy of the larynx, vocal register, vocal resonance, phonation, fixed formant, and also vowel modification. In addition, he experimented by applying this knowledge through the singing of the selected songs.

The researcher found that all of the classical voice techniques chosen can be applied to the selected songs. In addition, the researcher also found that most of the Thai lyrics in the songs consist of open vowels and sliding vowels. Breath support and vowel modification in the passaggio area are the two techniques that are manipulated the most in Thai popular songs. Moreover, this study also allowed him to learn how to teach classical voice technique correctly and also reminded the researcher to apply classical voice techniques in his voice lessons.

**KEY WORDS: CLASSICAL VOICE TECHNIQUE/ THAI POP SONGS/ VOCAL  
PEDAGOGY**

80 pages

การศึกษาเทคนิคการขับร้องแบบคลาสสิก และนำมาประยุกต์ใช้ในการขับร้องบทเพลงไทยสากล  
ศึกษาจากบทเพลง มาयाชีวิต และเธอผู้ไม่แพ้

A STUDY OF APPLYING CLASSICAL VOICE TECHNIQUE IN SELECTED THAI  
POPULAR SONGS: MA YA CHEE WIT AND TER PHU MAI PAE

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บทคัดย่อ

ผู้วิจัยได้ศึกษาถึงเทคนิคของการขับร้องแบบคลาสสิกต่างๆ ได้แก่ เทคนิคการขับร้อง  
แบบ Bel Canto การใช้ช่วงเสียง Passagio การหายใจที่ถูกต้อง การใช้เทคนิค Breath Support ขณะ  
ร้องเพลง รวมถึงการปรับรูปปากเพื่อให้การร้องมีการก้องสะท้อน และการเปล่งเสียงที่ก้องกังวาน  
มากขึ้น จากนั้นได้นำมาประยุกต์กับการขับร้องบทเพลงไทยสากลสองเพลงที่คัดเลือกมาเป็น  
กรณีศึกษา

ผู้วิจัยพบว่า เทคนิคการขับร้องแบบคลาสสิกต่างๆ สามารถนำมาประยุกต์ใช้กับเพลง  
ไทยสากลที่เลือกสรรมาได้ นอกจากนั้นก็ยังพบว่า เนื้อร้องภาษาไทยในบทเพลงไทยประกอบด้วย  
ทั้ง Open Vowel และ Sliding Vowels เทคนิคที่นำมาใช้มากในการขับร้องเพลงไทยก็คือ Breath  
Support และการเปลี่ยนรูปแบบ การออกเสียงสระในบริเวณที่มีการขับร้องโดยใช้เทคนิค Passagio

การศึกษานี้ทำให้ผู้ศึกษาได้เรียนรู้ถึงวิธีการสอนการขับร้องแบบคลาสสิกที่ถูกต้อง  
และจะสามารถนำมาใช้ในการสอนได้ต่อไป

80 หน้า

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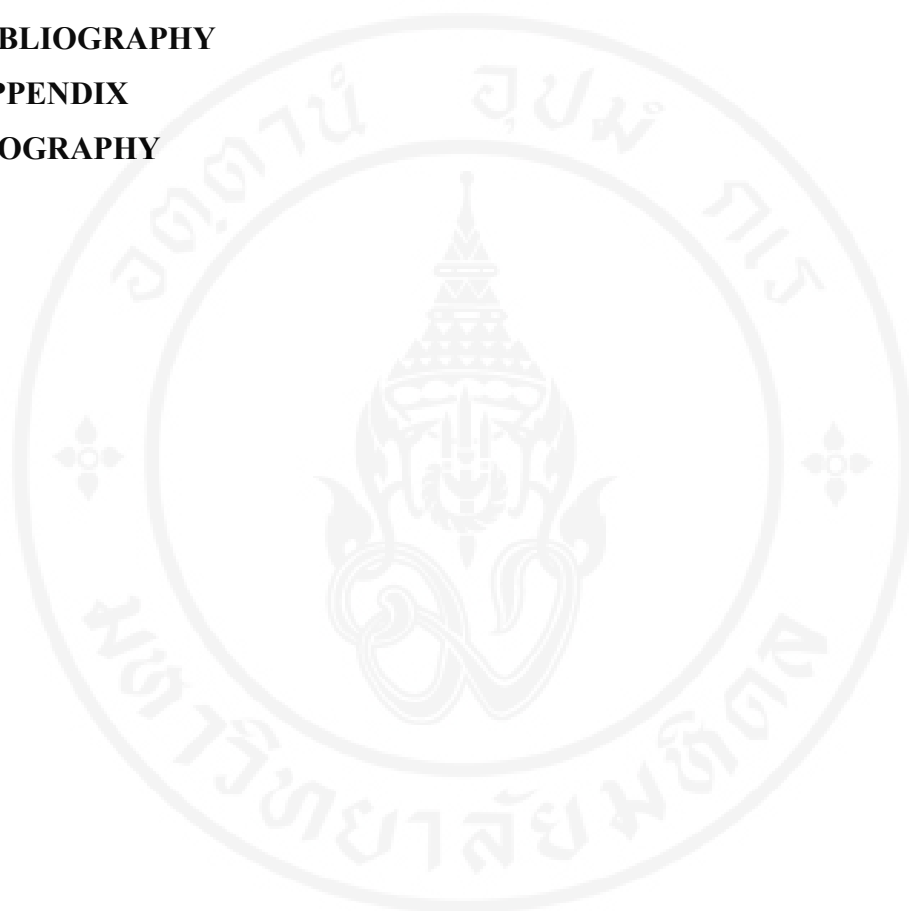
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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background of the Study**

When a performance begins, the audience expects to see an excellent show carried out by the performers on stage. They hope for them to have comfortable gestures, and produce pleasant and relaxing sounds without tension.

Indeed, there are several singers who are able to put on the best performances without knowing any theoretical and proper way of singing. Here, there have been a lot of questions and debate as to what “proper singing technique” entails. Professional singers, vocal teachers, vocal students, or even amateur singers have all been trying to find a description for the term. In fact, everyone who sings has to find the “proper singing technique” for themselves. They need to know how to keep their voice healthy, maintain the quality of their voice, and cure any voice problems that arise. Singing the proper and correct way allows the singers to benefit longer from their vocal mechanism.

Music institutions around the world design and offer various degree programs with respect to vocal techniques and styles of music. These include classical voice style, jazz vocal, popular vocal, and musical theatre. Apart from these well-known styles, there are other kinds of vocal technique styles that are taught in private studios, private music schools, and music academies.

Generally, there are three ways of teaching voice in studios: from teacher’s experiences, from international licenses, and the combination of both to produce one’s own method.

There are a number of institutions that offer international licenses, allowing professional singing instructors worldwide to undergo a certification program. These include Speech Level Singing founded by Seth Riggs, Singing Success organized by Brett Manning, and Institute of Vocal Advancement founded by

a group of vocal teachers. Most of these programs focus on how to control the airflow, manipulate the vocal adduction, and stabilize the larynx in the correct position.

Another interesting vocal training program is Speech Quality, which deals with vocal techniques that help students to address their voice problems before singing. This program serves as the principal vocalization for vocal students in a number of colleges of music. Moreover, the understanding of the initial vocal sound is the heart of producing vocal sound, vocal onset, which includes aspirated, glottal, and coordinated/smooth onset (Ware, 2004). The correction of singing comes from the fundamental study. Although there are various training programs and methods to facilitate singing in many languages, there is not yet any one suitable program or method that tackles some pressing technical problems in singing in Thai.

Classical singing study can be categorized into two parts: vocalization, and application in songs. First, vocalization is a way to prepare the body before singing, and to prevent vocal problems singers may experience. In fact, there are several voice technical exercises to address each individual problem. Then, after the singers solve their problems, application in songs is applied by learning repertoire, reading notes and melodies, knowing the style of the songs, and obtaining the history of the songs. These elements are needed to make a professional performer.

Vocalization, as well as application in repertoire, is noticeably different in classical singing and Thai classical singing. Classical singing requires vocalization prior to singing – creating a repeating and consistent vocalization pattern, while Thai classical singing is unique. The “vocalization” in Thai classical singing arranges for the singers to sing repeatedly the songs they are to perform. Sometimes, they are told to “sing until their vocal cords are strained,” as described by Ajarn Duangduan Longsawat at Mahidol University’s College of Music. Besides, another kind of “vocalization” in Thai classical singing, also recommended by Ajarn Duangduan, is to let the singers sing other songs – easy or difficult depending on their singing ability. Therefore, Thai classical songs are learned by rote whereas classical songs are learned by note.

Another difference between classical singing and Thai classical singing is the posture. In classical singing, the singers are required to stand proudly and graciously; however, in Thai classical singing, the singers are to sit on the floor with

legs tucked back to one side and with straight back. This is traditionally in line with the old Thai mannerism. In addition, Thai classical singing has two unique features that distinguish it from other styles, which are the rigidity of the throat, and the large amount of nasality (Swangviboonpong, 2003). On one hand, classical singing focuses largely on vocal register, vocal resonance, and fixed formant or overtone. Voice projection is also important as microphones are rarely used, unlike in modern popular music singing. On the other hand, Thai classical singing has no fixed or consistent techniques. Singers of Thai songs have to practice frequently until they obtain a style or a technique of their own.

Singing in the Thai language can be separated into four main genres: pleng lukgrung, pleng lukthung, pleng string, and pleng pueachiwit (Lamnao, 2006, p.10).

The difficulties in singing Thai songs result from the nature of the Thai language and the Thai culture. Thai consonants, vowels, accent, sentence stress, intonation, rhythm, and connected speech are introduced to learners as fundamental to sing in the Thai language. Thus, learners have to understand and be aware of each component in order to develop proper pronunciation skills, and overcome pronunciation problems when singing in Thai. A diphthong, for example, is a combination of two vowel sounds that can make reaching high notes more difficult. Actually, many consonant sounds in the Thai language (/ng/ , /m/ , /n/) can cause a high larynx position, produce nasality in the sound, and create tension for singers who perform Thai songs. In addition, the Thai society is highly conservative. At a very young age, Thai kids are taught to be humble and restrained. They are very timid, and often find it hard to express themselves in public. This is, very likely, one of the reasons why Thai singers do not stand elegantly while performing on stage. Then there is a question: Will classical singing techniques help Thai singers to sing more beautifully and gracefully on stage?

In this regard, some fundamental classical voice techniques may be applied to improve vocal production in Thai singing. The respiration technique provides better vocal sound as it helps to control airflow and anatomy of the larynx, ensuring the vocal cords are healthy. Vocal resonance, fixed formant (overtone) or “ring,” vowel modification, and vocal register awareness are keys allowing singers to

sing accurately. Besides, posture techniques designed for classical singers can be good examples for Thai singers when they have to perform on stage as well.

Importantly, applying classical voice techniques in Thai popular songs creates more energy within the singers when singing. They will not feel tired or strained easily, and their body will be more tolerant because of the respiration training exercises. As such, Thai singers who have been trained to apply classical voice techniques in their singing are able to perform more repertoire than previously.

This thematic paper aims to provide applications of the classical voice techniques to solve typical problems in performing Thai popular songs. The paper thus serves as another resource pool for singers who seek to improve their Thai popular singing ability. With this research study, performers are able to obtain knowledge and techniques that lead to promising and impressive performances.

## **1.2 Topic Area**

This research study focuses on applying classical voice techniques in two Thai popular songs performed by the author at his Master's degree recital concert. The two Thai songs are: "Ma Ya Chee Wit", and "Ter Phu Mai Pae". These pieces are recognized by many Thai singers as two of the most difficult Thai songs to perform exquisitely and comfortably.

## **1.3 Research Goals**

The goals of this study are:

1.3.1 To obtain the correct classical voice techniques; and

1.3.2 To learn how to properly apply those classical voice techniques in selected Thai popular songs: "Ma Ya Chee Wit", and "Ter Phu Mai Pae".

## **1.4 Research Questions**

- 1.4.1 What are the techniques and the concepts of classical voice?
- 1.4.2 What are the techniques in classical voice that Thai popular singers can employ?
- 1.4.3 How can a singer apply the classical voice techniques in Thai popular songs?
- 1.4.4 How can a singer apply the classical voice techniques in “Ma Ya Chee Wit”?
- 1.4.5 How can a singer apply the classical voice techniques in “Ter Phu Mai Pae”?
- 1.4.6 What are the benefits of applying classical voice technique to Thai popular songs?

## **1.5 Thematic Paper Structure**

This thematic paper consists of five chapters. Chapter 1 presents the background of the study, the topic area, the research goals, the research questions, and the thematic paper structure. Chapter 2 reviews a brief history of classical voice techniques used in this study, phonation, posture, vocal resonance, fixed formants, vowel modification, and vocal registers. In addition, this chapter also discusses the development of Thai popular songs. Chapter 3 is concerned with research methodology, data gathering process and a timeline plan, including the criteria for questionnaire design. Chapter 4 reviews anatomy of respiration and the larynx. Chapter 5 presents the research results of using classical voice technique in two Thai popular songs on a Master’s recital. Chapter 6 concludes the research project and also suggests a plan to develop this idea of applying classical voice technique in Thai popular songs to students.

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## **1.6 Delimitation**

The research study addresses the following delimitations:

1.6.1 The qualitative method approach is used and acknowledged by the author's experiment as performer on stage. The author employed classical voice techniques in Thai popular songs at his Master's degree recital concert, held on May 12<sup>th</sup>, 2015 at Auditorium, College of Music, Mahidol University.

1.6.2 The limitation of songs experimented in this research study, which are "Ma Ya Chee Wit", and "Ter Phu Mai Pae," also experimented by the author himself based on his feelings and sound quality observed when performing the songs.

1.6.3 Through the scope of study not concerning the author's direct experiment experiences: this research primarily collects data from classical voice technique method books, classical vocal class observation, personal vocal diaries, dissertations of Thai popular songs, and interviews of the popular voice teachers who had studied classical voice techniques.

1.6.4 Due to this research being the first research study of its kind, which deals with the application of classical voice techniques to Thai popular songs. One of the factors that hinders research findings is the lack of information and details of Thai popular songs, posing a challenge for the author. However, the author managed to solve the problem by using one of the dissertations on the topic of Thai popular songs, and interviewing popular voice teachers and singers.

## **1.7 Definitions**

### **1.7.1 Classical Voice Techniques**

Classical voice technique refers to the technique of singing in the classical style, which involve the study of respiration, position of the larynx, phonation, posture, vocal resonance, fixed formants, vowel modification, and vocal register.

### **1.7.2 Thai Popular Songs**

Thai popular music is a genre of music in the Thai culture. Even though there are attempts to define and categorize this genre of music distinctly from others, scholars find it difficult – largely due to the fact that they are more familiarized with

traditional and folk music, and less with Thai popular music. Also, theories from Western music case studies are not always applicable to Asian ones (Wuttipong, 2011).



## CHAPTER II

### LITERATURE REVIEW

The classical voice technique was first introduced in the 13<sup>th</sup> century. The record of an approach to teach singing was found in the medieval monasteries of the Roman Catholic Church. During that time, monasteries were the centers of music, so a number of men spent time learning music and art of singing there. Additionally, the monastery system helped to spread vocal technique, and facilitated the development of vocal pedagogy over the next centuries, including the Bel Canto singing style (Sadie, n.d.).

#### 2.1 Bel Canto Technique

**Bel canto** – Italian for “beautiful singing” or “beautiful song,” along with a number of similar constructions (“bellezze del canto” or “bell’arte del canto”), refers to Italian singing, and has several meanings and interpretations.

This term had not been associated with a “school” of singing until the middle of the 19<sup>th</sup> century, when writers in the early 1860s used it nostalgically to describe a manner of singing that had begun to vanish around 1830. However, the term remained vague and ambiguous in the 21<sup>st</sup> century, and is often used to revive a lost singing tradition.

The bel canto sound is recognized by its round full resonance and fine calibration. The technique involves three foundations: mask placement, a relaxed jaw, and a raised sternum, which was developed over a hundred years as method to express the most extreme emotions in human experience and tradition. There is a magic word, “hung,” which covers tone, legato, agility, clarity, piano, forte, and accent. To illustrate, H initiates breath flow, U relaxes the throat and minimally raises the chest,

N bring the tongue forward in humming position, and G lifts the soft palate forward, bringing the tone forward. The word “hung” puts the singer in the place of bel canto. Actually, the bel canto tone is established with a principle that any note can be swelled or diminished, attacked soft or loud, and the timbre changes at will. One may sing the word “hung” with plenty breath on [h] and sustain [ng], as if they are humming but with their mouth closed. Then one opens their jaw while continuing to hum [ng] (Jacocks, 2006).

Essentially, the art of bel canto, or “beautiful singing,” is conceivably the most referenced, yet most enigmatic and elusive style in the repertoire of the classically trained singer. During the bel canto era of the late 18th and early 19th centuries, composers usually left the final shaping of recitatives, arias, and songs to performers. Vocalists then treated scores as a starting point for interpretation, and personalized the music as their own, rather than giving voice to the score as written. They transformed inexpressively notated music into passionate declamation, indicating that they saw their role more as re-creation than of simple interpretation. Today, modern singers can take a similar re-creative approach to enhance the texts before them provided that they are familiar with the strategies prominent vocalists of the past employed to imply the expressions hidden in scores.

In addition, in 2013 Robert Toft introduced a guide to the bel canto style, providing singers with the tools they need to bring scores to life in a historically informed manner. In his *bel canto*, each chapter offers a theoretical discussion of one fundamental aspect of bel canto, followed by a practical application of the principals involved. Included in those chapters were illustrations based on excerpts from Italianate recitatives and arias by famous composers from Handel to Mozart. The chapters also drew on treatises, scores, newspaper reviews, and letters of the era. Thus, the book reflects a variety of practices utilized by singers of the bel canto era, allowing modern day vocalists chances to learn how singers altered and elaborated the texts before them, and to develop their own, unique style. *Bel canto* includes six complete aria scores for performers to personalize through bel canto techniques, and a useful companion website that offers demonstrations of the principles explained. Therefore, it

is a valuable resource for any singer or vocal instructor who seeks to explore and master this repertoire (Toft, 2013).

## 2.2 Passaggio

Passaggio refers to register transition points, where human voice switches from one register to another adjoining register. Passaggio might be a difficult concept to understand for some singers due to their voice. That is, singers who are able to make a smooth transition between the chest and the head register will not notice of a change in tone, which indicates that the voice has shifted into the following register

A specific point of passaggio – concerning a *zona di passaggio* in the male voice, and a *primo passaggio* and *secondo passaggio* in the female voice, shows the connection between a *primo passaggio* and a *secondo passaggio*. In fact, the primary goal of classical voice training in classical style is to maintain an even tone and sound quality through *passaggio*. Proper and correct training allows singers to make a resonant and powerful sound when singing on stage.

## 2.3 Appoggio or Breath Support

Appoggio, or breath support, refers to the balancing of breath flow and breath resistance. When we resist, we lean against the rising diaphragm; whereas when we allow flow, we allow the abdominal musculature to lean against the diaphragm to assist the rise (Malde, 2009). In other words, the lungs – housed within the rib cage, allows the ribs to open as we inhale. For the singers, this lets their ribs stay open, which is also known as *appoggio* – Italian for “support” or “lean.” Worth noting, we should not *force* our ribs to stay open, but *allow* them to, since forcing the ribs to stay open creates pressure in our body and makes a tight sound.

In addition, the great American vocal pedagogue, Richard Miller, is very precise in defining the difference between breath control and breath support. Miller has been closely related to the work of the international research team that worked for ten years, from 1983 to 1993, to clarify breathing for singing. According to him,

support is a respiratory function while control is a phonatory or laryngeal one, yet both are components of *appoggio*. Also, it can be concluded that the singer's critical breathing task is slowing down the ascent of the diaphragm.

Furthermore, breath management is best achieved by maintaining Lamperti's "noble position," which requires the cooperation between the chest muscles, the ribcage muscles, and the muscles of the side walls of the abdomen – so as to maintain an *appoggio*. Put another way, *appoggio* is "internationally recognized" as "a breath management coordination that must be learned if the singer is *energy and freedom* for successfully meeting the tasks of professional vocalism." (Emmons, n.d.). The "breath energy" results in *appoggio* coordination.

Below are a few details to help us understand the physiology of the *appoggio*:

1) Relatively high sternum = ribcage greatly expanded, and diaphragm at its lowest. This is the posture of **in**halation during speech

2) Fallen sternum = slow collapse of ribcage, diaphragm at highest position. This is the posture of **ex**halation during speech

This cycle takes place during normal speaking, but is contra-indicated for singing due to the factors encountered in part 2. By maintaining the *appoggio*, the normal speech breathing pattern – with the ribcage collapsed and the high position of the diaphragm – is avoided. The *appoggio* makes it possible to keep the inhalation posture of the sternum and ribcage, which suspends the diaphragm from ascending too rapidly (Emmons).

Additionally, Emmons introduced a breathing exercise for those who have adequately been working with breath, and are able to manage quick, efficient inhalation and control longer exhalation. The exercise comprises seven steps.

Firstly, practice flexing your rib cage: Stand in front of the mirror and try to open your ribcage. Open your ribs on the side of your body, but do not raise your chest. Watch your movement carefully, and allow the ribs to open as you inhale. Focus on the bottom of the rib cage.

Secondly, inhale and expand your rib cage: allow your rib cage to open as you inhale. If you aim the air at the lowest rib, you can open the rib cage without forcing your chest to rise.

Thirdly, expand your ribs as you inhale, and close them as you exhale: allow the ribs to stay expanded longer on exhalation as you work on this step often.

Fourthly, inhale and allow your rib cage to expand: leave the ribs open as you exhale. Take the next breath and allow your abdominal muscles to expand.

Fifthly, when your rib cage is expanding and your abdominal muscles expanded, exhale: allow the abs to move in as the ribs stay out when you exhale.

Sixthly, at the end of your breath: allow the rib cage to gradually close or collapse back to their normal position.

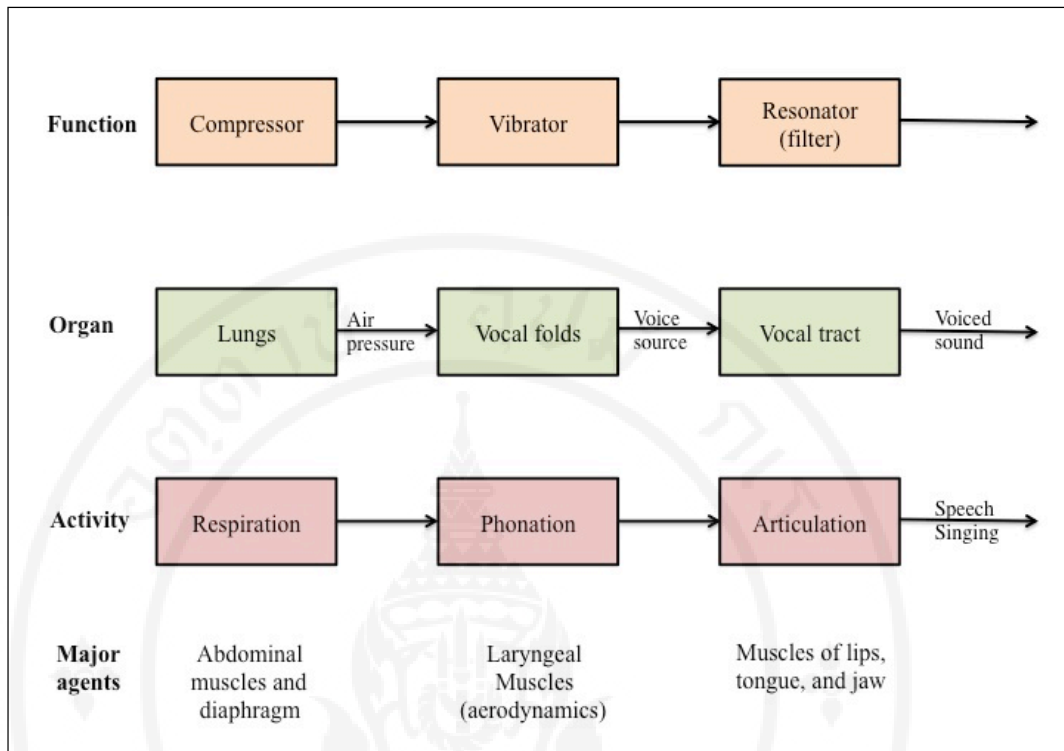
Finally, exhale: move your abs first, and then your rib cage.

## **2.4 The Vocal Process**

First of all, it is important to learn how the voice works. The human larynx evolved from a mechanism designed by nature for protection – keeping foreign matter out of the lungs, and for thoracic pressure – lifting, defecation, and childbirth, to an instrument capable of articulating a variety of vocal expressions. Singing, furthermore, is an exaggerated extension of speech, which requires the development and coordination of many complex skills. In other words, speaking and singing are products of a single instrument.

In fact, all musical instruments, including the voice, have three primary elements: an actuator, a vibrator, and a resonator. The voice, being an exception, has a fourth one: an articulator. Thus, functionally correct vocal tone is the successful combination and coordination of these four key elements. Besides, since the impulse behind all vocalization is the mind, we have to also consider the role of the fifth element: the brain or the nervous system as the motivator of the vocal process.

Additionally, a comprehensively designed block diagram was introduced by Johan Sundberg (1987) to illustrate the three functional components of the “vocal organ.”

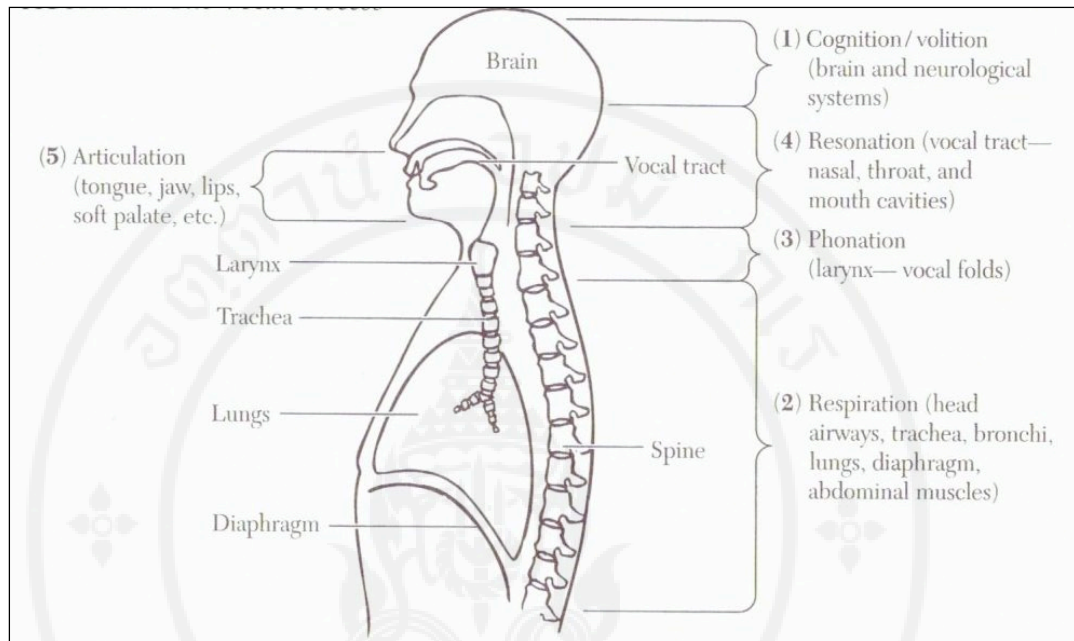


**Figure 2.1** Block Diagram of Three Constituents of the Vocal Organ (Sundberg, 1987)

From the diagram in Figure 1, the breathing mechanism acts as a compressor that supplies pressurized air. The phonatory mechanism that is composed of vocal folds acts as a vibrator, converting the trans-glottal airstream to a sequence of air pulses. The resonator mechanism, or vocal tract, acts as an enhancer of acoustical properties.

Moreover, the vocal process can be put into five steps, as illustrated in Figure 2. First, volition is when vocally related muscles respond to the brain and neurological system. Second, respiration is when muscles and organs of breathing – such as trachea, lungs, bronchi, and ribs act in coordination to control the inhalation and exhalation of air. Third is phonation. This is when the larynx, or the voice box, vibrates the vocal folds to produce a fundamental buzz tone. Fourth, resonance refers to the combined resonance cavities – the throat, mouth, and nose that vibrate and enhance the initial buzz tone. Lastly, articulation is when the muscles and other articulators of speech coordinate to produce all sounds to communicate human verbal

expressions. These muscles and other articulators of speech include the tongue, jaw, cheeks, teeth, lips, hard palate, soft palate, and alveolar ridges.



**Figure 2.2** The Vocal Process (Ware, 1997)

To conclude, the goal of both speaking and singing is a balanced coordination of the four physiological elements of the vocal process: respiration, phonation, resonance, and articulation.

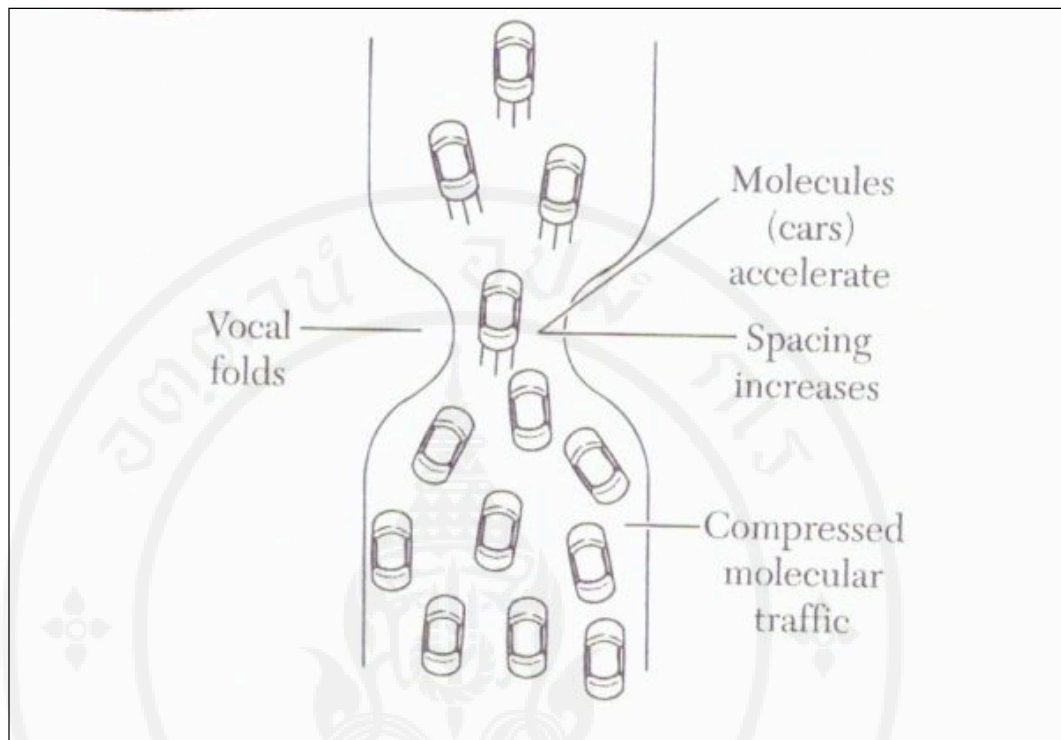
## 2.5 Phonation

Phonation is the creation of sound, which is the result of the vibration of the vocal cords. In the case of singing, phonation may be defined as vocalization. In fact, human voice is created by the opening and closing of the vocal cords, determined by the airflow from the lungs. Also, muscular resistance to the air pressure also controls sounds from breathy to pressed or pinched, and that is called “breath support.”

In the 18th century, Johannes Muller introduced the myoelastic-aerodynamic theory of vocal-fold vibration, which refers to complex interactions of the muscular forces and elastic properties of the vocal folds (myoelastic), working in combination with airflow (aerodynamic) to produce vocal tone. Phonation is the result of three conditions that occur simultaneously: recoil of the lungs and diaphragm, muscular forces within the larynx, and airflow through the narrowed glottis. As a result, the vocal folds beat and vibrate rapidly.

Other literature review shows that Bunch (1982) offered additional information concerning the myoelastic-aerodynamic theory, and drew two conclusions. First, the vocal folds are adducted in response to neurological impulses sent out by the brain to laryngeal muscles. Second, vocal tone is produced when airflow from the confined spaces of the lungs, trachea, and sub-glottic area moves through the glottis to a larger space, reducing the drop in air pressure across the glottis and causing them to be sucked together. That is, the sucking together of the two vocal folds is caused by two factors: the elasticity of the vocal folds, and the aerodynamic factor of the Bernoulli Effect.

The Bernoulli Effect was termed after Daniel Bernoulli, an eighteenth-century Swiss scientist. It involves the movement of air molecules through a pressure difference inside the muscles, as illustrated in Figure 3. When air passes through a constriction, air pressures are collected behind the constriction, resulting in slower of airflow. The air molecules (represented by cars) in slow airflow are jammed when approaching a narrowed passage, and air pressure becomes greater as more molecules are moving to the same location. The speed of air molecules when they go through the constriction increases which results in a drop of an air pressure at the constriction. When air pressure is sufficient to overcome elastic and muscular forces that uphold the closure, the vocal folds are separated apart and air flows through. As speed increases, a negative pressure is built at the glottis, and the vocal folds are again pulled back together (Ware, 1997).



**Figure 2.3** The Bernoulli Effect, Molecular Traffic Analogy (Perkins and Kent, 1986)

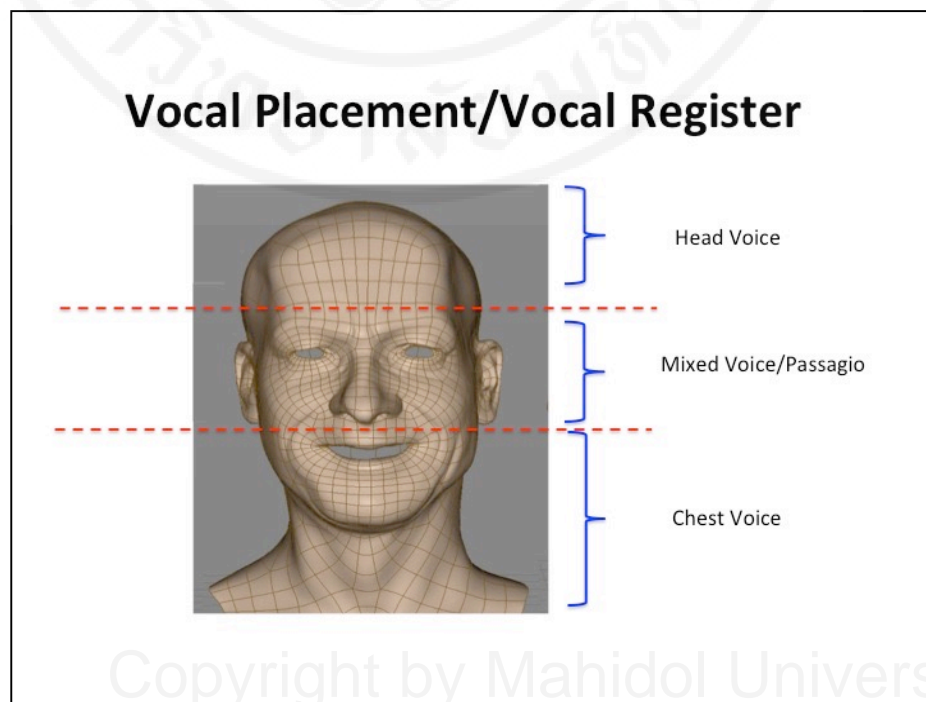
The *myoelastic-aerodynamic theory* had been widely recognized for many years when Mironu Hirano brought forward another valuable contribution to the study of vocal-fold vibration in 1977. Hirano explained that a vocal fold consists of a muscle (“body”) encircled by a multi-layered mucosal covering (“cover”). Since the vocal folds are several layers of tissue, we have now come to use the term vocal folds instead of vocal cords. Precisely, Hirano’s investigations have been referred to as the *body-cover theory*, which later led to the *muco-visco-elastic aerodynamic theory* (the elasticity of the cover of vocal folds that corresponds to the movement of airflow) that is accepted broadly. Nevertheless, recent research and discoveries indicate that even the *muco-visco-elastic aerodynamic theory* of vocal-fold vibration is inadequate for explaining all the important features of self-sustained vocal fold oscillation.

## 2.6 Vocal Registers

Vocal registers are a series of consecutive sounds produced by one mechanism. There are mainly three registers: chest register, head register, and mixed register.

The justification of the place of each register is based on singers' sensations (Doscher, 1994). A committee of eminent physicians and scientists identifies the qualification of each register. First, chest register is the lowest register in terms of pulse or growl. Second, the register in which most speaking and singing occurs is the modal or heavy register. Third, a high register used primarily in singing but infrequently in speaking is called falsetto, or light register, in the traditional term. Finally, a very high register found only in women's and children's voice is called whistle, or flute.

Vocal registers are also recognized as "vocal placement." To gain good and correct understanding of vocal registers, the author acquires knowledge and experience from his teaching and performances. The author, moreover, instructs his students to visualize and feel their head and chest parts as they study vocal registers.



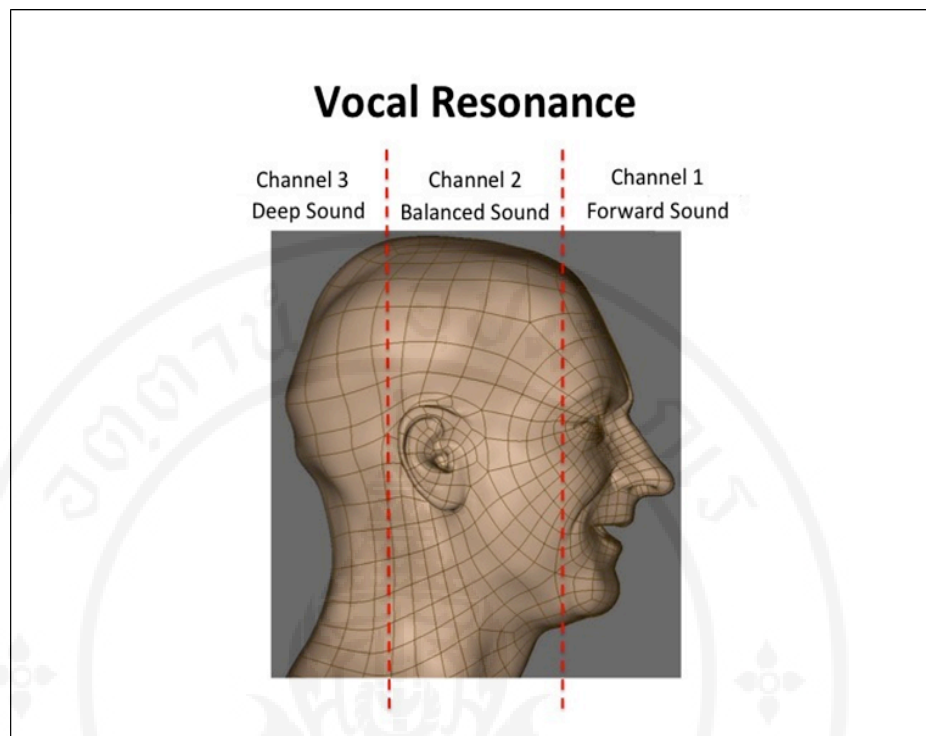
**Figure 2.4** Vocal Register (Pathnitharn, 2015)

Figure 4 is drawn from first-hand teaching experience of the author in vocal classes for thirteen years. The author concludes that there are three main vocal registers: chest, head, and mixed. In fact, each register can be classified by pitches or notes in piano keys. For instance, for male voice, the chest should be from low keys to D4, Eb4. The mixed or passaggio can be from E4 up to a note depending on the strength of his voice and his ability to reach to the highest note. Actually, the passaggio can reach higher with correct, proper training. On the other hand, female voice depends largely on their voice range. The chest may reach D4 or F4. Then it reaches passaggio, and head tone, respectively.

This illustrative figure helps to provoke imagination in students, which is important for vivid and accurate learning and understanding. To practice the chest register, students should place their hands on their chest, and utter “ahh.” They will be able to feel the tremble on their chest. To practice head register or head tone, students should pronounce “ouu” or “huu,” while picturing a curved line.

## **2.7 Vocal Resonance**

Vocal resonance is a unique feature of the vocal apparatus because the size and shape of the resonant system under consciousness controls the voice. The following Figure 5 represents the author’s idea of vocal resonance channels. Vocal resonance is separated into three channels. Channel 1 is forward resonance, Channel 2 is balanced resonance, and Channel 3 is deep resonance. Vocal resonances are categorized as such with respect to the author’s observation and the singer’s feeling whether the resonance occurs in the nasal or pharynx cavities



**Figure 2.5** Vocal Resonance (Pathnitharn, 2015)

The vocal resonance theory is very important in voice teaching and learning. Good understanding of vocal resonance allows students or singers to properly recite songs of different styles. In fact, Channel 1 voice resonance is found in popular singing, and sometimes in Thai classical singing. Channel 2 voice resonance occurs in stage play singing, singing contests, and some classic-style singing that does not involve much deep resonance. Channel 3 voice resonance takes place in classic singing that involves the lifting of the soft palate and the lowering of the larynx. Without these, the voice will be restricted, and singing is not comfortable. In singing lessons, the style of songs and the experience of instructors are crucial in creating good, accurate music understanding in students.

The singing voice has echo and vibrations, called *resonance*. One is able to make a variety of sounds by adjusting the tongue, lips, soft palate, and jaw through the connection of cavities.

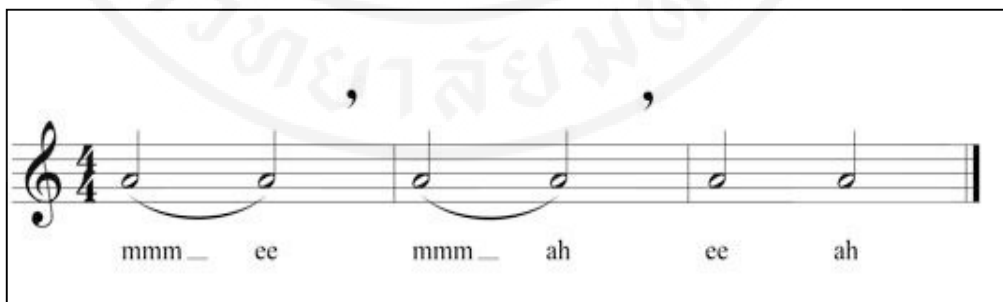
There are plenty of vocal exercises to practice vocal resonance. Focusing on channel 1, sing the sound *mmm* as if you were humming, and then move to *ee*

vowel. (The *ee* vowel sounds like the vowel sound in the word *me*.) You may need to practice singing this part a few times to feel the vibrations of resonance of your singing voice, and maintain it at the same place when you shift from *mmm* to the *ee*.

Sing from *mmm* to *ah* in channel 2. (The *ah* vowel sounds like the first syllable of the word *father*.) Keep the vibrations in the same place when you sing the *ah* as you sing the *mmm*. Compare this feeling to that in step 1 on the *ee* vowel. You may feel the vibrations on the *ah* at the back of your mouth. The important thing is to record and listen to yourself singing through channel 1 and 2 of the resonance, and focus on its change.

Sing in channel 3 by starting right on the *ee* vowel, and moving to the *ah* vowel. Notice the change of resonance, and try to find the same kind of vibration when you move from the *mmm* to the vowels in step 1 and 2. This is a good example of vocalization exercise to create vocal resonance (Phillips, n.d.).

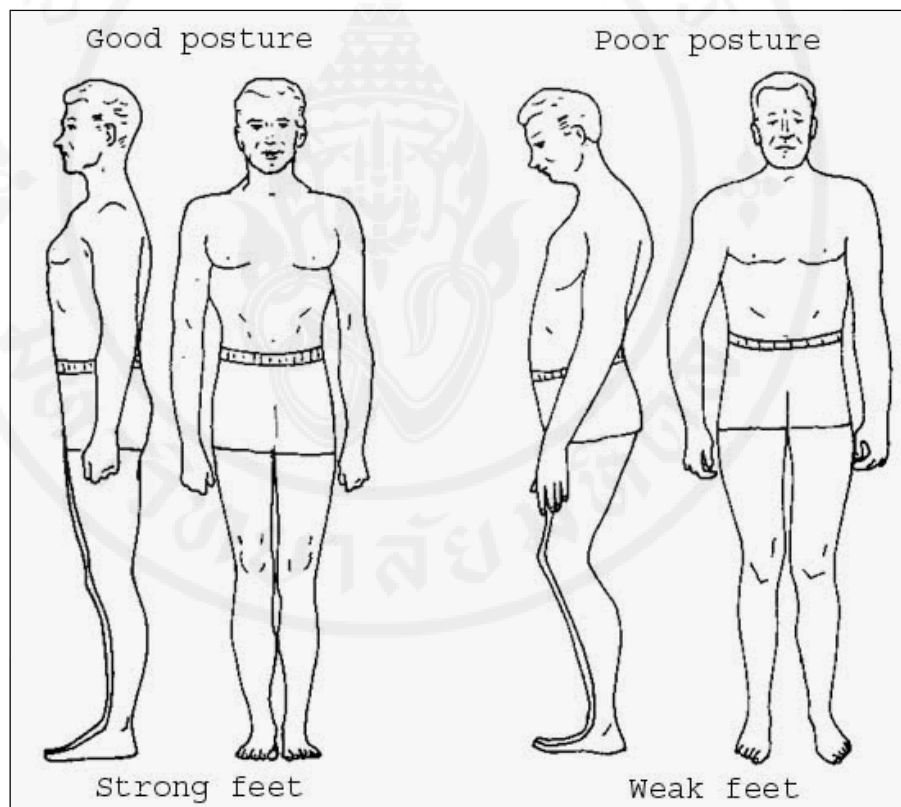
Besides, as learned from the author's teaching experience, channel 3 vocalization may draw on classical pieces. Hum *mmm* and *mɔ* (the *ɔ* sounds like the word *law*.) with a deep tone while also lifting the soft palate and lowering the larynx. This makes the creation of this sound easier.



**Figure 2.6** Vocal Resonance's Vocalization Exercise (Phillips, n.d.)

## 2.8 Posture

Posture is essential for vocal production. There are a number of ways to position one's self, which certainly affects the sound produced. In fact, when singers perform, they have to pay close attention to their posture as a means to express themselves on stage. Performers should pay attention to the position of their feet, knees, hip, abdomen, chest, shoulders, arms, hands, and head. The proper position of these allows the singers to produce quality sound more comfortably and breathe more efficiently. Figure 8 below illustrates the correct positioning of the singer's posture.



**Figure 2.7** Posture (Wilson, n.d.)

From Figure 8, a good posture includes several components. First of all, the chin should be parallel to the floor. Second, the shoulders should be held back, while the chest rests a bit high but in a comfortable position. Third, the abdomen should be held in an expandable position, and in flat and firm action. Fourth, the hands should be relaxed and put on both sides. Fifth, the knees should be flexible and loose,

never locked. Sixth, the feet should be placed side by side under the hip, so the singer can balance the weight equally on both feet.

Indeed, there are a few useful hints to ensure that the singer is using correct singing posture. For one thing, the singer should stand, with their back against the wall, while also placing his or her heels, back of shoulders, and head against the wall. Another hint to ensure that the abdomen is expanding and is in relaxed position is to place one hand on the abdomen when starting to breathe. Finally, it is important to change the weight of the body to the forward position until one feels almost like standing only on the tip of the toes. These hints will ensure that the singer's back sits in a straight position.

## **2.9 Fixed Formants**

Fixed formants – also called overtones or ring, refer to a specific concentration of energy within the vocal sound wave. Precisely, a vocal sound wave consists of a series of simple harmonic waves with certain frequencies, which are the range and number of partials present in a tone of a specific instrument, representing its timbre (Collins, 2012). Moreover, “the frequencies which are most successful in travelling through the vocal tract are called resonance or formant frequencies” (Sundberg, 1987).

The frequencies are created not only by singing, but also by every musical instrument. The benefit of having fixed formants, particularly in classical voice technique, is to create richer sounds to improve voice quality. However, the modification of the shape of the vocal tract changes the formants (the natural resonance frequencies), and the modified spectrum (the shape of the spectral envelope) determines vowel perception (Clifton, 1997).

To sum up, fixed formants or overtones, especially in classical voice technique, result in wider and louder voice quality. This helps the singer stand out from the orchestra even when performing in a large concert hall.

## 2.10 Vowel Modification

Vowel modification is the idea of tuning the vowel formants. Important to note is that the vocal folds must resist the breath stream strongly enough to produce a long glottal closure, and consequently a richer tone.

In *Functional Unity of The Singing Voice*, Barbara M. Doscher considers the large number of overtones as “richer,” resulting in higher frequencies and sufficient intensity. It is assumed that the first vowel formant originates in the pharynx, and the second formant in the mouth. These two cavities combine in complex ways, but never does the mouth resonate completely alone at one frequency and the pharynx at another (Doscher, 1994).

The major articulation factors, which are essential in formant shaping, are the location (accomplished by backing or fronting the tongue), and the size of the constriction area (accomplished by raising or lowering the tongue to and from the roof of the mouth). The common voice articulators are the jaw, tongue, lips, and larynx. Appropriate use of these parts results in the ability to sing longer and more comfortably. Also, resonance and fixed formant can be enhanced by lifting the soft palate.

The register that is suitable for vowel modification technique is at the passaggio area and above. An example of vowel modification is shown in the Thai song “Ter Phu Mai Pae.” In the middle of the song where the lyrics are ‘lái nai wan néeter nán jong yát yeun lái lúk kêun èek kráng,’ the words ‘wan née’ are the highest notes – which are F4. If the singer sings ‘née’ with a pure /ee/ vowel, the singer cannot possibly create enough resonance inside the mouth to reach that note. Moreover, the singer may have to open his or her mouth so widely that it causes stress on the neck muscle. Thus, the singer has to employ the narrowing vowel technique by using the /ou/ vowel, mixed in the word /née/. The singer can also focus on the nasal cavity to create a wider vocal track, which allows the singer to sing easier.

Likewise, another example can be seen in the song “To where you are,” which contains the word ‘Fly.’ If the singer sings the word ‘Fly’ like /flī/, the singer’s mouth will be wider, and this can cause stress in the strap muscles (external muscles of the singer’s neck.) Thus, it is better to pronounce this word as /fla/+ī/ to create a wider and longer vowel, and to also narrow the /ī/ vowel to make the mouth vertically

smaller. The sound will be easier to pronounce and sing, and will have more resonance.

However, the vowel modification technique is applied to each individual's voice quality and each vowel differently. Thus, instructors have to know how to properly adapt and apply this technique to their students.

## 2.11 Thai Popular Music Genres

Thai popular songs comprise the music and the song that are composed in the Thai language. In fact, Thai musicians usually compose popular songs in Thai as it is their mother language that they are most familiar with.

Let us start with an overview of Thai popular music. There are a number of styles of contemporary Thai popular music. Nonetheless, the author chose to focus on the four most significant genres: pleng lukgrung, pleng lukthung, pleng string, and pleng puea chiwit. The two songs that the author brought up to sing at his graduate recital are in pleng string genre.

According to the dissertation on Thai popular music by Lamnoa Eamsaard (2006), the definition of each genre of Thai music is presented below.

The first genre is Pleng Lukgrung. "Pleng lukgrung is a hybrid popular musical genre, which is a synthesis of Thai and Western music. The origin of Pleng Lukgrung lies in two main streams of music, namely Thai Court Music and Western popular music."

The second genre is Pleng Lukthung. "Pleng Lukthung is the other hybrid popular music, which is a synthesis of Thai and Western music. Pleng lukthung is derived from other mainstream musical forms, namely Thai folk music and Western popular music."

The third genre is Pleng Sring. "Pleng String or modern Thai pop music. It is a synthesis of pleng lukgrung and Western pop music, especially rock music. Both Pleng Lukthung and Asian music have had a minor influence upon Pleng String."

The fourth genre is Pleng Puea Chiwit. "The last genre of Thai popular music is a style that could not be grouped with any of the three genres above. Beyond the three main styles of Thai popular music, there are many other kinds of music

including pleng taidin (underground music), pleng indies (Indies music), ‘progressive’ and pleng puea chiwit.” (Eamsa-ard, 2006)

In fact, these styles are alternative genres that specific audience groups favor. The most prominent of these genres is pleng puea chiwit, or ‘song for life.’ Pleng puea chiwit is a synthesis of Western popular music and Thai popular music, which contain unique characteristics that separate it from other genres. Although the general form of this musical style is similar to that of the previous three genres, its lyrical content, purpose, history, and target audience are very clearly different.

Ma ya chee wit, and Ter phu mai pae are pleng string, or modern Thai popular music genre, in Thai popular music.

## 2.12 Selected Thai Popular Songs

Tonation in the Thai language is expressed with tonation markers, which indicate proper speech tones to pronounce (Wuttipong, 2011). According to Haas (1994), and Swangviboonpong (2003), there are five speech tones in the Thai language:

- no tone mark = a mid-tone or ('common sound');
- a low tone or ('first sound');
- a falling tone or ... ('second sound');
- a high tone or ('third sound'); and
- a rising tone or ('fourth sound').

The tonation markers, as well as their proper speech tones, are illustrated below.

|                |                              |
|----------------|------------------------------|
| —              | <b>middle tone (no mark)</b> |
| — <sup>•</sup> | <b>low tone ( ` )</b>        |
| — <sup>˘</sup> | <b>falling tone ( ^ )</b>    |
| — <sup>˙</sup> | <b>high tone ( ´ )</b>       |
| — <sup>+</sup> | <b>rising tone ( ˇ )</b>     |

**Figure 2.8** Tone Marks (Tosanop)

To clarify, there is a reference source worth mentioning (<http://www.thai2english.com>) that explains clearly how to pronounce Thai words. For example, to say “I love you” in Thai is “chǎn rák ter.” The first word is in rising tone, the second in high tone, and the last in middle tone. With proper tonation, speakers and, of course, singers of the Thai language can communicate and convey emotions more clearly and precisely.

In addition, a useful glossary of Thai linguistics can be found at <http://www.thai-language.com/ref/glossary#tonemark>. This glossary contains every useful term a learner of Thai language will find practical: from morpheme, consonant, vowel and syllable to sound, tone, stress and semantic. Also touched upon are grammatical aspect and word/sentence structure of the Thai language.

### 2.12.1 Ma Ya Chee Wit

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ขอบฟ้าสนไถ

kòp fáa sǎen glai

ขอบฟ้าโลกกว่า

kòp fǎn glai gwàa

ในฝันจะไปให้ถึงดาว

nai fǎn jà bpai hǎi tǔng daao

ทางแสนไกล

taang sǎen glai

ปูโรยด้วยความปวกคร่ำ

bpoo roi dūay kwaam bpùat ráao

สะพานข้ามดาวคือน้ำตา

sà-paan kām daao keu nám dtaa

จวบวันที่ฟ้างาม

jùap wan tē fáa ngaam

เมื่อยามฝนซา

mēua yaam fōn saa

จากคืนที่ไร้ค่า

jàak din tē rái kâa

กลายเป็นดาวส่องประกาย

glaai bpen daao sòng bprà-gaai

วันนี้

wan nēe

แสงดาวเรืองฟ้า

sǎeng daao reuang fáa

จับใจจับดวงดงามวิบวาบ

jàp jai jàp dtaa ngót ngaam wáp waao

ชีวิตที่เคยเบือนดิน

chee-wít tē koie bpēuan din

ลอยกว้างบนทางแสงดาว

loi kwáangbon taang sǎeng daao

ก็คราวที่ดาวต้องอยู่เดียวดาย

gèe kraao tē daao dtōng yò dieow daai

โลกนี้เป็นเพียง โลกแห่งมายา

lôhk nēe bpen piang lôhk hàeng maa-yaa

### 2.12.2 Ter Phu Mai Pae

ในชีวิตของคนทุกคน

nai chee-wít kǒng kon túk kon

ต้องเคยผ่านร้อนและหนาว

dtông koie pàan rón láe nǎao

และพบเรื่องราวบางอย่างที่ฝังใจ

lái póp rêuang rao baang yàng têe fǎng jai

ทุกครั้งที่เธอปวดร้าว

túk kráng têe ter bpùat ráao

หมดสิ้นกำลังจะก้าวเดินไป

mòt sîn gam-lang jà gâao dern bpai

วันเวลาที่แสนมืดหม่น

wan way-laa têe sǎen mêut mòn

ก็คงจะเดินผ่านไปช้าช้า

gôr kong jà dern pàan bpai cháa cháa

จนเธอเองก็มันไปว่าได้เดินมาไกลเท่าไร

jon ter ayng leum néuk bpai wâa dâai dern maa glai tâo rai

จนเธอเองมองข้ามบางอย่าง

jon ter ayng mong kâam baang yàng

นั่นคือพลังแกร่งกล้าในใจ

nân keu pá-lang gràeng glâa nai jai

ที่ยังฝืนอยู่ในจิตใจลึก ๆ มานาน

têe yang fǎn yòo nai jìt jai léuk léuk maa naan

)\*, \*\* (และในวันนี้

lái nai wan née

เธอนั้นจงหัดขึ้น

ter nán jong yàt yeun

และลุกขึ้นอีกครั้ง

lái lúk kêun èk kráng

ด้วยพลังในหัวใจ

dûay pá-lang nai hǔa jai

อย่าไปยอมแพ้

yàa bpai yom páe

ให้กับปัญหาใด ๆ

hâi gáp bpan-hăa dai dai

จงพร้อมจะอดทนก้าวไปสู่หนทางที่ฝันได้ด้วยตัวเอง

jong próm jà òt ton gâao bpai sòo hǒn taang tēe fǎn fài dūay dtua ayng

(ก้าวไปสู่แสงทองของวันใหม่ด้วยตัวเอง(

( gâao bpai sòo sǎeng tong kǒng wan mài dūay dtua ayng )

บนถนนที่คนก้าวเดิน

bon tà-nǒn tēe kon gâao dern

จะเป็นดั่งภาพสะท้อนให้เห็นละครที่ต่างชีวิตไป

jà bpen dàng pâap-pá-sà-tón hâi hěn lá-kon tēe dtàang chee-wít bpai

ทุกครั้งที่เราหมดหวัง

túk kráng tēe ter mòt wǎng

หมดสิ้นกำลังใจที่แท้ในใจ

mòt sîn gam-lang tór táe nai jai

เธอจงมองดูภาพผู้คนที่อยู่เฉยตายด้วยความอ้างว้าง

ter jong mong doo pâap pòo kon tēe yòo dieow daai dūay kwaam âang wáang

เพียงเธอมองไปนอกหน้าต่างจะเจอความจริงมากมาย

piang ter mong bpai nôk nâa dtàang jà jer kwaam jing mâak maai

คงจะทำให้พบคำตอบ

kong jà tam hâi póp kam dtòp

ว่าบนทางเดินที่แสนยาวไกล

wâa bon taang dern tēe sǎen yaao glai

ทุกชีวิต

túk chee-wít

ต้องเดินออกไป

dtông dern òk bpai

เพื่อสู้ความจริง

pêua sôo kwaam jing

)\*,\*\*(

ให้เธอได้รู้

hâi ter dâai róa

นี่แหละใจของคน

nêe làe jai kǒng kon

ที่แท้ยิ่งใหญ่

têe táe yang yǐng yài

ตราบใจความหวัง

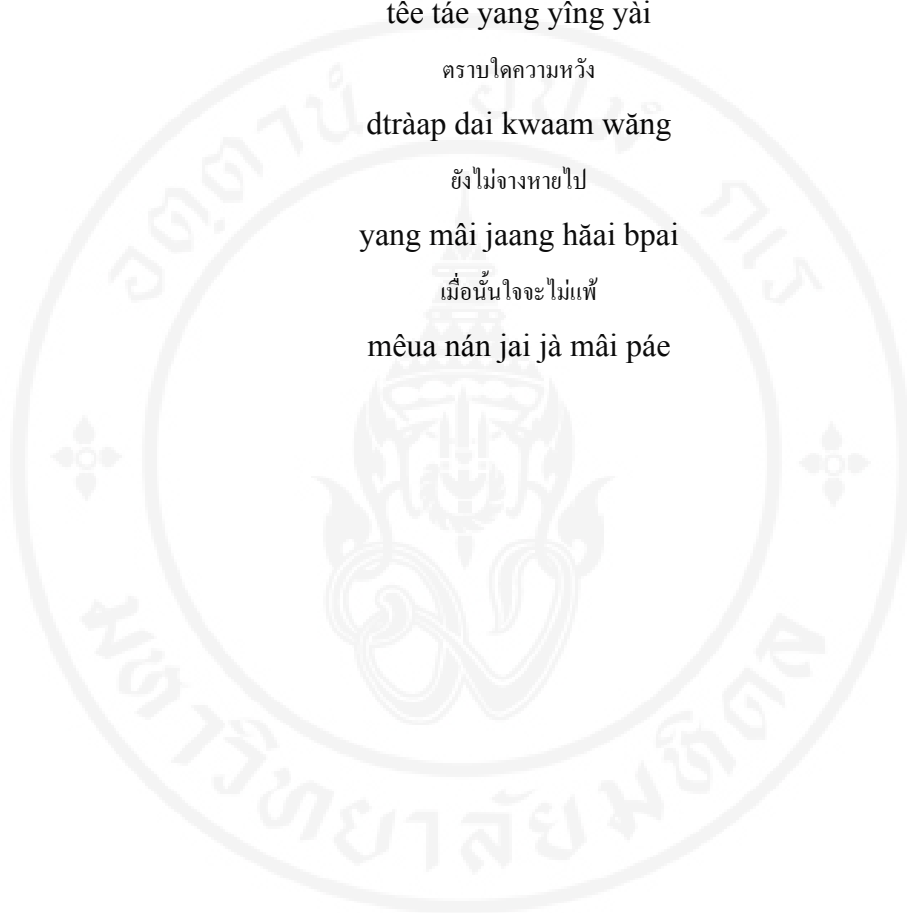
dtràap dai kwaam wǎng

ยังไม่จางหายไป

yang mâi jaang hǎai bpai

เมื่อนั้นใจจะไม่แพ้

mêua nán jai jà mâi páe



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter represents how the researcher conducted the study. It includes detail on the research methodology employed and research collected. This research is a quantitative study.

#### **3.1 Population and Samples**

The population of this research is the researcher's self, Mr. Pahtnitharn Sreeiams, and three Thai popular vocal teachers presently who studied classical voice technique before.

#### **3.2 Reseach Tools**

The tools were used in this research in the questionnaire designed by the researcher and was approved by the committee advisors. It was then tested for reliability on the following three Thai popular voice teachers.

First, Mr. Witawat Veerayano, presently a Managing Director and Master Teacher of Grammy Vocal Studio and Certified Instructor Level 3, from Institute for Vocal Advancement.

Second, Mrs. Chayanit Nomaya Flossie. She is a lecturer in Music Education department, Faculty of Education, Roi-Et Rajabhat University.

Third, Miss Kumarika Subhakarn who is currently a voice teacher at Regents International School Pattaya. She has her Master degree in Music Performance (Classical), Mahidol University. In addition, she has Bachelor degree in Music Education, Chulalongkorn University and also in Voice Jazz Performance, Silpakon University.

The questionnaire (Attached in Appendix Chapter) consisted of seven questions about the classical voice techniques, Thai popular techniques and how to apply classical voice techniques in Thai popular songs..

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### **3.3 Data collection**

3.3.1 Data collection from classical voice pedagogy books and websites.

3.3.2 Data collection from classical and pop music, classical pedagogy recordings.

3.3.3 Data collection from vocal class observation.

3.3.4 Data collection from vocal class lesson, taught by the researcher.

3.3.5 Data collection from the researcher's personal vocal diary.

3.3.6 Data collection from the researcher's stage performance.

3.3.7 Data collection from observing and studying with classical voice teacher Dr. Nicholas Provenzale, Lecturer in voice, College of Music, Mahidol University.

3.3.8 Data collection from interviewing Thai pop singer's teachers who have studied classical voice technique.



## CHAPTER IV

### ANATOMY FOR SINGING

#### 4.1 Anatomy for Respiration

The term respiration in this research study can also be called “breathing.” The author focuses on the structure of anatomy in the human body where respiration takes place, namely the skeletal structure, and the respiratory system. The respiratory system includes the inspiratory muscles, the lungs, the thorax system, and the diaphragm.

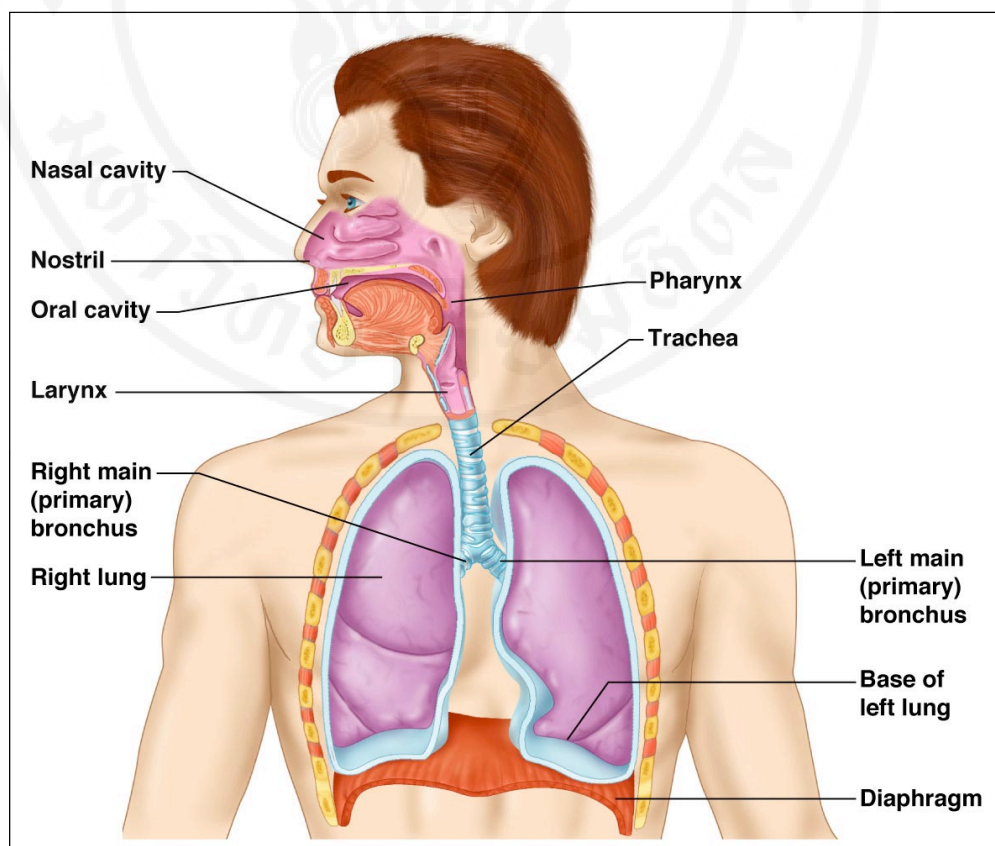


Figure 4.1 An Overview of Respiratory System (Pearson Education, 2009)

#### **4.1.1 The inspiratory muscles**

Diaphragm is the principle muscle of inspiration. It is a domed sheet of muscle that separates the thoracic and abdominal cavities, and is attached to the lower ribs and the lumbar vertebrae of the spine. When the diaphragm contracts, the dome flattens and moves downward into the abdominal cavity. This increases the volume of the thoracic cavity, and induces the lower ribs to move upward and forward. Then, the edges of the diaphragm are raised, resulting in the rib margins moving upward and outward. When the diaphragm moves downward into the abdominal compartment, it raises intra-abdominal pressure, and helps the abdominal muscles to stabilize the spine.

The muscles of the rib cage are called the intercostal muscles because of their location. They are located in the space between adjacent ribs. Each space sits a layer of inspiratory, and a layer of expiratory muscle fibers. The inspiratory intercostal muscles form the outer layer, and slope downward and forward. The ribs can move upward and outward, and stabilize the rib cage due to the contraction. Thus, the rib cage is more rigid, and opposes the tendency to collapse under the influence of the negative pressure created by the movement of the diaphragm. Without these functions, the rib cage would distort. Besides, intercostal muscles are an important contributor to the contraction, which also results in the stiffening of the rib cage during lifting, pushing, and pulling movements.

In addition, some muscles in the neck region, such as the scalene and sternocleidomastoid muscles, have an inspiratory action. They are attached to the top of the sternum, upper two ribs, clavicle and cervical vertebrae. When they contract, the top of the chest is lifted. Also, the scalene muscles also take part in the flexion of the neck (McConnell, 2011).

### 4.1.2 Lungs

Human skeletal structure, or skeletal framework, consists of the body trunk that houses the whole respiratory system. Within the lungs, there is the trachea, or windpipe, which allows the air to move through the lungs. The trachea is divided into two bronchi, each travels out into the lung tissue. At the top of the trachea is the cricoid cartilage. It is also attached to the larynx.

The lungs are a pair of spongy organs filled with air, and are located on each side of the chest (thorax). The trachea (windpipe) lets inhaled air into the lungs passing through its tubular branches called bronchi. It then divide into smaller and smaller branches (bronchioles), eventually becoming microscopic. The bronchioles finally land in clusters of microscopic air sacs that are called alveoli. Within the alveoli, oxygen from the air is absorbed into the blood. Here, carbon dioxide, which is a waste product of metabolism, travels from the blood to the interstitium. The interstitium contains blood vessels and cells that support the alveoli.

Indeed, the lungs are covered by a thin tissue layer called the pleura, which is the same kind of tissue inside the chest cavity. A thin layer of fluid acts as a lubricant, letting the lungs slip smoothly as they expand and contract with each breath (WebMD, 2013).

### 4.1.3 The Thorax System

The thorax is defined in medicine explanation as:

Thorax tho·rax (thô'r'āks')

*n. pl.* tho·rax·es or tho·ra·ces (thô'r'ə-sēz')

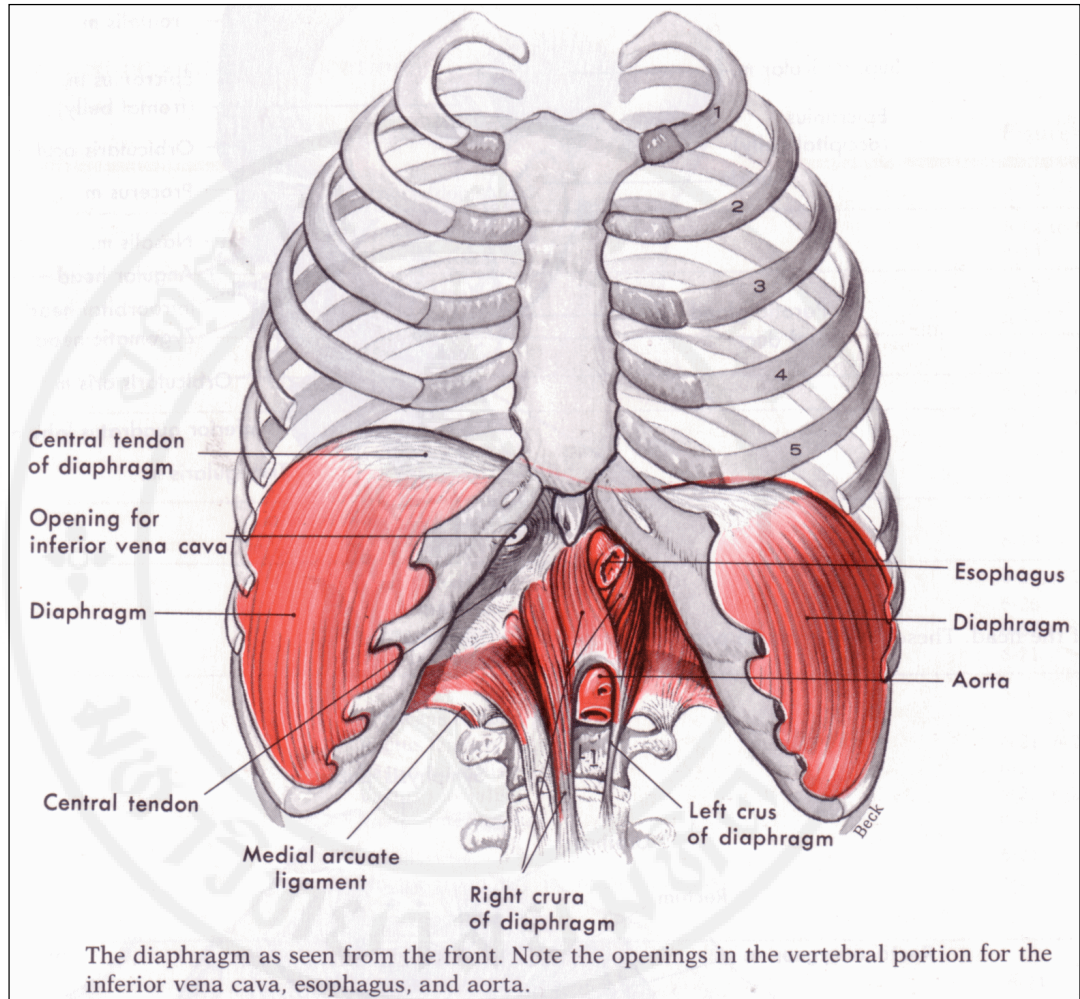
- 1) The part of the human body between the neck and the diaphragm, partially encased by the ribs and containing the heart and lungs; the chest.
- 2) A part in other vertebrates that corresponds to the human thorax.
- 3) The second or middle region of the body of an arthropod, between the head and the abdomen, in insects bearing the legs and wings. (Collins, 2012)

Thorax, or the chest cage, is extended from the neck to the diaphragm. The thorax has three diameters, which are vertical, transverse (side-to-side), and antero-posterior (front-to-back). Upon inhalation, the transverse feature between the ribs increases. Secondly, when the sternum moves forward and up, the antero-posterior

dimension between the sternum and the spinal column increases. Finally, the vertical diameter increases by the descent of the diaphragm. All diameters are increased during the inhalation (breathing in). The inspiratory muscles are stated also in the respiration system. The most important muscle in the activity of inhalation is the diaphragm, which divides the thorax from the abdomen, and is attached to the ribs, the anterior sternum, and the spinal posterior column. Thus, its perimeter is connected either to the thorax or the spine.

The lungs are nested in the chest cavity with the rib cage in the front, back, and sides and the diaphragm forming the floor of the cavity. When we inhale, the diaphragm contracts and draw downwards into the abdominal cavity until it is flat. At the same time, the muscles between the ribs contracts, lifting the rib cage. The chest cavity becomes deeper and larger, drawing in air from the atmosphere. During exhalation, the rib cage drops to its resting position while the diaphragm relaxes and elevates to its dome-shaped position. Air within the lungs is forced out of the body as the size of the chest cavity decreases.

#### 4.1.4 Diaphragm



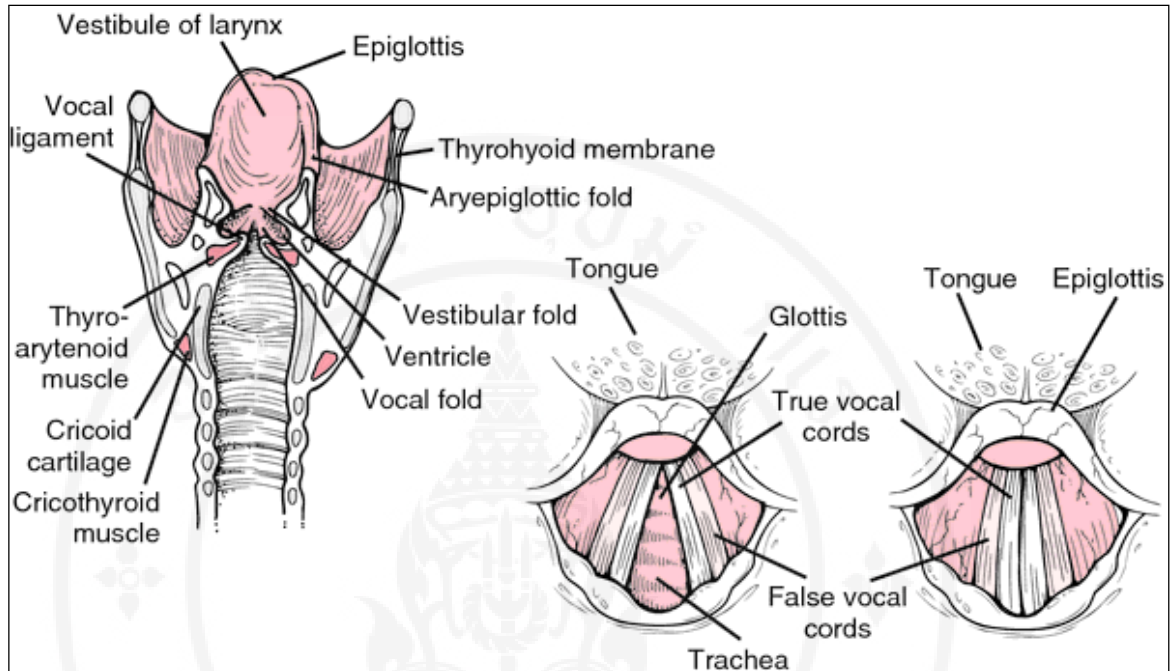
**Figure 4.2** Diaphragm Muscle (Jackson, 2013)

The diaphragm is the second largest muscle in the human body (Robbin, 2014). Structurally, the diaphragm consists of two parts: the peripheral muscle, and central tendon. The peripheral muscle is made up of many radial muscle fibers – originating on the ribs, sternum, and spine, which converge on the central tendon. The central tendon – a flat aponeurosis made of dense collagen fibers – acts as the tough insertion point of the muscles. When air is drawn into the lungs, the muscles in the diaphragm contract, and pull the central tendon downwards into the abdominal cavity. This enlarges the chest cavity and allows air to inflate the lungs (Jackson, 2013).

The peripheral muscle can be further divided by its origins into the sternal, costal, and lumbar regions. The sternal region is made up of two small muscular segments that are attached to the posterior aspect of the xiphoid process. The costal region is made up of several wide muscle segments whose origins are found on the internal surface of the inferior six ribs and costal cartilages. The lumbar region has its origins on the lumbar vertebra by way of two pillars of tendon called the musculotendinouscrura. These pillars wrap around the aorta as it passes through the diaphragm to form the aortic hiatus.

The respiration system is an essential component for singers while they perform. That is, singers who know how to correctly manipulate the respiration system can benefit greatly from strong breath support.

## 4.2 Larynx



**Figure 4.3** Anatomy of Larynx (Dorland's Medical Dictionary, 2007)

The larynx consists of three cartilages. First, the unpaired cartilages are composed of cricoid, thyroid, and epiglottis. Second, the three pairs of smaller cartilages are composed of arytenoids, corniculate, cuneiform, and a number of intrinsic muscles. Finally, the hyoid bone, technically not part of the larynx, allocates the muscular attachments from above that aid in laryngeal motion. Furthermore, Barbara M. Doscher (1994), who wrote the book “The Functional Unity of The Singing Voice,” suggests that there are three main muscles making up the larynx:

### 4.2.1 The hyoid bone and major cartilages of the larynx

The hyoid bone is horseshoe-shaped with the opening at the back, and is not attached to any other bone in the skeleton. Instead, it is kept in place by a complex system of muscles and ligaments. Moreover, muscles of the tongue and chin attach to the hyoid from above and front, while muscles from the temporal bone and the styloid processes attach from above and behind.

Additionally, the larynx contains a series of cartilages. There are four major cartilages of the larynx: the cricoids, the thyroid, the two arytenoids, and the epiglottis. Also, there are two adjunct cartilages: the corniculates, and the cuneiforms. Starting at the bottom, the cricoids cartilage sits on top of, and is attached to the uppermost ring of the trachea. It is shaped like a signet ring – broad in back and narrow in front. The thyroid cartilage is made up of two plates that fuse together in front at an acute angle, and flair apart to form a V. This is often called Adam's apple. The two arytenoids cartilages are shaped like triangular pyramids, and are capable of extremely complex movements. They can, for example, glide, rotate, and slide forward and backward. The epiglottis is composed entirely of extremely elastic yellow cartilaginous material, and is shaped like a leaf. Even though the epiglottis is in the leaf shape, each one of them may differ in size and contour. (Doscher, 1994)

#### **4.2.2 The intrinsic muscles**

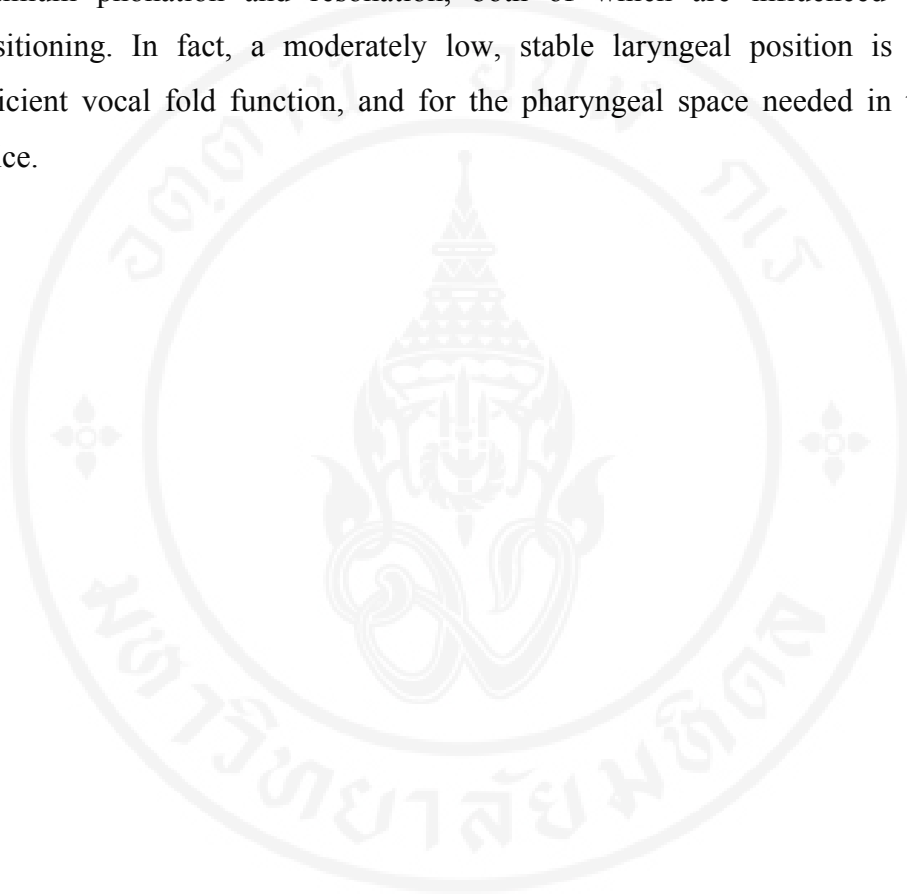
The intrinsic muscles of the larynx move its parts with relation to each other and have both attachments with the larynx. The intrinsic muscles involve the vocal folds, the false vocal folds, the crico-thyroid muscle, and the crico-arytenoid muscles. The vocal folds consist of two wedge-shaped bundles of muscles with ligamental edges, originate on the inner surface of the thyroid notch, and attach to the arytenoids cartilages posteriorly. The false vocal folds are two fleshy folds with down-turned borders, and have few muscles fibers, so that tension, mass, and length are difficult to control. These folds take no part in phonation, since their primary function is a valvular one. The crico-thyroid muscle is a fan-shaped muscle, broader at the top than at the bottom. Its primary function is as a vocal fold stretcher, creating vocal fold tension by stretching, thus determining pitch. The crico-arytenoid muscles involve three kinds: two are adductors, and one is an abductor. (Doscher, 1994)

#### **4.2.3 The extrinsic muscles**

The extrinsic muscles of the larynx have at least one attachment to structures outside the larynx, and generally move the larynx as a whole. Indeed, the network of extrinsic muscles provides an elastic scaffolding for the larynx, and is

responsible for the position and stability of it as well. They also play an important part in controlling the length and tension of the vocal folds. (Doscher, 1994)

Besides, the extrinsic muscles may be classed as supra-hyoid (above), and infra-hyoid (below). Worth noting is that proper use of this system is a prerequisite for optimum phonation and resonance, both of which are influenced by laryngeal positioning. In fact, a moderately low, stable laryngeal position is essential for efficient vocal fold function, and for the pharyngeal space needed in the full head voice.



**CHAPTER V**  
**ANALYSIS OF APPLYING CLASSICAL VOICE TECHNIQUES**  
**IN SELECTED THAI POPULAR SONGS:**  
**“MA YA CHEE WIT” AND “TER PHU MAI PAE”**

This study focuses on applying classical voice techniques to two Thai popular songs: “Ma Ya Chee Wit” (มาชาชีวิต), and “Ter Phu Mai Pae” (เธอผู้ไม่แพ้), in the author’s Master’s degree recital on Tuesday, May 12, 2015 at 3.30 p.m. at Auditorium Hall, Mahidol University’s College of Music. At the recital, the author started with the singing of “Ma Ya Chee Wit” (with hand microphone), and finished with “Ter Phu Mai Pae” (with hand microphone as well). These two Thai songs are sung with classical voice techniques – using the correct and proper posture, and creating vowel modification to generate overtones in both songs.

## 5.1 Applying classical voice techniques in Thai popular song “Ma Ya Chee Wit”



**Figure 5.1** Pathnitharn’s Performance of the song Ma Ya Chee Wit

### 5.1.1 Score

“Ma Ya Chee Wit” falls into Pleng String genre. The song relates the story of a man who yearns to be famous, and goes on to be an actor. However, when he achieves the goal he has dreamed of, he was not at all satisfied – realizing that he has become very lonely now even with his fame.

มาयाชีวิต  
Ma-ya-chee-wit

Voice

$\text{♩} = 60$

ชอบ พี่ แสน ไกล ชอบ พี่ ไกล กว่า ใน  
kóp fāa saen glai kóp fan glai gwāa nai

10 พี่น สักวัน จะ ไป ให้ ถึง ดาว ทาง แสน ไกล ปู่ โยช ด้วย ความ ปวด ร้าว สะ พาน ข้าม ดาว คือ น้ำ  
fan sák wan jà bpai hai teung dao taang saen glai bpoo roi duaykwaam bpuat ráao sà paan káam daao keu nám

15 ดา จวน วัน ที่ พี่ งาม เมื่อ ยาม ฟน ซา จาก ดิน ที่ ไร่ ค่ำ กลาย เป็น ดาว สอง ประ กาย  
dtaa júap wan tée fāa ngaam méua yaam fon saa jáak din tée rái káa glaii bpen daao sòng bprà gaai

20 \_\_\_\_\_ วัน นี้ \_\_\_\_\_ แสง ดาว เรือง พี่ จับ ใจ จับ ตา จด งาม วัน วาว \_\_\_\_\_ ชี  
\_\_\_\_\_ wan née saeng daao reuang fāa jáp jai jáp dtaa ngót ngaam wáp wao chee

25 วิด ที่ เคย เมื่อน ดิน ลอย คว้าง บน ทาง สาย ดาว ที่ คราว ที่ ดาว สอง อยู่ เดียว ดาย  
wit tée koie bpèuan din loi kwāang bon taang saeng daao gèe kraao tée daao dtóng yòo dieow daai

29 จวน วัน ที่ พี่ งาม เมื่อ ยาม ฟน ซา จาก ดิน ที่ ไร่ ค่ำ  
júap wan tée fāa ngaam méua yaam fon saa jáak din tée rái káa

41 กลาย เป็น ดาว สอง ประ กาย \_\_\_\_\_ วัน ดาย โลก นี้ \_\_\_\_\_ เป็น เพียง โลก แห่ง มา ยา  
glaii bpen daao sòng bprà gaai \_\_\_\_\_ wan daai lóhk née bpen piang lóhk hàeng maa yaa

### 5.1.2 Song History

Ma yachee wit (มายาชีวิต), or Life Illusion, was introduced as an original soundtrack on Channel 7 TV drama in 2008 as "MitrChaibanchaMayacheewit." Mitr Chaibancha is a legendary Thai filmmaker who made 266 films from 1956 to 1970. Unfortunately, he died after falling from a helicopter during the filming of a stunt for the final scene of Insee Thong in October, 1970, at Dongtan Beach, Jomtien, Pattaya. This TV drama was then made "in memory of Mitr Chaibancha." It narrates Mitr's life

until his final moment. Besides, the song Ma ya chee wit relates the life passage of Mitr Chaibancha from dust to stars.

Indeed, the author was the first person to bring this song and perform it at one of the biggest singing competitions in Thailand, Five Zone Singing Competition in 2002. Moreover, the author was noted the “Most Promising Male Singer” when singing this song at Asia New Singer Competition in Malaysia. At present, the song is famous among those who participate in singing competitions in Thailand.

### 5.1.2.1 Translation from Thai to English

ขอบฟ้าแสนไกล ขอบฝันไกลกว่า ในฝันสักวันจะไปให้ถึงดาว

The horizon is far, but the dream is even farther. One day I will reach to the stars.

ทางแสนไกลปูโรยด้วยความปวดร้าว สะพานข้ามดาวคือน้ำตา

The road is long and full of pain. The bridge to the stars is covered in tears.

จวบวันที่ฟ้างาม เมื่อยามฝนซา จากดินที่ไร้ค่า กลายเป็นดาวส่องประกาย

Until that beautiful day comes, when rain is gone. I will rise from the ground, to be a star that shines.

วันนี้แสงดาวเรืองฟ้า จับใจจับดวงความวิบวาบ

Today this star shines brightly, so glittering, so beautiful.

ชีวิตที่เคยเหน็ดเหนื่อย ลอยคว้างบนทางสายดาว

The days full of dirt, wandering on the path to the stars.

ก็คราวที่ดาวต้องอยู่เดียวดาย โลกนี้เป็นเพียงโลกแห่งมายา

So many times the star is lonely. This is a world of illusions. (Chatraporn, 2015)

### 5.1.3 Tone Quality

The original singer, Pun Paiboonkiat Keaokeaw, sang this song with the light tone quality and in popular style. However, the author sang and presented it in a different aspect. He designed the dynamic that produces an alternative tone quality by meaning. The song is separated into three parts. The first part runs from measure 8 to measure 15, and the light tone quality is used because of the meaning. This part shows how difficult it is to reach out to the goal and fulfill the dream of becoming an actor. The second part, lasting from measure 16 to 19, shows a strong feeling of expectation

and hope. Here, the author produced his full tone quality. The third part includes measure 21 to measure 27, conveying the feelings of happiness from achieving his ultimate goal – becoming an actor. The tone quality is presented richly and fully. The final part of the song is at the end, from measure 51 to measure 54. The tone quality is also full and strong, but communicated through a different feeling. The essence at the end of the song demonstrates when Mitr Chaibancha has already become a famous star, and feels very lonely since no one stands beside him, and no one is sincere to him. Due to the sad sentiment at the end of the song, the author not only produced the full tone quality in sad expression, but also reinforced his sadness through his face and gesture on stage as well.

#### **5.1.4 Vocal Range**

Originally, this song was created and intended for male's voice. The lowest note is C3, and the highest note is Eb4. Thus, Ma ya chee wit is suitable for baritone's voice character.

#### **5.1.5 Vocal Register**

As the vocal ranges from C3 to Eb4, performers have to manipulate mainly two registers in this song, which are chest voice register from note C3 to Db4, and mixed register/passaggio at D4 and Eb4 notes. The use of passaggio at note D4 and Eb4 occurs in many bars. For instance, in measure 8, the words "fáasaen," which are in D4 and Eb4, require the singer to manipulate passaggio feeling. This also applies to the words "saeng lai" in measure 12, in the middle of the second beat, which are in descending note from Eb4 to Db4.

#### **5.1.6 Vocal Resonance**

This song requires the use of the channel 2 – balancing vocal resonance, not in front feeling and not in too deep feeling Figure 5 shows the best resonance track to perform this song. In fact, when the author sang this song on stage, to create the wide and stable resonance feeling, he breathed in and lifted his soft palate. After that, he thought "I sing as I am carrying out my speech to the audience." His sound was powerful to the audience, and at the same time he felt comfortable. Thus, he was able

to sing, convey all the emotions, and narrate the story to the audience flawlessly without anxiety.

### **5.1.7 Fixed Formants, or Overtones, and Vowel Modification**

The most difficult syllable to sing through with comfortable feeling is in measure 25, at the first beat: “wit.” “Wit” is difficult to sing because of its broad vowel, the /i/ vowel. Moreover, this word is at the passaggio register, note Eb. Since Thai language has short vowels and long vowels, the author has to modify the vowel here to create overtones in the word “wit” accordingly.

The techniques that do a lot in helping the singer involve modifying the /i/ vowel, broad vowel, to /u+/i/, narrowing the mouth when singing this syllable, and singing it with noticeably longer vowel than the original syllable. In addition, when the singer puts this syllable, passaggio register, to the nasal cavity, the singer can gain greater resonance.

### **5.1.8 Breath Support and Technique**

Breath support is especially important in a number of words that are higher than note Db. For instance, from the last beat of measure 27 to the first beat of measure 28, the words “dieow daai” are Eb4. In this case, the word “daai” is a whole note of four beats, so the author needs to employ more breath support to sustain this long note. Indeed, the use of proper breath support throughout this song gives the song more energy, and that is noticed by the audience.

### **5.1.9 Sustaining Notes**

There are two points where the author has to be reminded to employ more breath support to sustain long notes. The first one is as mentioned in the Breath support and Technique section, and the other is in measure 43 at the last beat, where the syllables “maa” and “yaa” are. Actually, this is the most difficult part to sing, because of the fermata on the last beat. Therefore, the author arranged to sing “maa” shortly, and end the song with “yaa” sung as long as he can. The author had to employ proper breath support to sustain his singing, and he succeeded.

### **5.1.10 Posture**

With regard to the posture while singing this song, the author stood as a classical singer. He stood with upright and straight body, preparing to narrate the song to the audience. In fact, he envisioned himself standing big and tall, with shoulders relaxed back and the head put on top of the spine.

### **5.1.11 Technical Challenges**

“Ma Ya Chee Wit” is an interesting song, suitable for many types of performances and singing contests. Because the song uses an open vowel in Thai language, /-aa/, it is a good way to show the singer’s voice energy and breath support. However, there are a few passaggio notes and sustained notes, for which the singer has to use more breath support and vowel modification techniques. In addition, the word setting pattern of this song is syllabic, and all word setting follows the natural spoken stress and accent, so the strong syllables are on the strong beat.

To convey the feelings of the song is challenging, as this song involves four different feelings. Thus, performers have to learn to convey the right feelings to the audience.

Besides, another challenge of this song lays in the Master’s recital. Ma ya chee wit was performed live by the pianist, who never performed this song with live instruments previously, but only with recorded instruments.

## 5.2 Applying classical voice technique in Thai popular song “Ter-Phu-Mai-Pae”



**Figure 5.2** Pathnitharn’s Performance of the song Ter Phu Mai Pae

5.2.1 Score

เธอผู้ไม่แพ้  
Ter-Phu-Mai-Pae

Cm Gm Ab Gm Cm Fm Bb Eb Eb Bb/D G

ใน ชี วิต ของ คน ทุก คน  
nai chee wít kǒng kon túk kon

7 Cm Bbm Eb Ab C7

ต้อง เคย ผ่านร้อนและหนาว และ พบ เรื่อง ราว บาง อย่าง ที่ ผัง  
dtǒng koie pàarrón láe nǎao láe póp réuang rao baang yàang tée fǎng

9 Fm Bb Eb Cm Fm Bb

ใจ ทุก ครั้ง ที่ เธอ ปวด ราว หมด สิ้น กำ ลัง จะ ก้าว เดิน ไป  
jai túk kráng tée ter bpùat ráao mòt sín gam lang jà gáao dern bpai

12 Ab Bb Gm Cm

วัน เว ลา ที่ แสน มีด หมน ก็ คง จะ เดิน ผ่าน ไป ซ้ำ ซ้ำ  
wan way laa tée sǎen mèut mǒn gǒrkong jà dern pàan bpai cháa cháa

14 Fm Bb Gm C7

จน เธอ เอง ลืม นึก ไป ว่า ได้ เดิน มา ไกล เท่า ไร  
jon ter ayng leum néuk bpai wáa dáai dern maa glai tǎo rai

16 Ab Bb Gm C7

จนเธอ เอง มอง ซ้ำม บาง อย่าง นั้น คือ พลัง แกร่ง กล้า ใน ใจ  
jont er ayng mong kām baang yàang nǎn keu pá lang grǎeng glāa naijai

18 Fm Eb Bb Bb

ที่ ยัง ฝัน อยู่ ใน จิต ใจ ลึก ๆ มา นาน และ ใน  
tée yang fǎn yòo nai jit jai léuk léuk maa naan láe nai

21 Eb Gm Ab Bb Eb Gm

วัน นี้ เธอ นั้น จง หยต์ ยืน และ ลุก ขึ้น อีก ครั้ง ด้วย พลัง ใน หัว ใจ  
wan née ter nán jong yàtyeun láe lúk xǐn èek kráng dúay pá lang nai húa jai

24 Fm B $\flat$  E $\flat$  Gm A $\flat$  B $\flat$

— อย่า ไป ยอม แพ้ ให้ กับ ปัญ หา ไต ๆ จง พร้อม จะ อด ทน  
 yà bpaiyom páe hâi gáp bpan hăa dai dai jong próm jà òt ton

27 A $\flat$ m D $\flat$  E $\flat$

ก้าว ไป สู่ ทน ทาง ที่ ผัน ใฝ่ ด้วย ตัว เอง  
 gâao bpai sòo hǒn taang tée fǎn fài dúay dtua ayng

29 E $\flat$  B $\flat$ /D G Cm B $\flat$ m

บน ถนน ที่ คน ก้าวเดิน จะ เป็น ดั่ง ภาพ สะ ท้อน  
 bon tà nǒn tée kon gâao dern jà bpen dàng páap sà tón

31 E $\flat$  A $\flat$  C $^7$  Fm B $\flat$  E $\flat$  Cm

— ให้ เห็น ละ คร ที่ ต่าง ซี วิต ไป ทุก ครั้ง ที่ เธอ หมด หวัง หมด  
 hâi hěn lá kon tée dtàang chee wít bpai túk kráng tée ter mòt wǎng mòt

34 Fm B $\flat$  A $\flat$  B $\flat$

สิ้น กำ ลัง ท้อ แท้ ใน ใจ เธอ จง มอง ดู ภาพ ผู้ คน ที่  
 sîn gam lang tór táe nai jai ter jong mong doo páap pòo kon tée

36 Gm Cm Fm B $\flat$

อยู่ เดียว ดาย ด้วย ความ อ่าง ว้าง เพียง เธอ มอง ไป นอก หน้า ต่าง จะ  
 yòo diew daai dúay kwaam âang wáang piang ter mong bphi nòk nâa dtàang jà

38 Gm C $^7$  A $\flat$  B $\flat$

เจอ ความ จริง มาก มาย คง จะ ทำ ให้ พบ คำ ตอบ ว่า  
 jer kwaam jing mâak maii kong ja tam hâi póp kam dtòp wâa

40 Gm C $^7$  Fm E $\flat$

บน ทาง เดิน ที่ แสน ยาว ไกล ทุก ซี วิต ต้อง เดิน ต่อ ไป เพื่อ  
 bon taang dern tée sǎen yao glai túk chee wít dtông dern òk bpai pèua

42 B $\flat$  E $\flat$  Gm A $\flat$  B $\flat$

สู้ ความ จริง และ ใน วัน นี้ เธอ นั้น จง หยต์ ยืน และ ลุก ขึ้น อีก ครั้ง  
 sòo kwaan jing láe nai wan née ter nán jong yàt yeun láe lúk kèun èek kráng

45 Eb Gm Fm Bb Eb Gm

ด้วย พลัง ใน หัว ใจ อย่า ไป ยอม แพ้ ให้ กับ ปัญ หา ไต ๆ  
 dúay pá lang nai hũa jai yàa bpai yom páe hâi gáp bpan hũa dai dai

48 Ab Bb Abm Db

จง พร้อม จะ อด ทน ก้าว ไป สู่ หน ทาง ที่ ฝัน ใฝ่  
 jong próm jà òt ton gâao bpai sò hõn taang tée fãn fài

50 Eb Ab Gm

ด้วย ตัว เอง ให้ เธอ ได้ รั้ นี้ แหละ ใจ ของ คน ที่  
 dúay dtua ayng hâi ter dáai rúo nêe làe jai kǒng kon tée

52 Fm Gm Eb Fm Gm Ab Gm

แท้ นั้น ยิ่ง ใหญ่ トラบ ไต ความ หวัง ยัง ไม่ จาง หาย ไป เมื่อ  
 táe nan ying yâi dtrâap dai kwaam wǎng yang mǎi jaang hũai bpai méua

54 Fm Bb Ab Bb Gm C7 Fm Eb Bb Bb

นั้น ใจ จะ ไม่ แพ้ และ ใน  
 nán jai jà mǎi páe làe nai

60 E G#m A B

วัน นี้ เธอ นั้น จง หยัด ยืน และ ลุก ขึ้น อีก ครั้ง  
 wan nêe ter nán jong yát yeun láe lúk kên èek kráng

62 E G#m F#m B E G#m

ด้วย พลัง ใน หัว ใจ อย่า ไป ยอม แพ้ ให้ กับ ปัญ หา ไต ๆ  
 dúay pálang nai hũa jai yàa bpai yom páe hâi gáp bpan hũa dai dai

65 A B Am D E

— จง พร้อม จะ อด ทน ก้าว ไป สู่ หน ทาง ที่ ฝัน ใฝ่ ด้วย ตัว เอง —  
 — jong próm jà òt ton gâao bpai sò hõn taang tée fãn fài dúay dtua ayng —

68 Am D E E

ก้าว ไป สู่ แสง ทอง ของ วัน ใหม่ ด้วย ตัว เอง  
 gâao bpai sò sǎeng tong kǒng wan mǎi dúay dtua ayng

### 5.2.2 Song History

“Ter Phu Mai Pae” is a very meaningful song of the all-time popular superstar singer, Bird Thongchai McIntyre, from the Thor Thong album released in 1997. The lyric intends to encourage those who grieve their lives and are saddened by their misfortune. The song implies that as a matter of fact, there are obstacles in everyone’s life, but somehow we have to overcome them and find a new way of living a better, hopeful life.

#### 5.2.2.1 Translation from Thai to English

ในชีวิตของคนทุกคนต้องเคยผ่านร้อนและหนาว

In our lives, we have gone through the thick and thins..

และพบเรื่องราวบางอย่างที่ฝังใจ

Experienced things that have left scars within us

ทุกครั้งที่เราปวดร้าว หมคลิ้นกำลังจะก้าวเดินไป

Everytime you are hurt and have no hope to move on..

วันเวลาที่แสนมืดหม่นก็คงจะเดินผ่านไปช้าๆ

The bad days go by so slowly..

จนเธอเองลืมนึกไปว่าได้เดินมาไกลเท่าไร

That you've forgotten how far you have come

จนเธอเองมองข้ามบางอย่าง นั่นคือพลังแกร่งกล้าในใจ

That you've overlooked some the strengths that are hidden inside..

ที่ยังฝังอยู่ในจิตใจลึก ๆ มานาน

That have been embedded deep within your heart for the longest time..

และในวันนี้ เธอนั้นจงหัดขึ้น และลุกขึ้นอีกครั้ง ด้วยพลังในหัวใจ

So now please rise once again with the strength in your heart

อย่าไปยอมแพ้ ให้กับปัญหาใด ๆ

Don't give in to any problems

จงพร้อมจะอดทนก้าวไปสู่หนทางที่ฝันได้ด้วยตัวเอง

(ก้าวไปสู่แสงทองของวันใหม่ด้วยตัวเอง)

Be ready to walk towards the path that you dream

(Go towards the tomorrow's golden path on your own)

บนถนนที่คนก้าวเดิน จะเป็นดั่งภาพสะท้อนให้เห็นละครที่ต่างชีวิตไป  
 The paths that people walk are like reflections on different acts of life  
 ทุกครั้งที่เธอหมดหวัง หมดสิ้นกำลังท้อแท้ในใจ  
 Everytime you feel hopeless and feel like giving up  
 เธอจงมองดูภาพผู้คนที่อยู่เดียวดายด้วยความอ้างว้าง  
 Please look back at the people who are alone and in despair  
 เพียงเธอมองไปนอกหน้าต่างจะเจอความจริงมากมาย  
 Looking out the window you'll see many realities  
 คงจะทำให้พบคำตอบ ว่าบนทางเดินที่แสนยาวไกล  
 It should lead you to discover that on a long and winding path  
 ทุกชีวิต ต้องเดินออกไป เพื่อสู่ความจริง  
 Everyone must step out and confront the truth  
 ให้เธอได้รู้ นี่แหละใจของคน ที่แท้ยิ่งใหญ่  
 You can see the human heart is so enduring  
 ตราบใดความหวัง ยังไม่จางหายไป เมื่อนั้นใจจะไม่แพ้  
 Whenever hope doesn't fade away, that's when the heart never gives up.  
 (Wansara, 2015)

### 5.2.3 Tone Quality

This song is intended to raise the spirit of people who are facing hard situations and obstacles in life, so singer Thongchai McIntyre employs various soft and strong tone qualities in each part of the song.

The author performed this song traditionally and uniquely. That is, the author held mostly on to the traditional ideas of the tone quality introduced by its original singer, yet the author managed to add a different perspective into his version, making it markedly different from the original one. The song was presented in light tone quality when dealing with the story of everyone's life, from measure 6 to measure 19, and from measure 29 to measure 42. Then, the author placed a stronger tone quality. To sing "raao," which is in Eb4 note and is the passaggio area for male's voice, the author had to prepare his voice before reaching that point, by using the strong tone quality. Similarly, in measure 33, "mot wang" required the author to employ the strong tone quality as well.

It was necessary to produce full, strong tone quality, or fortissimo, in the middle of the song, from measure 20 to measure 28, and at the last part of the song, from the end of measure 42 to the end of the song. Importantly, the message carried in those sentences is truly powerful in the way that it teaches the listeners that life is always hopeful, and if one has hope and believes in him/herself, they can achieve their goals. Additionally, in measure 60, there is a modulation up a half step. The repetition of words was designed by the author to be full, strong, and powerful. To end the song, the author employed light tone quality from measure 68 to measure 69.

#### **5.2.4 Vocal Range**

Originally, this song was written and intended for male's voice. The lowest note is D3, and the highest note is after the modulation at the end of the song, which is F#4. "Ter Phu Mai Pae" is suitable for baritone's voice as well as tenor's voice.

#### **5.2.5 Vocal Register**

The author performed this song with the vocal ranging from D3 to F#4. He had to manipulate mainly two registers in this song, which are chest voice register from note D3 to Db4, and mixed register/passaggio at the D4 and F#4 notes. The use of passaggio at the note D4, Eb4, E4, F4, and F#4 occurs in many measures. For example, in the middle of the song, in measure 21, at the first beat, the words "wan nee," which are D4 and Eb4, require the singer to manipulate passaggio feeling. In measure 23, at the fourth beat, "hua jai" is also a passaggio area at the note Eb4. Likewise, in measure 25, at the middle of the fourth beat, the words "bpanhaa" are in the ascending note from Eb4 to F.

#### **5.2.6 Vocal Resonance**

This song involves the use of balancing vocal resonance – not too forwarding and not too deep feeling. When the author sang this song on stage, he was always reminded to breathe in and lift his soft palate before singing, just in the same manner as speaking. However, this song poses difficulties sometimes as there are

many words that reach the high passaggio note, so the author had to concentrate and be careful when pronouncing each word.

### **5.2.7 Fixed Formants, or Overtones, and Vowel Modification**

Since this song contains a number of high notes with broad vowel lyrics, particularly the diphthong vowels of the Thai language, the author found it difficult to reach high notes. After the modulation (measure 60) at the end of song, there are many words in diphthong and closed vowels. The phrase, “wan nee ter nan jongyatyeun,” in measure 60, is one of such problems. The author then had to modify /wan/ /nee/ to /wan/ /neī/, and narrow the mouth to open for more space in his mouth.

In measure 64, at the third beat, the highest note lays in the words “bpanhaa.” The use of vowel modification at the passaggio area is necessary to reach those words comfortably. Also, manipulating the voice to resonate at the nasal cavity helps to create more space for those difficult words.

### **5.2.8 Breath Support and Technique**

Proper breath support is necessary especially after the modulation occurs in measure 60. Energy is needed to narrate the story, and encourage the audience through the deep, illustrative meaning of the song. This, however, leaves some concerns on the author’s part on how to breathe and use the breath support properly.

In addition, breath support is manipulated at all the sliding notes from low to high. For instance, in measure 10, “bpuatraao,” even at the beginning of the song, need more breath support to make energy last for the second syllable, due to the changing pitches, from G3 to Eb4. This four whole steps difference urged the author to prepare himself well before singing, by starting the breath support at the low note “bpuat,” and using full support at the end of “bpuat” (G3), until he reached the high note “raao” (Eb4). These breath support techniques play a part in stabilizing energy for these two syllables, and preventing vocal breaking or vocal flipping problems.

### **5.2.9 Sustaining Notes**

As for sustaining notes in this song, there is only one: before the modulation to the higher key. In measure 54, at the last beat, for the word “pae,” the author chose to sustain that note as long as he could so as to make the song stronger and more powerful. He also had to narrow his vowel to pronounce and sustain that note.

### **5.2.10 Posture**

With respect to the deep and powerful meaning of Terphumaipae, the author stood in the correct position for singing – with straight, upright body that was prepared to narrate the song and encourage the audience. While performing, he made elegant movements on stage, and succeeded in getting the audience to sing along with him.

## CHAPTER VI

### CONCLUSION AND SUGGESTIONS

#### 6.1 Conclusion

The author concludes that there are many classical voice techniques that can be applied in the two selected Thai popular songs: Ma ya chee wit, and Ter phu mai pae. In fact, this thematic paper is the first of its kind to illustrate and apply classical voice techniques in Thai popular songs.

To begin with, passaggio register is one of the classical voice techniques, which is called “mixed register” in Thai popular voice technique. It is used to manipulate several areas in the two songs, particularly from the note Eb4 to Bb4. In the two songs, the majority of passagio notes is between Eb4 to F#4, and appears mainly in the middle of both songs.

Next, manipulating breath support to sustain long notes and sliding notes is essential to create powerful sound with the legato technique. In the two songs, there are certain points where the author had to find the correct way of breath support to demonstrate his energetic sound quality to the audience. Also, vowel modification – narrowing vowel technique, is also important to produce clearer passaggio register. To illustrate, the two songs are in Thai, and most of the Thai songs contain words of time, such as today (waan nee) and tomorrow (prung nee). The word “nee” is difficult to pronounce and sing since the syllable has a broad or a slender vowel. Therefore, the author had to make it smaller by narrowing his mouth vertically or narrowing the vowel.

Lifting the soft palate is another technique that the author was concerned with throughout his singing. If the soft palate is raised while singing, the singer will have more space in the mouth for vocal resonance. The audience, likewise, will notice the singer’s powerful voice that has stronger overtones.

To conclude, classical voice techniques can be applied to the selected Thai songs: “Ma Ya Chee Wit,” and “Ter Phu Mai Pae.” The outcome and achievement of

technique application was observed and praised by the audience at the author's Master's recital. He sang the Thai popular songs using classical techniques, and the tone quality was strong and powerful. Most importantly, the author was successful in delivering the audience a new perspective on classical voice techniques – not merely a deeper sound as many may think, but a healthy sound from singing like speaking, and lifting the soft palate as well.

## **6.2 Suggestions**

From the author's comprehensive and thorough study, there are suggestions for performers, and for music instructors.

### **6.2.1 Sugestions for Performers**

Applying classical voice techniques in the songs that the performers have chosen to perform on stage is very interesting and beneficial. As a Thai author who has reviewed and investigated classical voice techniques extensively, he found that several techniques can be applied in Thai popular songs. However, there are a number of topics that the performer has to pay close attention to. One of these is knowledge of the passaggio, vocal registers, and the other is the breath support which allowing easier singing of longer notes.

Apart from the topics mentioned above, vocalization prior to singing is crucial. Vocalization will awaken the vocal folds and the body. Vocalization exercises, moreover, can fix the singer's or the performer's problems. For example, if a singer experiences air leak from the vocal folds (a lack of complete fold adduction), we can design a vocalization exercise that tackles this problem – closing the vocal folds, and making the voice sharper.

Not all classical voice techniques of the Western world can be applied in Thai songs. We have to consider which parts of the songs the techniques can be applied to, and which techniques are most suitable. In other words, we have to determine the techniques that are most appropriate to the subject of the songs, and where in the songs these techniques may be applied to. This ensures that the songs will

not sound strange and out of place, and the performer will feel comfortable employing the techniques as well. Lastly, to reinforce the techniques, the performer has to undergo vocalization, which can lead to muscle memory – allowing the muscles of the vocal folds to remember the singing. Classical voice techniques benefit Thai popular singing in the way that they enhance the singer's comfort and resonance.

### **6.2.2 Suggestions for Voice Instructors**

As a singing instructor apart from researcher, the author has gained extensive knowledge on how to properly apply classical voice techniques in Thai singing.

One of the obstacles in Thai singing that learners encounter is the Thai language. Thai is an isolating language, consisting of numerous diphthongs and combined vowels. This already posts difficulty in pronouncing words, and even more difficulty when having to pronounce the words along the musical notes. Furthermore, there is no specific tense that indicates past happenings and actions in the Thai language, unlike the past tense in other languages. So adverbs of time are needed to state time, such as “waan nee” (today) in both songs that the author studied. This word is often problematic since it has a broad vowel, making one's mouth extended horizontally widely when pronouncing it. However, the author found that vowel modification in *passaggio* is useful. This technique allows for a narrower mouth. The author always instructs his students to narrow the vowel when singing this word. Thus, “waan nee” is alternatively pronounced “wuhn ney” instead of “wuhn nee” as would originally be pronounced. Narrowing the vowel opens up more space in the mouth, creating a wider passage for the voice to travel and more resonance.

Another key responsibility of any singing instructor is to show students the importance of doing vocalization exercises. As previously mentioned, vocalization prepares the singer's voice, fixes his or her singing problems, and creates muscle memory. Most importantly, music instructors also have to train and practice themselves regularly to be able to sing every key and note involved in the lessons.

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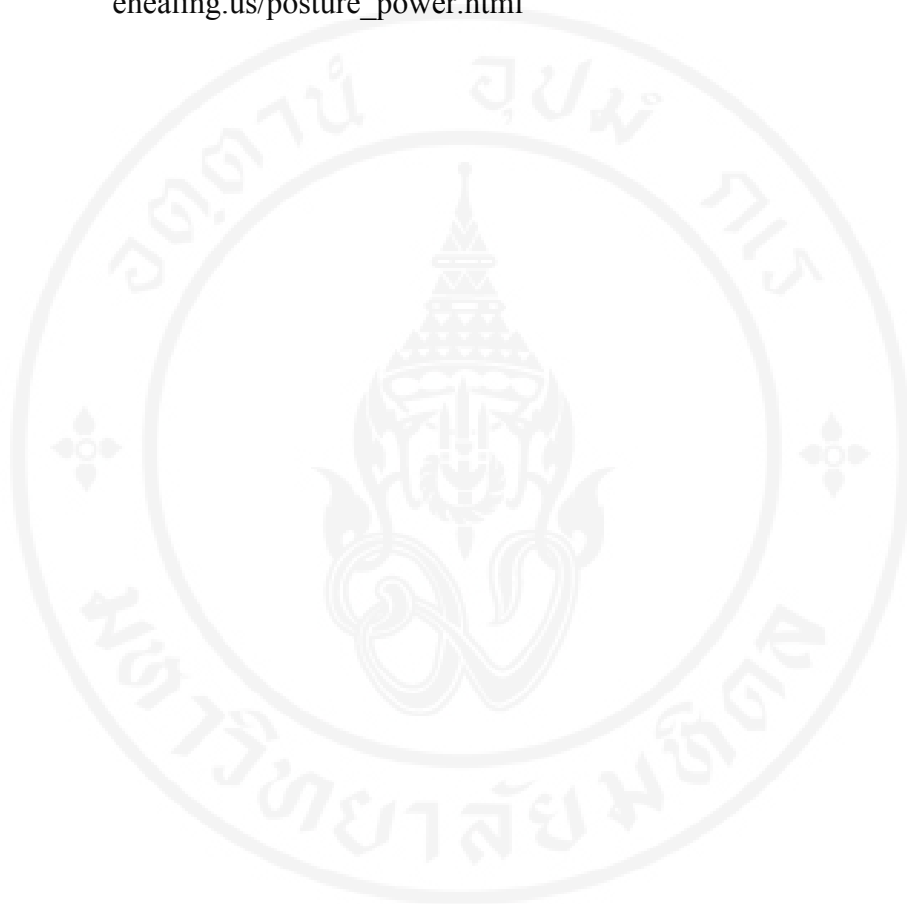
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## Sample Interview Questions

### A Study of Applying Classical Voice Technique in Thai Pop Songs

#### Interview Questions

-What is classical voice technique in your opinion?

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-What is pop vocal technique in your opinion?

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-What are the techniques in classical voice that pop singers can use?

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-What are the primary vocal techniques that are being used/have been used by Thai pop singers?

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-How to apply the classical voice technique in Thai pop songs?

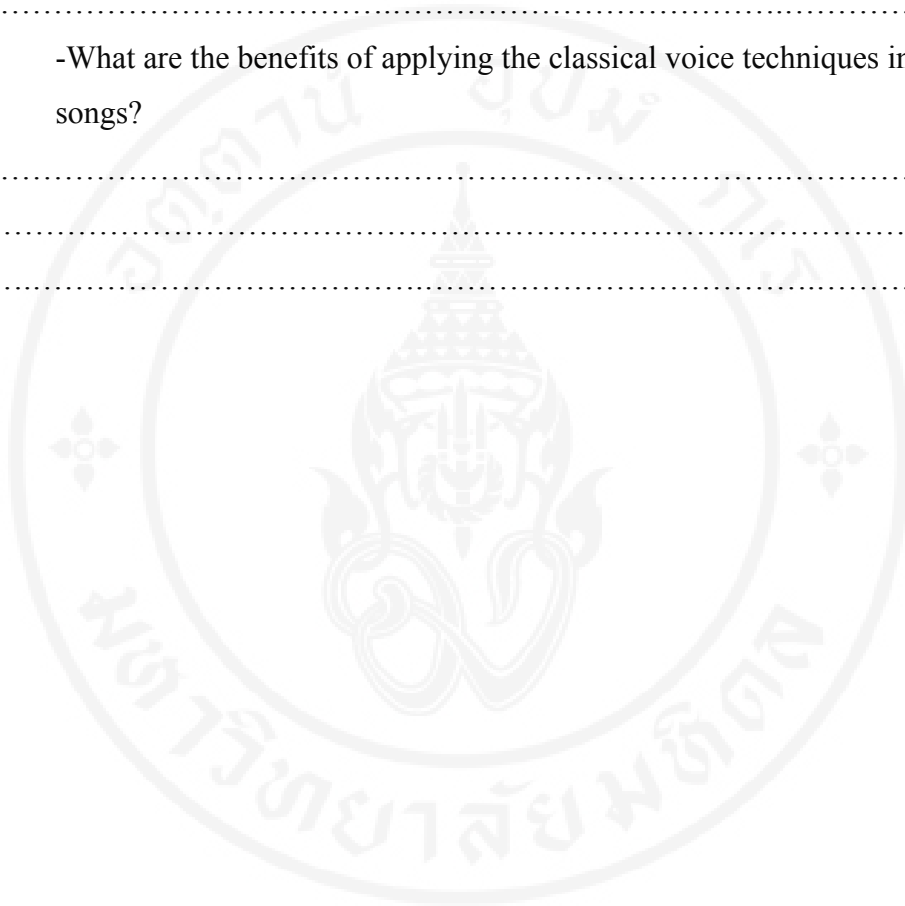
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-What are the differences between the Classical Voice Techniques and the Thai Pop Voice Techniques?

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-What are the benefits of applying the classical voice techniques in Thai pop songs?

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## **Responses from Thai popular teachers who studied classical voice techniques**

### **Interviewee #1: Mr. Witawat Veerayano (Jay Veerayano)**

- Music Education and Training;
- Institute for Vocal Advancement: Level 3 Certified Instructor (2012-present);
- Speech Level Singing: Level 4 Certified Instructor (2008-2015);
- Trinity College London- Grade 8 in Voice, with Distinction and Highest Marks (2005);
- Participation in the International Voice Teachers Conference in the US every year since 2009;
- Musical Theater Workshop – Chelsea Wilson Calder (2015);
- Vocal Styling Workshop – Monique Thomas (2013-2015);
- Vocal Acoustic Pedagogy – Professor Kenneth Bozeman (2015);
- Vocal Care for Singers, a Prospective of a Speech Pathologist – Barbara F. Worth, BM, MS CCC-SLP (2015); and
- Participation in a number of master classes and workshops in the US and Thailand.

Jay Veerayano is an accomplished vocal coach, business executive, and TV personality of the GMM Grammy. As one of the most successful vocal coaches in Thailand, Jay's students have succeeded in becoming popular recording artists, won National and International singing contests, and obtained scholarships of Thailand's most prestigious music college. He helped launch the careers of many GMM Grammy artists.

Jay also stands behind the success of the newly launched Grammy Vocal Studio ([www.gvocalstudio.com](http://www.gvocalstudio.com)), where he serves as Managing Director and Master Teacher.

### **Interview Questions**

What is classical voice technique in your opinion?

*It is a technique based on “Bel Canto”, and is aimed to get the voice to have all aspects of the good “Classical sound.”*

What is pop vocal technique in your opinion?

*It is a technique developed from “Bel Canto,” but uses the certain aspects of it to help pop singers achieve the sound they want. In other words, it is based on the same concept of beautiful singing, but it is applied differently in different genres of music, and in this case, contemporary pop music.*

What are the techniques in classical voice that pop singers can use?

*They are many techniques in Classical singing that pop singers can use, such as the technique that strengthens head voice, the technique that helps smoothen the passagio, the technique that helps strengthen chest voice, the breathing technique, “Support”, the “Vibrato” exercise, and so on. Like I said, it is mostly different in the application of it than the essence of it.*

What are the primary vocal techniques that are being used/have been used by Thai pop singers?

*Unfortunately, I cannot answer for everyone, but from my professional experience, the techniques that are used a lot are the techniques that help connect “the passagio” and get all singers to experience / be able to sing using the chest register in both male and female singers. Also, to allow the singers to sing with no “breaks” in their voice, and with the flexibility to adapt into different genres of music, as today’s Pop music is influenced by many different styles of music. I have been using the SLS (Speech Level Singing), and the IVA (The Institute for Vocal Advancement) techniques and teaching methods for the past eight years.*

How to apply the classical voice technique in Thai pop songs?

*We need to choose proper techniques that address the singer's vocal problems. Once they can apply the techniques well enough on the "vocalize," they can learn to apply them in Thai pop songs.*

What are the differences between the Classical Voice Techniques and the Thai Pop Voice Techniques?

*Thai pop repertoires do not require as big of a vocal range as the classical repertoires, and Thai pop music is mostly sung with a microphone, so they do not need as much volume and/or "Vocal mass" as much as the Classical style. So, Thai pop singers do not need to be able to sing with a big volume, because they do not need to; therefore, the techniques will not focus on getting the singers to get the volume, but more on creating balance. However, classical singers need both vocal balance and volume. Also, the style of singing is different, in Thai pop, there are a lot of elements that are closer to the speaking sound per se than in the classical singing style. And the Thai pop songs are written mostly in the chest and middle register.*

What are the benefits of application the classical voice techniques in Thai pop songs?

*In general, classical techniques help develop singers' voice in all aspects, and help singers find the vocal balance, so that they will have flexibility they need in order to use their voice to express themselves artistically.*

**Interviewee #2: Mrs. Chayanit Nomaya Flossie**

Career: Lecturer  
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Master's degree: Master of Arts  
In Voice – Music Education  
College of Music, Mahidol University.  
Contact: Tel: 086-5174007  
Email: gamyui007@hotmail.com

**Interview Questions**

What is classical voice technique in your opinion?

*Classical voice technique involves projecting the voice on vertical line – from diaphragm through cranial cavity, raising the soft palate and lowering the larynx, using the vertical mouth shape, singing on vertical line to create resonance and dynamic, and using deep breaths.*

What is pop vocal technique in your opinion?

*Pop vocal technique requires the singer to project voice through the mouth, use normal mouth shape, and use microphone to increase dynamic.*

What are the techniques in classical voice that pop singers can use?

*The techniques for pop singers may use are to sing on vertical line to create resonance and dynamic, and to use deep breaths.*

What are the primary vocal techniques that are being used/have been used by Thai pop singers?

*Raising the soft palate when resting the larynx in normal position is useful, especially when having to sing high notes.*

How to apply the classical voice technique in Thai pop songs?

*Singers may use deep breaths with normal mouth shape, and sing on vertical line. Together, this can produce more resonance and dynamic when singing.*

What are the differences between the Classical Voice Techniques and the Thai Pop Voice Techniques?

*Classical voice techniques and Thai pop voice techniques are different in at least two terms. In terms of way of pronouncing, classical singers use vertical mouth shape, while Thai pop singers use normal mouth shape. In terms of sound quality, classical voice is bigger and deeper than Thai pop voice.*

What are the benefits of application the classical voice techniques in Thai pop songs?

*Applying classical voice techniques in Thai pop songs can benefit a great deal. For instance, the singer can increase dynamic without using a microphone. The singer can improve the sound quality – ensuring that the resonance, dynamic, vibrato, and sound color are appropriate. Also, the singer can maintain good healthy voice.*

**Interviewee #3:** Miss Kumarika Subhakarn

Present: Voice Teacher at Regents International School Pattaya

Education: Master's Degree in Music Performance (Classical), Mahidol University

Master's Degree in Music Education, Chulalongkorn University

Bachelor's Degree in Vocal Jazz Performance, Silpakorn University

Classical Singing Performance, Indianola, Iowa

What is classical voice technique in your opinion?

*The technique that is based on singing philosophy, which brings out the beauty of vocal qualities with stamina and the understanding of vocal tract acoustics to achieve the best range of formant tuning, and encompasses a wide range of frequencies of vocal production.*

What is pop vocal technique in your opinion?

*It deals with vocal expressions throughout the musicality background, along with a variety of musical cultures, within a freedom of vocal production design, and frequently with most updated language accent.*

What are the techniques in classical voice that pop singers can use?

*All fundamental techniques are being used in both styles – the philosophy of vocal production consists of power source, vibrator, and resonator. Furthermore, it comprises register blending, agility, muscle support, and vowel modification.*

What are the primary vocal techniques that are being used/have been used by Thai pop singers?

*A technique that have been/is being used among Thai pop singers are breathing support, shading vowels, various onsets, vibrato, R&B idioms, blending register, various registers, vocal projection, and harmony singing.*

How to apply the classical voice technique in Thai pop songs?

*To apply classical technique to Thai pop songs, singers have to master fundamental voice production and be able to adjust themselves to the needed tone with vocal tone*

*analysis. In fact, singers may focus on vocal register, vocal weight, scale modes, vibrato and other articulation that reinforces the context of the song.*

What are the differences between the Classical Voice Techniques and the Thai Pop Voice Techniques?

*The different issues between Thai pop and classical are mainly in the tessitura. This causes the area of register to change. Singing solidly, overlapping through the bridge or passagio are choices for the artists. Shading the vowel sound is usually employed less in Thai pop than in classical singing in terms of harmonic series to convey a conversational tone.*

What are the benefits of application the classical voice techniques in Thai pop songs?

*The acoustic language in terms of harmonic spectrum between Thai pop singing and western classical singing are totally different. This is clearly described by the international phonetic alphabets.*

## **Summary of Responses**

Classical voice technique derives from Bel Canto. It involves voice projection on vertical line, elevated soft palate, vertical mouth shape, and deep breathing. The technique is intended to bring out the beauty of vocal qualities – showing a wide range of frequencies and good formant tuning.

Pop vocal technique, although developed from Bel Canto, chooses only certain aspects of it, and is applied differently in different genres of music. It involves voice projection through the mouth, normal mouth shape, and microphone usage. Also, it portrays a variety of musical cultures with different language accents.

Pop singers can use several classical voice techniques, such as strengthening head voice, smoothening the passaggio, strengthening the chest voice, using breath support, and singing on vertical line. Singers have to pay attention to power source, vibrator, resonator, register, agility, muscle strength, and vowel modification.

There are some primary vocal techniques that are used by Thai pop singers. For instance, some use techniques to connect the *passaggio* and use the chest register to sing. Some raise soft palate while resting the larynx in normal position when singing high notes. Some blend register, use breathing support, shade vowels, and produce harmony singing.

To apply classical voice techniques in Thai pop songs, we have to consider which technique is appropriate first. We use deep breath with normal mouth shape, and sing on vertical line to increase resonance and dynamic. Importantly, we have to master fundamental voice techniques, and know how to properly apply them in songs.

The differences between classical voice techniques and Thai pop voice techniques are worth mentioning. Thai pop repertoires do not contain big vocal range as do classical repertoires. Thai pop music is usually sung with a microphone, so it does not require as much volume as does the classical style. Classical singers, in turn, need both vocal balance and volume. In addition, the *tessitura* is different in both techniques. This differentiates the area of register – to sing solidly, and overlap through the bridge or *passagio*. Finally, the sound quality in classical voice is bigger and deeper than in Thai pop voice.

Applying classical voice techniques yields several benefits. They can help increase dynamic without using a microphone, and improve the sound quality – resonance, dynamic, vibrato, and sound color. The singer can gain vocal balance and flexibility to sing artistically.

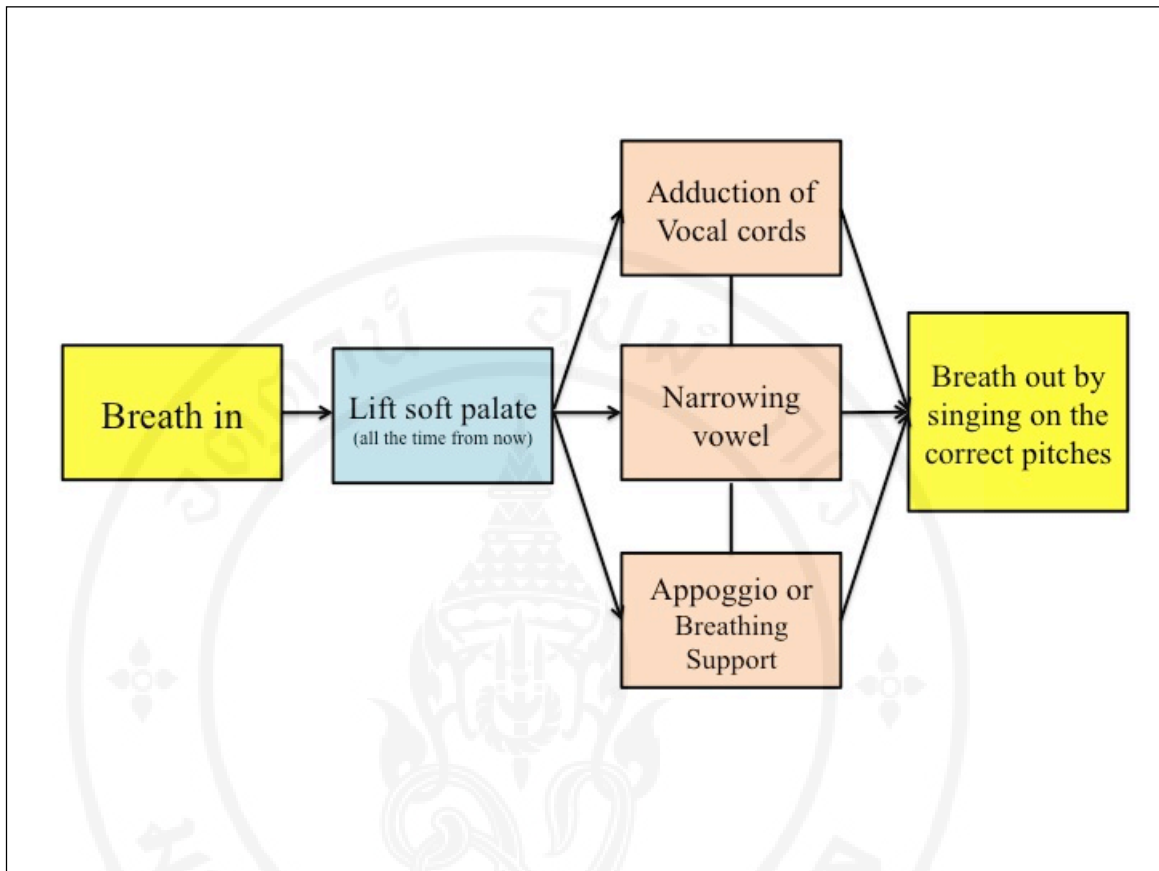


Diagram of how to apply classical voice technique in selected Thai Pop Songs

**CD ATTACHMENT**



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