

“PI-NAI” THE MIRACLE OF THAI WOODWIND INSTRUMENT

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Abstract— The objectives of the research, entitled the development of Thai Wind Instruments A Case Study of Pi-Nai, are: to study the development and compliment of Pi-Nai and to study playing techniques and song of Pi-Nai. This qualitative research has been collected data through in-dept interview 7 Pi masters and content analysis. The research results are as followed: 1) Pi has been a prominent Thai musical instrument since Sukothai period and continuously developed. Pi has played an important role in Pipat Ensemble and accompanied Khon (the mask dramatically performance) as well as the court dramatic play. The lower sound is called Pi-Nai and the higher sound called Pi-Nok. 2) The instrument is the combination of two important parts which is the body usually made by hard wood or ivory. The pipe sharp can produce 22 pitches which controlled by six single holes. The mouthpiece contains of the double reeds is the one that produces blowing of the circular breathing which made continuously sustainable sound. 3) Pi is the instrument that played an important role in the Hard Mallet Pipat Ensemble which significantly performs in the ceremonial and ritual events as well as accompanying dramatic dance drama.

Keywords— “Pi-Nai” The Miracle Thai Woodwind Instrument.

I. INTRODUCTION

Music is an art form, one that is influenced by human nature, an environment to inspire creativity. Human use natural materials, an instrument invented in the instrumental. There are many different kinds of Instruments in Thailand. Thai musical instrument separate by nature to play, They have 4 kinds of instruments, the wind, percussion, plucked string instruments and bowed string instruments. For example of the instruments are the wind instruments such as Klui, Pi, the percussion instruments such as Ranad-Ek, Ranad-Tum, Kongwong-Yai, Kongwong-Lek, Ching, Chab, the Percussion family is separated into 3 main groups, the drums, keyboards, and gongs, the plucked string instruments such as Jakae, Krajubpi and the bowed string instruments such as Saw-Duang, Saw-U, Saw-Sam-Sai. etc. Also, many Thai wind instruments are very similar, just in different sizes to produce higher or lower pitches such as Klui and Pi.

There are several kinds of wind instrument in Thailand such as Klui and Pi. Klui has three different sizes, small size call Klui-Lib to produce highest pitches, medium size call Klui-Pieng-Aw to produce medium pitches, large size call Klui-U to produce lowest pitches. Pi is a wind instrument that produces musical sounds from the vibration of the reed. Pi divide into several types such as Pi-Chanai, Pi-Chawa, Pi-Mon, Pi-Nai, Pi-Klang, Pi-Nok. Pi-Nai is the standardized leading instrument used in the Pipat Ensemble. Pi-Klang is the same as Pi-Nai but smaller size and produce higher pitches, Pi-Nok is the same but smallest size and produce highest pitch. The sound of Pi produces and the blowing technique is unique in Southeast Asian countries and pitches are changed when the musician opens the finger holes with his fingers.

Pi-Nai has 6 holes, through which it can make varying sounds, and 22 pitches. The Pi-Nai is an Oboe like, and it is classified under the Thai woodwind instrument category. That is very interesting to study Pi-Nai. The objectives of this research were to study the development of Pi-Nai, its components and blowing technique, the role of Pi-Nai in ensemble and the repertoire of Pi-Nai.

II. METHODOLOGY

This study is qualitative research collecting data by using the documentary research by analyzing music history, music instrument and ensemble and the In-depth Interview of 7 related people who expert in Thai Music and “Pi” musician and examined, founding documents summary of the content analysis and presenting research result.

III. RESULTS AND DISCUSSION

The research result has shown into 3 parts

Part I The development of Pi-Nai

Pi-Nai is the instrument that has been developed from Klui by improving the equipment in a blow to much more sophisticated. Rather than make noise by blowing into the built in speakers of the instrument directly using a material sounded rather make music that was born from a resound more clearly also the intonation. The wind instrument has appeared commonly seen in countries around the world, including our country by showing that this instrument is popular with people all over the world but wind instrument in Thailand are difference from the other. Pi has been developed for more than two thousand years. Evidence has shown since the Sukothai period. The written script wrote in the book

“Tripumprerueng” and literature of this period that had Pi in Pipat Ensemble. There was evidence that Pi appeared in this period.

In Ayutthaya period there was evidence of the record indicated that Pipatensemble included Pi, Ranad, Kong, Ching, Ton and drum that mean Pi was showing in this period. Pi in Ayutthaya period by blowing originally brought the ensemble played Pipat accompaniment or play in “Nang-Yai”, “Khon” or “Lakorn-Nok”.

Thonburiperiod was just a short period of 15 years to build the new capital city and the defense. Music in that period, it appeared that the developmentpresumably remained of musical styles of Ayutthaya. (Pansak Vandee,2012)

Rattanakosin period has been the improvement of "Lakorn-Nai" (royal play) using women as actors,therefore, appropriate new musical instruments alter the size and sound, new sound, big bass softer calledPi-Naipreviously called "Pi-Nok".The family is divided into three dimensions small size callPi-Nok to produce highest pitches, medium size call Pi-Klangto produce medium pitches, large size call Pi-Naito produce lowest pitches.(ChanokSagarik, 2015)

Part II Components and Technique of Pi-Nai

Pi-Nai has two main component parts

1. The tube is made of hard wood, such as black wood, rosewood, and ebony tree. Ivory or marble is also used. The material is tuned into a tubular shape with flared ends and slightly bulging at the center. The interior is hollowed out throughout the tube. At the upper and lower ends of tube, there are plates of the same width as the tube (Lao-Pi), made of wood, animal bone or ivory, attached to the tube. Such plates are called Tuan-Bon and Tuan-Lang (the upper and lower). In the past Tuan-Lang can be removed to tune the sound to the higher pitches. The tube is pierced with 6 finger holes, four holes on the end of the bulge, a short space, then 2 more finger holes are pierced on the lower of the bulge. The finger holes of Pi are different from Klui. Around the tube small rings are girdled to prevent slippery when holding the tube. The tube of Pi-Nai is about 41-42 centimeters long and 4.5 centimeters wide.



Fig 1 : Pi-Nai

http://sirindhornmusiclibrary.mahidol.ac.th/musiclibrary/index.php?ac=instrument/instrument&id=%2040&id_group=4&languages=en#001

2. The reed is made of small pieces of dried palm leaves, placed on 4 layers and tied to a small pipe made of an alloy of gold, silver and copper, brass or silver. The pipe is call “Gampuad” and the method of tying the reed to the pipe is called “PookTagrut Bed”. Then one end of the Gampuad is inserted into a hole of Tuan-Bon.

Though the Pi has only 6 finger holes, it can produce more than 22 different musical sounds and can closely imitate the singing voice of the vocalist.

Pi plays a very important role in Pipat Ensemble which has been played in accompaniment with the Khon and the Lakorn-Nok dance dramas The musicians of such Pipat ensembles are all men. Later when Lakorn was developed for female dancers, Pi has been tuned to softer pitches and is called Pi-Nai, while the original Pi is called Pi-Nok. There is another kind of Pi called Pi-Klang which is played in accompaniment with Nang-Yai. (Pi-Nai, 2015)



Fig2 :Gampuad and Reed

http://tkapp.tkpark.or.th/stocks/content/developer1/thaimusic/34_peenai/web/big5_en.html

Technique of how to play Pi-Nai

The specialty of playing Pi is the circular breathing technique. This kind of breathing can hold sustainable sound without struggling. Pi player must have potential and skillful in this kind of unique technique. Starting from practicing “Sol” note. The player must blow air from embouchure until nearly the end then blows the left over air to keep in the cheeks and simultaneously breaths the air by nose as well as blows the air from cheeks to the instrument. The kind of complicated process can produce the continuation of sound without interrupting.

This has been one of the outstanding techniques of Thai woodwind instrument.

Part III Song of Pi-Nai

Pi-Nai is the instrument using in the Hard Mellet Pip at Ensemble which contained 5 prominent instruments; 1) Ranad Ek (Wooden Soprano Xylophone) 2) Gong Wong Yai (Big Gongs Circle) 3) Pi 4) Tapoon (Two Sides Drum) 5) Klong Tad (Two Big Drums) and Ching (Small Cymbals). This ensemble is called Pip at Kleung Ha, mean while, the double instruments added is called Pipat Kleung Ku which contained of 1) Rand Ek 2) Ranad Tum (Wooden Auto Xylophone) 3)

KongWongYai 4) KongWongLek (SmallGondsCircle) 5) Pi-Nai 6) Pi-Nok 7) Tapoon 8) KlongTadandChing 9) Chab (BigCymbal) 10) Moong (BigGong). In addition to including RanadEkLeke (IronSopranoXylophone) and RanadTumLeke (IronAutoXylophone) the ensemble is called PipatKleungKu

Accordingly, Pi-Nai has a unique sound characteristic, therefore, it can be utilized in playing as solo and joined in Pipat Ensemble. The important repertoire of Pisuchaseremonial andritaulmusicas well as the music in accompanied Kong.

CONCLUSION

The research results are as follows 1) Pi was found in Sukothai period and continuously developed. Pi has played an important role in Pipat Ensemble and accompanied Khon (the mask dramatically performance) as well as the court dramatic play. The lower sound is called Pi-Nai and the higher sound called Pi-Nok. 2) The instrument is the combination of two important parts which is the body usually made by hard wood or ivory. The pipe sharp can produce 22 pitches which controlled by six tingle holes. The mouthpiece contains of the double reeds is the one that produces blowing of the circular breathing which made continuously sustainable sound. 3) Pi-Nai is the instrument that played an important role in the Hard Mallet Pipat Ensemble which significantly performs in the ceremonial and ritual events as well as accompanying dramatic dance drama.

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Fig 3 :Pipat Ensemble Thai Encyclopedia for Youth No.1

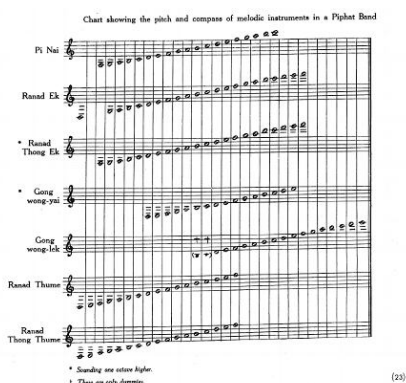


Fig 4 : pitch of musical instruments in Pipat ensemble The Royal Institute.

It is outstandingly that Pi-Nai has play a vital role in those three types of Pipat Ensembles by playing melodic ornamentation, rapid decoration variation, screaming sustainable sound, leading the ensemble or a unique characteristic of Pi's pattern which is called "Tang Pi".

Fig 5 : "Tang Pi" in Pipat ensemble The Royal Institute.