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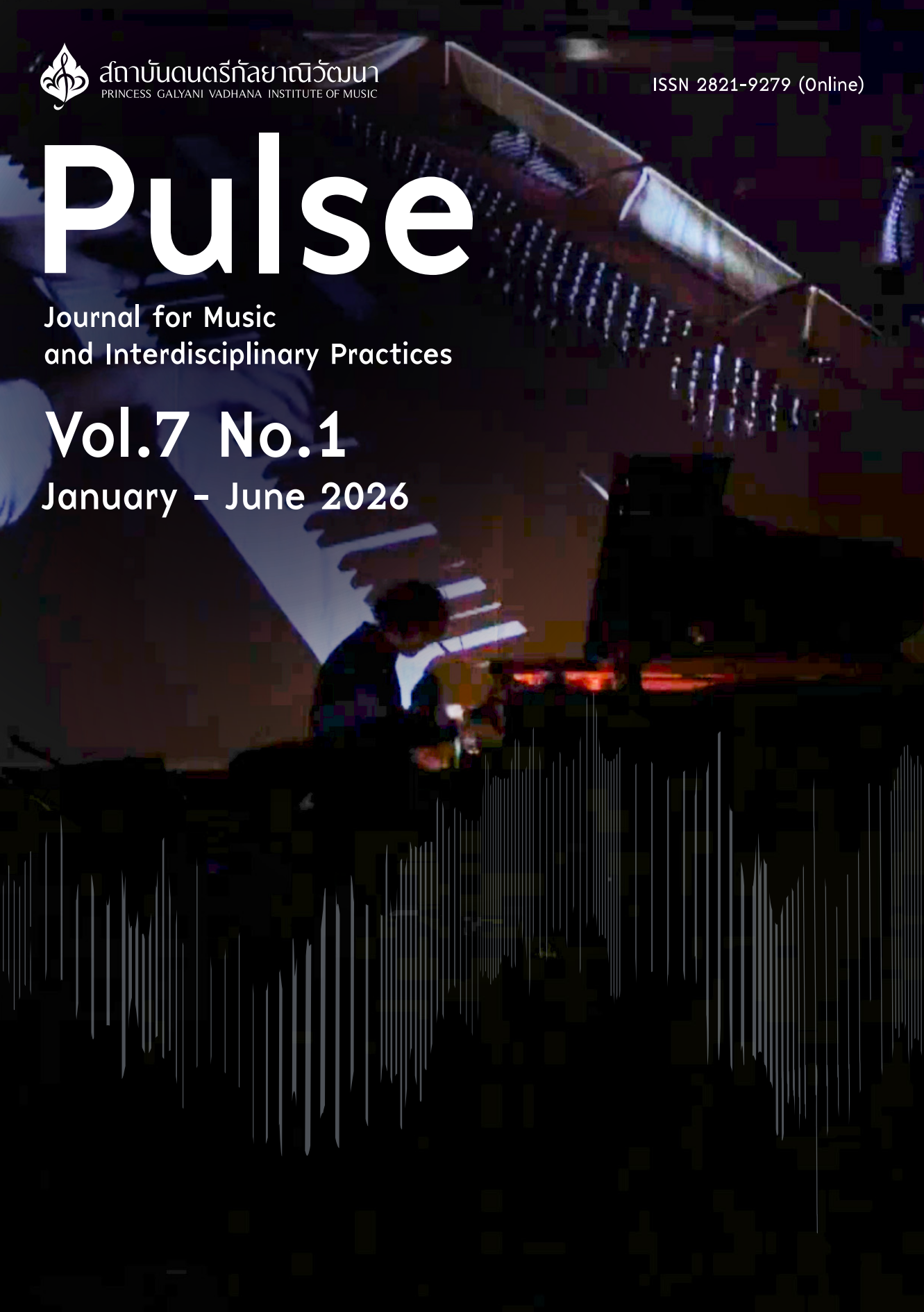
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About

Pulse is a contemporary music journal. We provide a platform for researchers working on topics related to all aspects of Musical expressions to engage with one another and to share their work with a global audience.

Pulse is published by PGVIM, an institute dedicated to the development of music and the arts within Southeast Asia. Through the promotion of Musical diversity and innovation, the institute is paving the way for sustainable paths for the development of Southeast Asian creative practices in the world today.

Pulse endeavours to further support the development of Musical culture here in Thailand and throughout the Southeast Asian region. To this end, Pulse is a blind peer-reviewed, non-profit, open-access journal. We encourage submissions from emerging artists and scholars, graduate students, and early-career professionals.



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The journal invites submissions across a broad spectrum of music-related research topics, including: Performance Practice, Creative Practice, Innovation and Design, Interdisciplinary

Studies, Learning and Teaching, Music and Society, Cultures, and Aesthetics.

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Forward

Music originates in sound and persists through memory, perception, ethics, community, and learning. This issue of PULSE: Journal for Music and Interdisciplinary Practices presents six articles examining how music interacts with these dimensions across contemporary opera, interdisciplinary composition, popular song, inclusive education, ethnographic practice, and classroom pedagogy. Collectively, these contributions reinforce the journal's commitment to music as an artistic, cultural, social, and intellectual practice.

The issue begins with Daniel Serrano's study of Salvatore Sciarrino's *Il canto s'attrista, perché?*, which analyzes how earlier musical genres and topics are reinterpreted within a contemporary operatic context. By examining the military march and the tempo *notturmo*, the article demonstrates how historical materials can reappear in transformed forms, influencing dramaturgy, intensifying atmosphere, and guiding the listener's perception of dramatic action. Dhorn Taksinwarajan subsequently broadens the inquiry into perception through an interdisciplinary investigation of music, magic, and illusion. His article prompts readers to reflect on how listening is influenced by expectation, deception, and the shifting boundary between what is heard, seen, and believed.

The following articles turn toward music as a site of ethical and social imagination. Thet Htar San and colleagues examine popular song in post-independence Myanmar, showing how love, affect, and musical structure participate in cultural sovereignty and postcolonial identity. Yoonil Auh and colleagues continue this ethical concern by studying inclusive music pedagogy in South Korea, arguing for a deeper

understanding of access, belonging, and justice. Their work challenges music education to move beyond participation as presence toward participation as recognition, authorship, and cultural legitimacy.

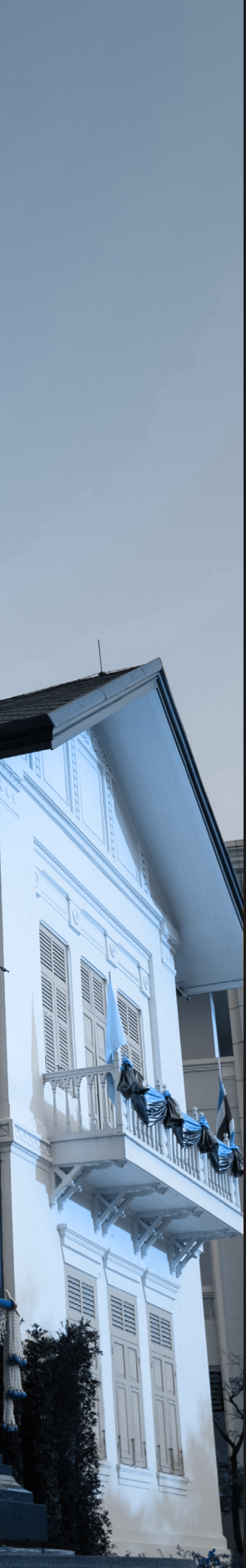
Rachelle Ann D. Labasan's article brings the issue into the lived sound world of the Gaddang marching band in Solano, Nueva Vizcaya. Framed through the idea of the gift, the study reveals how musical performance sustains obligation, reciprocity, kinship, and social cohesion. Closing the issue, Rujikarn Weerapong and Natsarun Tissadikun present the development of the "Stop It" card game as a learning medium for students. Their article reminds us that pedagogical innovation often begins with careful attention to how learners engage, participate, and find pleasure in understanding music.

Read together, these articles demonstrate the breadth of inquiry that PULSE aims to support. Music appears in the forms of historical residue, perceptual experiment, ethical discourse, inclusive practice, communal exchange, and educational design. Each article offers a distinct point of entry, yet all share a concern with how music becomes meaningful through the relations among sound and memory, people and place, learning and justice, and tradition and creative transformation. We are pleased to present this issue to our readers and hope it opens further conversations across music, scholarship, and practice.



อาคารจิตราชนครินทร์
Gita Rajanagarindra





PGVIM

The Princess Galyani Vadhana Institute of Music, Thailand takes a contemporary approach to classical music education, scholarship and performance. The institute was initiated in 2007 as a royal project celebrating the occasion of the 84th birthday of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra. The Princess graciously gave her name to the new endeavour, and thus the Princess Galyani Vadhana Institute of Music (PGVIM) was born.

PGVIM aims to be a leading international institute of music, with the following missions: 1) to support young Thai talents in their pursuit of Musical excellence, 2) to promote a better understanding of music among the general public and expand the role of music within society, and 3) to develop new knowledge in music and through interdisciplinary research. Our undergraduate and master curricula and Music for Society programs provide opportunities for students and the general public to learn the skills of music-making while developing their ability to use music as a tool for advancement of humankind, both within their local communities and on the world stage.

The publication of Pulse is a logical step towards the consolidation of a process which started in 2014. Through its annual international Symposiums, regular workshops, concerts and continuous activities, PGVIM has gradually established itself as one of the most active centers for research and creation in music within the Southeast Asian area. Our growing and vibrant network includes an extensive list of active researchers and scholars, practitioners, creators and educators all over Southeast Asia and around the world.

Contents

- REFERENCES TO EARLIER MUSICAL GENRES AND TOPICS IN SALVATORE SCIARRINO'S *IL CANTO S'ATTRISTA, PERCHÉ?* 12
Daniel Serrano
- MAGIC TRICKS AND OTHER SPIELE: AN INTERDISCIPLINARY EXPLORATION OF THE PHENOMENON OF PERCEPTION AND ILLUSION IN MUSIC 33
Dhorn Taksinwarajan
- POPULAR SONG AS ETHICAL DISCOURSE IN POST-INDEPENDENCE MYANMAR: LOVE, AFFECT, AND CULTURAL SOVEREIGNTY 54
Thet Htar San, Yoonil Auh
- ACCESS, BELONGING, AND JUSTICE: LESSONS FROM THE WHEEL-HARMONY ORCHESTRA IN SOUTH KOREA FOR INCLUSIVE MUSIC PEDAGOGY 86
Yoonil Auh, Minjeong Cho, Sang-eun Hwang, Jae Hyun Park, Changgun Ji, SongWha Choi
- THE KONTRATA AS A CULTURAL GIFT: A GADDANG MARCHING BAND IN THE FUNERAL RITUALS OF SOLANO, NUEVA VIZCAYA 108
Rachelle Ann D. Labasan
- DEVELOPMENT OF A "STOP IT" CARD GAME AS A LEARNING MEDIUM TO PROMOTE UNDERSTANDING OF WESTERN MUSICAL INSTRUMENT FAMILIES FOR GRADE 7 STUDENTS AT NAMPONGSUKSA SCHOOL 134
Rujikarn Weerapong, Natsarun Tissadikun



REFERENCES TO EARLIER MUSICAL GENRES AND TOPICS IN SALVATORE SCIARRINO'S IL CANTO S'ATTRISTA, PERCHÉ?

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Abstract

This paper examines Salvatore Sciarrino's engagement with earlier musical genres in *Il canto s'attrista, perché?* (2019), focusing on two central references: the military march and the tempo notturno. Situated within a broader operatic tradition of mythological subjects and based on material derived from Aeschylus's *Agamemnon*, Sciarrino's opera reactivates historical genres not as direct quotations, but as transformed dramaturgical and compositional devices. The analysis first considers the march in Scene III, where Agamemnon's return after the destruction of Troy is accompanied by a stylised and distorted march-like texture. Through rhythmic models such as dotted figures and triplets, as well as references to Verdi's *Marcia trionfale* from *Aida*, Sciarrino evokes the genre's ceremonial and military associations while subjecting them to fragmentation and theatrical deformation. The second part turns to the *tempo notturno* in Scene V, relating it to eighteenth- and nineteenth-century traditions of the notturno and nocturne, as well as to Sciarrino's own sound worlds of darkness and heightened perception. Here, reduced instrumentation, fragile textures, air sounds, harmonic glissandi, and vocal writing create an atmosphere

of suspended dramatic tension. The paper argues that Sciarrino fuses historical genre references with his distinctive compositional language in order to intensify dramatic situations and shape the listener's perception of the action.

Keywords : Salvatore Sciarrino; *Il canto s'attrista, perché?*; military march; *notturno*; contemporary opera.

Introduction

Myth, Libretto, and Tradition in *Il canto s'attrista, perché?*

Salvatore Sciarrino, born in Palermo in 1947, is among the most distinctive Italian composers of his generation. According to the catalogue of works by genre published on his official website, by 2025 he had composed seventeen theatrical works, among them the opera examined in the present case study, *Il canto s'attrista, perché?* (*The Singing Becomes Sad, Why?*), completed in 2019 (Sciarrino, n.d.). Sciarrino's operatic compositional style does not appear to have changed drastically since *Luci mie traditrici*; rather, each of his operas reveals the continuity of a highly developed personal idiom, one that distinguishes his musical language from that of other contemporary composers. A particularly noteworthy characteristic of his theatrical works is his choice of subjects, which varies considerably and encompasses themes from different historical and cultural periods. Nevertheless, themes derived from Ancient Greek mythology occupy an especially significant position in his recent output. Since 2019 alone, Sciarrino has composed four operas inspired by mythological material: *Il canto s'attrista, perché?*, followed by *Venere e Adone* in 2021, and, in 2025, *L'Agamennone* and *Il novello Perseo. Opera in un atto* (Sciarrino, n.d.). The former, which forms the subject of the present article, is based on the first part of Aeschylus's *Oresteia*, in which the transition from archaic customs, such as blood sacrifice and family feuds, to the democratic society of the Attic polis is dramatised (Stadttheater Klagenfurt OG, n.d.-a). With a libretto written by Sciarrino himself, as is generally the case in his operas, the premiere of *Il canto s'attrista, perché?* was originally scheduled for March 2020 at the Stadttheater Klagenfurt in Austria. Owing to the COVID-19 pandemic, however, it had to be

postponed until February 4, 2021 (Stadttheater Klagenfurt OG, n.d.-b). Because of the strict public-health regulations in force in Austria at the time, the work could not be premiered before a public audience and was instead presented only to media representatives. Shortly afterward, on February 23, 2021, a dress rehearsal was recorded by the Austrian Broadcasting Corporation, the *Österreichischer Rundfunk* (ORF) (Cerha, 2021). Later that year, in October 2021, the first public performance took place at the Erholungshaus Leverkusen in Germany (Theaterkompass, n.d.).

Against this historical and mythological background, Sciarrino's opera places the audience in the aftermath of the Trojan War, an event traditionally dated to the twelfth or thirteenth century BCE. According to the most familiar version of the myth, the conflict was set in motion by the abduction of Helen, wife of the Spartan king Menelaus, by Paris, prince of Troy (Roy, 2026). In response, Agamemnon led a Greek expedition against Troy in support of his brother Menelaus. Yet the departure of the fleet was obstructed by the goddess Artemis, who, angered by Agamemnon's killing of a deer sacred to her, sent adverse winds against the Greeks. Following the counsel of a seer and in order to enable the fleet to sail, Agamemnon sacrificed his daughter Iphigenia (Pippert, 2021). After ten years of siege and the eventual destruction of Troy, King Agamemnon finally returns to his homeland of Mycenae, his arrival announced by a light signal on the horizon. His victory, however, is overshadowed by ominous forebodings, not least because he returns accompanied by the Trojan captive Cassandra, who has become his concubine. Clytemnestra, Agamemnon's wife, is far from reconciled with these events: she can forgive neither the sacrifice of their daughter Iphigenia nor her husband's infidelity (Cerha, 2021). Cassandra, for her part, laments to Apollo that she has been brought to a place marked by death and slaughter. Endowed with the power to utter true prophecies, she foresees Agamemnon's murder, orchestrated by Clytemnestra. Although her warnings are ignored by the people, who attribute them to the horrors she has endured during the war, Cassandra remains conscious of her own approaching death and submits to her fate with solemn acceptance. In a final appeal, she asks the people of Mycenae to bear witness (Pippert, 2021).

This mythological trajectory is, however, articulated within a compositional architecture that, in contrast to the apparent linearity of the plot, Sciarrino describes

as fundamentally symmetrical (Sciarrino, 2019a, Introduzione all'opera). The prologue, the intermezzo, and the congedo function as structural pillars within a dramatic design divided into two main parts. This symmetrical structure lends the libretto a further formal dimension, while the text itself appears to have been shaped, at least in part, through Sciarrino's engagement with an Italian translation of Aeschylus's *Agamemnon*, preserved at the Paul Sacher Stiftung in Basel and forming an important component of the materials connected with the opera's genesis. This source also suggests a possible origin for the opera's title. In the Italian translation, the passage corresponding to lines 975–979 and 988–992 of Aeschylus's *Agamemnon* reads: “Perché il mio canto, non chiesto, non pagato, è un canto funesto di vaticinio?” (Avezzù, 2010–2011, p. 7). Marked by Sciarrino and spoken by the chorus in *Agamemnon*, this sentence may be rendered in English as: “Why does this song of mine, though no one asked for it and no one paid me for it, turn into a dark prophetic chant?” Particularly significant is the fact that, in the text used by Sciarrino, he adds the note “s'attrista” after “il mio canto,” thus anticipating the final title of the opera: *Il canto s'attrista, perché?* A further resonance with the title, and with the affective character of the work as a whole, may be found in the parodos of Aeschylus's *Agamemnon*, where the chorus enters antiphonally and formulates a ritornello-like lament: “Intona lugubre canto, lugubre canto [...] intona; [...] E tu con questi presagi accorda lugubre canto.” This may be translated as: “Raise a mournful song, a mournful song [...] raise; [...] and you, in accord with these omens, strike up a mournful song.” Since Sciarrino explicitly marked this fragment, it may likewise be regarded as an important textual and conceptual reference in his choice of the opera's title.

This engagement with Aeschylean tragedy also opens onto a broader historical perspective. As noted above, *Il canto s'attrista, perché?* It is not the first stage work in which Sciarrino draws on Ancient Greek mythology; in doing so, he places himself within a long operatic tradition that reaches back to the earliest decades of the genre, when mythological subjects played a central role in the emergence of opera around 1600. Yet the affinity is not limited to the choice of subject matter. Sciarrino's compositional language also reveals points of contact with early Baroque vocal practice, particularly in his treatment of the voice.

His highly developed vocal writing has been understood as recalling Baroque ornamentation and the monodic gesture characteristic of early operatic traditions (Elzenheimer, 2019, p. 90). Such a Baroque affinity has also been identified by scholars in relation to Sciarrino's repertoire of gestures and figures, which at times evokes historical models without simply imitating them (Hiekel, 2019, p. 20). In *Il canto s'attrista, perché?*, this engagement with tradition appears to extend further through the use of earlier models, genres, and stylistic references. The present case study examines this aspect of Sciarrino's compositional practice with particular attention to the military march and the *tempo notturno*. Through an analysis of the score, relevant scholarly literature, and selected historical models, it seeks to trace these references and situate them within Sciarrino's broader compositional practice. The methodology combines close musical analysis with a genre- and topic-oriented approach. Particular attention is given to rhythmic, timbral, textural, and dramaturgical features that function as historically recognisable markers of the march and *the notturno*. By comparing these features with selected historical precedents and with evidence from Sciarrino's sketches, the study examines how genre references are transformed within the composer's own musical language.

Military March

Among the moments in *Il canto s'attrista, perché?* in which a military march might most plausibly be expected, Scene III occupies a particularly significant position. The scene stages Agamemnon's arrival in Mycenae after the conquest of Troy, thus offering a dramaturgical situation strongly associated with military return, victory, and public display. Before turning to the musical realisation of this passage, it is useful to recall its immediate dramatic context. After the fall of Troy, Agamemnon claims Cassandra as a slave and brings her to Mycenae. It is precisely this arrival that Sciarrino describes in the synopsis preceding the opera:

In the following scene, Agamemnon arrives in a war chariot, with Cassandra at his side: a captive and concubine, a prize bestowed upon him by his soldiers. Despite the victory, this is no triumph. The king appears worn down and fearful; too often, he has exposed himself to divine punishment. Clytemnestra publicly declares her love for her husband, but soon husband and wife begin to quarrel.

Agamemnon then enters the palace. Clytemnestra murmurs something under her breath and follows him inside (Sciarrino, 2019a, Riassunto).

Accordingly, Scene III presents Agamemnon's return after the victory over Troy. Yet the scene is not framed as an unequivocal triumph. Rather, the king's arrival is marked by unease, exhaustion, and latent threat. Against this ambivalent dramatic background, Sciarrino introduces what may be understood as a march, or at least its impression. This is suggested by the tempo indication *Poco più mosso (alla Marcia)*, which appears at the beginning of the passage and remains in force until the subsequent indication *meno mosso* in bar 24 (Sciarrino, 2019a, p. 89). The libretto likewise reinforces the ceremonial and public character of the scene. Cassandra is seated beside Agamemnon, her head bound with priestly fillets and a laurel branch in her hand; she looks ahead with a dreamlike gaze. The people of Argos then address the returning king with the words: "How shall we greet you? King, conqueror?" Agamemnon, entering the city, responds: "A column of smoke: that is what remains of Troy" (Sciarrino, 2019a, p. 3).

Before delving into Sciarrino's march, a brief remark on the genre of military music may help to clarify the integration of this reference into his compositional style. The military march may be understood as a composition frequently performed by wind ensembles and usually written in duple metre, whose original function was to coordinate the movement and tempo of a walking, and later marching, group, while also strengthening martial spirit. The term *military march* thus refers to the genre's origin and to the functional musical characteristics shaped by that origin (Hofer, 2016). Lully's *Marche pour le Régiment de Savoye*, shown in Musical Example 1, offers a relevant historical point of reference. Its military function is supported by Brenet's study of French military music under Louis XIV, which notes that Lully composed marches for military contexts. Brenet further reports that Lully—born in Florence, later naturalised as French, and active in the service of Louis XIV—received from Victor-Amédée, Duke of Savoy, a portrait "richly set with diamonds, worth a thousand crowns," in recognition of his composition of three drum-calls and five instrumental pieces (Brenet, 1917, p. 349).



Musical Example 1. Lully, *Marche pour le Régiment de Savoye*, mm. 5–8

Source: Jean-Baptiste Lully, *Marche pour le Régiment de Savoye* (1685), ed. Luca Ripanti.

This Marche pour le Régiment de Savoye already displays several features that would become emblematic of the European march tradition: a regular duplet metric framework, often articulated in common time, though alla breve also occurs frequently, and a pronounced use of dotted rhythm. While common time is identified in nineteenth-century lexicography as characteristic of the modern march (Lincoln, 1880), the dotted rhythmic profile points to a broader military and ceremonial vocabulary (Pau, 2015), one that also resonates with the rhythmic idiom of the French overture in the Baroque period. These characteristics provide a useful historical frame for approaching Sciarrino's own stylised engagement with the march and its conventional associations. The sketches preserved at the Paul Sacher Stiftung in Basel offer insight into Sciarrino's thoughts on integrating a *marcia* into this scene. For example, the note “Marcia trionfale (trombette)” appears in connection with this scene, suggesting that Sciarrino may initially have associated Agamemnon's return with a triumphal, trumpet-coloured march. Since Sciarrino writes the phrase “Marcia di Verdi” in his sketches, the passage may plausibly refer to Giuseppe Verdi's *Aida*, especially the triumphal scene. Yet Sciarrino's own annotation, only partially legible, appears to characterise the passage as a “Marcia screziata (goffa e ...)”—a “variegated march, clumsy and ...”—and thus suggests that the march is conceived less as a solemn or heroic gesture than as a form of theatrical caricature. At first sight, such a reading seems to stand at some distance from Johann Mattheson's eighteenth-century description of the march as a genre.

He defines its proper character as “was heldenmüthiges und unerschrockenes; doch nichts wildes oder laufendes” — “something heroic and fearless, yet nothing wild or running” — and adds that it should be neither “traurig, kläglich, jämmerlich und weinend” — “sad, plaintive, miserable, and weeping” — nor excessively leaping or dance-like (Mattheson, 1739, pp. 226–227). Yet Mattheson also allows the march to change its character according to theatrical circumstances: “die Marsche [müssen] ihre Eigenschaft verändern, und sich nach gewissen Umständen einrichten” — “marches must alter their character and adapt themselves to particular circumstances”. In the case of comic or ridiculous figures, he even points out that the more ridiculous the march turns out on such an occasion, the better it is (Mattheson, 1739, p. 227). Against this background, Sciarrino's march may be understood as a deliberate deformation of the march topos.

This deformation of the march topos becomes more tangible when considered in relation to *Verdi's Marcia trionfale* from *Aida*, which Sciarrino explicitly mentions in his sketches. Since the present article focuses on selected moments in which earlier genre references become especially prominent, the musical examples reproduce only those excerpts and instrumental layers of the score that are directly relevant to the analysis, rather than the complete orchestral texture of *Il canto s'attrista, perché?* A comparison between the opening of Verdi's march and the beginning of Scene III of Sciarrino's *Il canto s'attrista, perché?*—both represented in Musical Examples 2 and 3 by the upper portion of the respective scores—further supports the idea that Verdi's march appears to have functioned as an important point of reference in Sciarrino's compositional process. The trumpet rhythm in the first measure of Verdi's *Marcia trionfale* reappears in Sciarrino's passage in measure 2, where it is assigned to the oboe and cor anglais. Conversely, the motif played by oboes, clarinets, bassoons, and horns in measure 5 of Verdi's march is taken up by the cor anglais in measure 1 of Sciarrino's version. Sciarrino thus appears to draw on Verdi's rhythmic material while altering its order of appearance and, at times, fragmenting it across different instruments. In both works, moreover, the march accompanies the return from a military victory: in *Aida*, Radamès leads the Egyptian army back after its victory over the Ethiopians, whereas in *Il canto s'attrista, perché?*, Agamemnon returns to Mycenae after the defeat of Troy.

Triumphal Scene
(from *AIDA*)

GIUSEPPE VERDI

Allegro maestoso ♩ = 100

Flutes 1, 2
Piccolo
Oboes 1, 2
Clarinets in B♭ 1, 2
Bassoons 1, 2
Horns in F 1, 2
Horns in F 3, 4
Trumpets in C 1, 2

(CUED INTO EGYPTIAN TRUMPETS ALSO)
ff squallante
mf

Musical Example 2. Verdi, *Aida*, Act II, Scene II, “Marcia trionfale,” upper portion of the score
Source: Giuseppe Verdi, *Aida*, Act II, Scene II. Oxford University Press, 1995, p. 1.

Scena III

Poco più mosso (alla Marcia)

Ottavino
Flauto in Do
Flauto contralto in Sol
1.
2 Oboi
2.
Corneo inglese in Fa
2 Clarinetti in Si♭
Clarinetto basso in Si♭
1.
2 Fagotti
2.

f
pp
f
pp

Musical Example 3. Sciarrino, *Il canto s'attrista, perché?*, Scene III,
upper portion of the score, mm. 1–3
Source: Salvatore Sciarrino, *Il canto s'attrista, perché?* Edizioni Musicali Rai Com, 2019a, p. 89.

A further similarity lies in Sciarrino's treatment of the characteristic dotted rhythmic profile associated with the march. At the beginning of the *alla Marcia* passage, which is notated in common time, the cor anglais presents this rhythm within a multiphonic gesture. The first sound occupies the duration of a dotted quarter note; rather than notating this value by means of double dotting, however,

Sciarrino writes a sixteenth rest before the following sixteenth note. In Verdi's analogous rhythmic figure in measure 5 of the *Marcia trionfale*, the first note is written simply as a quarter note; however, together with the following dotted-eighth rest, it produces the total duration of a double-dotted quarter note, corresponding to the value used in Sciarrino's example. In the second half of Sciarrino's measure, the same rhythmic idea appears twice more, though in a compressed form: the first duration is reduced to the equivalent of a dotted eighth note, notated as a sixteenth note followed by an eighth rest, while the second value remains a sixteenth note. In this way, Sciarrino preserves the recognisable profile of the march rhythm while subjecting it to subtle notational variation.

At the beginning of measure 2, the final rhythmic cell from the preceding measure appears again, now divided between two instruments: the cor anglais sustains the dotted multiphonic sonority, while the first oboe takes over the second note of the cell. In the second half of the same measure, Sciarrino introduces an eighth-note triplet figure. Although triplets may seem less central to the march idiom than dotted rhythms, they nevertheless appear within the genre's broader rhythmic vocabulary. One example can be found in Schubert's March No. 4 from the *Six Grandes marches*, D. 819, where an eighth-note triplet shapes the opening motif and repeatedly functions as the upbeat to the first three phrases, while the dotted rhythm also remains present. Like both Verdi's and Sciarrino's marches, Schubert's march is notated in common time. Sciarrino's recourse to march-like materials in *Il canto s'attrista, perché?*, is therefore not an isolated case, but forms part of a broader compositional engagement with historical genres and stylistic references. In *Da gelo a gelo [From Winter to Winter]*, completed in 2006 and based on the diary and poems of the eleventh-century Japanese writer Izumi Shikibu, Sciarrino similarly introduces conspicuous Western materials in Scene 16, designated *musica di corte* in the composer's sketches. These include a Schubertian military-march idiom as well as a reference to Mozart's "Alla turca" from the Piano Sonata in A major, K. 331 (Sciarrino, 2006, p. 78). From a topical perspective, such idioms evoke regularity, ceremony, and public display, establishing a sphere of social legibility that cuts across Sciarrino's otherwise fragile and rarefied textures.

As this analysis has shown, both march motifs—the dotted rhythm and the triplet figure—characterize the opening of Sciarrino's *alla Marcia* passage. They are articulated primarily by the winds and percussion, thus recalling the historical association of the march with wind ensembles discussed above. In the following measures, however, the voices and, at times, the strings introduce a different layer of musical material. Between measures 13 and 15, for example, march elements remain present in the oboes through dotted rhythms and triplets, while Agamemnon's vocal line unfolds with a considerable degree of independence from the surrounding instrumental figures. This vocal writing corresponds to Sciarrino's distinctive technique of *sillabazione scivolata*, or "sliding syllabification." As Marion Saxer observes, this procedure is based on short vocal building blocks that typically display a tense, two-part structure: a sustained tone, often shaped by a crescendo, is followed abruptly by a rapid, formulaic, speech-like figuration (Saxer, 2019, pp. 42). The resulting texture constitutes a complex interaction in which Sciarrino's personal vocal language refracts the inherited march topos through his own compositional idiom. Rather than simply signifying victory, the march reflects the contradiction of Agamemnon's return: through fragmented rhythms, unstable timbres, and a distorted ceremonial profile, it presents him as a conqueror while already undermining heroic triumph and anticipating catastrophe.

Tempo notturno

Having examined Sciarrino's transformation of the military march, the analysis may now turn to a second historical reference in *Il canto s'attrista, perché?*: the *notturmo*, or more precisely the indication *tempo notturno*. Whereas the march in Scene III is connected to public display, military return, and the distorted image of victory, the *tempo notturno* in Scene V points towards a different expressive sphere: darkness, suspension, and latent threat. Sciarrino describes the dramatic situation in the synopsis as follows: "è buio ormai. Cassandra è rimasta finora seduta, immobile sul carro. Dalla porta esce Clitemestra, affretta Cassandra ad andare dentro, poiché la stanno aspettando; la gente assiste con animo sospeso. Clitemestra rientra, non ha tempo da perdere" (Sciarrino, 2019a, Riassunto). This may be translated as: "It is dark now. Cassandra has remained seated until this moment, motionless on the

chariot. Clytemnestra comes out through the door and urges Cassandra to go inside, since they are waiting for her; the people look on in suspense. Clytemnestra goes back inside; she has no time to lose.” The scene, therefore, takes place at night, and Sciarrino’s indication, *tempo notturno*, corresponds closely to its dramatic setting. At the same time, the term is not, at first sight, a precise tempo indication in the conventional sense. It does not prescribe a specific metronomic value, nor does it immediately define a clear mode of performance. This raises the question of how such an indication should be understood: what kind of tempo, character, or expressive attitude is implied by a *tempo notturno*?

In order to approach this question, it is useful to consider whether Sciarrino’s indication evokes earlier musical genres associated with the night, since these traditions may help clarify not only the expressive character of *tempo notturno*, but also its implications for tempo and performance practice. In the eighteenth century, the *notturno* was often understood as an instrumental genre, frequently designated by the Italian term and closely related to the serenade: a multi-movement work conceived for nocturnal performance (Unverricht, 2001). During the nineteenth century, another understanding of the nocturne became prominent, especially in the form of a one-movement character piece for solo piano, often designated by the French term *nocturne*. One of its most significant representatives was Frédéric Chopin, whose twenty-one nocturnes are frequently associated with rhythmic flexibility in performance (Guerrero Almagro, 2017, p. 134). Carl Czerny, who himself composed nocturnes for solo piano, describes the genre in terms that are particularly relevant for understanding its expressive character:

The Notturmo for the Pianoforte is really an imitation of those vocal pieces which are termed Serenades, and the peculiar object of such works – that of being performed by night, before the dwelling of an esteemed individual – must always exercise an influence upon its character. The Notturmo, therefore, must be calculated to create an impression of a soft, fanciful, gracefully romantic, or even passionate kind, but never of a harsh or strange one. The construction of it is nearly that of a short Andante in a Sonata, or of an extended theme; and a slow degree of movement is most suitable to the same (Czerny, 1848, p. 97).

Czerny's description is significant because, while it addresses the character of the piano nocturne, it also points to the genre's relationship with earlier vocal models. His emphasis on softness, fantasy, graceful romantic expression, and a generally slow tempo provides a useful historical framework for understanding the affective and performative implications of Sciarrino's *tempo notturno*. In this sense, the indication may, on the one hand, refer to night as the dramatic setting of the scene and, on the other, evoke a broader tradition in which nocturnal music is associated with suspended movement, intimacy, and expressive restraint. Moreover, Czerny explicitly connects the instrumental *Notturmo* with vocal serenades, thereby pointing to a vocal tradition that remained closely related to the instrumental nocturne in the eighteenth and nineteenth centuries. Since the voice plays an important role in Scene V of *Il canto s'attrista, perché?*, the vocal *notturmo* may serve as a further historical point of reference. One of the central figures in the development of this genre is Mozart, who frequently set Metastasio's poetic texts by Metastasio. As Musical Example 4, *Mi lagnerò tacendo*, illustrates, Mozart's vocal *notturmi* tend to employ relatively slow tempo indications, such as *Adagio*, *Larghetto*, *Grazioso*, and *Allegretto*, sometimes with additional expressive markings such as *amoroso* or *con espressione*. Their texture is often chamber-like, frequently in trio settings, and the voices proceed predominantly in parallel motion, especially in thirds or sixths, although contrapuntal passages are not excluded (Sirch, 2005, pp. 165–166).

(Larghetto)

Clarinetto I in A.

Clarinetto II in A.

Corno di bassetto in G.

Soprano I.

Soprano II.

Basso.

Lyrics: Mi la - gne - rò ta - cen - do della mia sorte a - vara, del - la mia sor - te a -
Mi la - gne - rò ta - cen - do della mia sorte a - vara, del - la mia sor - te a -
Mi la - gne - rò ta - cen - do della mia sorte a - vara, del - la mia sor - te a -

Musical Example 4. Mozart, *Mi lagnerò tacendo*, K. 437, mm. 1–7

Source: Wolfgang Amadé Mozart, *Mi lagnerò tacendo*, K. 437. Breitkopf & Härtel, 1881.

Several of these characteristics are already apparent at the opening of Mozart's *Mi lagnerà tacendo*, a *notturmo* on an Italian text by Pietro Metastasio. The tempo indication is *Larghetto*, and the vocal writing is conceived as a trio for Soprano I, Soprano II, and Bass, doubled instrumentally by two clarinets and a basset horn. The two upper voices frequently move in parallel thirds, while the bass is placed at a considerable registral distance beneath them. Although the score contains no dynamic indications at the opening, many recordings adopt a restrained dynamic level, reinforcing the passage's intimate character of the passage. The first line of the text already emphasises the introspective and retrospective quality of the *notturmo*: "I shall silently lament my cruel fate."

The historical associations of the *notturmo* outlined above also resonate with Sciarrino's broader compositional output, in which references to night recur with notable frequency. Across his catalogue, Sciarrino has composed numerous works whose titles explicitly evoke nocturnal imagery, most of them instrumental. These include *De la nuit* (1971), *Tre notturni brillanti* (1975), *Ai limiti della notte* (1982; transcription for cello, 1984), *Che sai, guardiano della notte?* (1981), *Nox apud Orpheum* (1982), *Autoritratto nella notte* (1983), *Notturmo n. 3* and *Notturmo n. 4* (1998), *Due notturni* (1999), *Due notturni crudeli* (2001), *Libro notturno delle voci* (2009), *La navigazione notturna* (2017), and *Nocturnes* (2024), alongside the vocal work *Due arie notturne dal campo* (2001) (Sciarrino, n.d.). Among these works, the four piano *Notturmi* emerge as a particularly relevant point of reference, since they place nocturnal listening at the centre of the compositional concept. It is precisely this nocturnal sound world to which Kursell refers when observing that "Night as a theme in Sciarrino's music is embodied in the mosquito that robs one of sleep, or in the moth whose wings rustle, or in the mouse rustling in the room, or even in one's own body, which in the darkness is suddenly and unexpectedly perceived as loud" (Kursell, 2019, p. 123).

Having considered both the historical *notturmo* of the eighteenth and nineteenth centuries and Sciarrino's own earlier engagement with nocturnal sound worlds, it is now possible to return to the *tempo notturno* of Scene V. Here, the instrumental forces are markedly reduced, producing a chamber-like texture. The wind instruments are used sparingly and, when they do appear, they often

contribute air sounds primarily. Percussion is likewise rare and functions mainly to articulate or colour the entrances of other instruments. Most of the musical activity is concentrated in the strings and voices: in this scene, Clytemnestra and the choir sing, while the surrounding instrumental writing creates an atmosphere of suspension. As in the piano *Notturmi*, composed mostly in the late 1990s, listening to *Il canto s'attrista, perché?* takes place within a nocturnal sound world and is intensified through strong contrasts—or, more precisely, through contrasts that are perceived as especially pronounced in the heightened sensory conditions of night. These contrasts arise from different types of motion, sudden dynamic shifts, and the alternation between silence, sound, and noise. They become particularly perceptible when they resist expectation. As a result, the musical process remains difficult to predict: familiar points of orientation, such as metre, are largely withdrawn (Kursell, 2019, pp. 123–124).

Sciarrino himself remarks that night places the senses in a state of alarm, heightening perception and bringing one into contact not only with the unknown outside oneself, but also with the unknown within oneself (Sciarrino, 2019b, p. 58). In such a state, the sounds of nature associated with the night may become especially perceptible. As Christian Utz has argued, Sciarrino's works frequently draw on recurring instrumental modules that function as stylised sonic representations of the natural world, a phenomenon he examines in particular with reference to *Lucimie traditrici* (Utz, 2010, pp. 54–55). Utz associates string tremolos on harmonics with insect-like sounds, while interpreting harmonic glissandi as evocations of wind. This analytical perspective is also relevant to the opening four measures of Scene V of *Il canto s'attrista, perché?*, shown in Musical Example 5 by the lower portion of the score, where the brief, reiterated tremolos on harmonic pitches may be understood as an allusion to cicadas. The harmonic glissandi, by contrast, expand this insect-like layer into a broader nocturnal soundscape, suggesting wind as a complementary natural presence. The passage may therefore be interpreted as a constellation of instrumental gestures that articulate an imagined nocturnal environment.

The image shows a page from a musical score for Salvatore Sciarrino's *Il canto s'attrista, perché?* (Scene V). The tempo is marked "Tempo notturno". The score includes parts for Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The Violoncelli and Contrabbassi parts are heavily marked with "pizz. pont." (pizzicato ponticello) and "arco" (arco). The Violoncelli part also includes "III" and "II" markings. The Contrabbassi part includes "I" and "II" markings. The score shows a complex texture with many short, sharp impulses (pizzicati) in the double basses and other instruments, creating a "nocturnal soundscape".

Musical Example 5. Sciarrino, *Il canto s'attrista, perché?*, Scene V,
lower portion of the score, mm. 1–4

Source: Salvatore Sciarrino, *Il canto s'attrista, perché?* Edizioni Musicali Rai Com,
2019a, p. 134.

The nocturnal soundscape is further articulated by short impulse sounds, or what Sciarrino elsewhere describes as “little bangs.” In *Le figure della musica*, Sciarrino develops this idea through an analogy with the cosmological “Big Bang,” while emphasising that such an impulse may also be limited in scale and effect. Even a minimal sonic event can momentarily acquire structural prominence and reorganize the weaker elements surrounding it (Sciarrino, 1998, pp. 67–68). As Boyle notes, these impulses often function as unexpected events that interrupt a static situation, or as initial stimuli that trigger further musical activity (Boyle, 2023). In the opening of Scene V, such “little bangs” are represented by pizzicati in the double basses, which punctuate the texture and mark the emergence of new gestures.

Alongside the harmonic glissandi already mentioned, which may be understood as evocations of a breeze, the wind instruments also contribute to the construction of a wind-like figure in measures 1–4. At the beginning of the scene, percussion is absent, and the wind section is reduced to discreet interventions by piccolo, trumpets, and trombones. The trumpets and trombones produce air sounds with flutter-tonguing, without generating a clearly defined pitch. The piccolo, in turn, enters after the brass with a brief descending minor second, likewise coloured by a high degree of air and flutter-tonguing. This descending semitone motif anticipates

Clytemnestra's later vocal entrance in measure 9, shown in Musical Example 6, where the relevant string and vocal layers of the score are reproduced.

The musical score for Musical Example 6 shows the vocal entrance of Clytemnestra in measure 9. The vocal line (Clt.) is written in a single staff, with lyrics: "Anche tu, dentro, va' dentro! Dico a te, Cas -". The string layers are arranged in multiple staves, including 1. solo, Vni I, Vni II, Vcl, and Cb. The score includes various musical notations such as dynamics (ppp, mp, f), articulation (arco, pizz. pont.), and phrasing. The vocal line is marked with a forte (f) dynamic and a crescendo leading to a fortissimo (fff) dynamic. The string layers provide a harmonic and rhythmic accompaniment, with some parts marked with a fortissimo (fff) dynamic.

Musical Example 6. Sciarrino, *Il canto s'attrista, perché?*,

Scene V, string and vocal layers, mm. 8–10

Source: Salvatore Sciarrino, *Il canto s'attrista, perché?*

Edizioni Musicali Rai Com, 2019a, p. 136.

In measures 9–10, Clytemnestra's voice then presents this figure four times, establishing it as a recurring element throughout the passage. At the same time, the nocturnal sounds previously identified in the strings remain present: harmonic glissandi, tremolos on sustained harmonics, and short tremolos on repeated notes continue to shape the surrounding sonic environment. Sciarrino thus places the vocal line within a layered nocturnal texture, in which the melodic design enters into counterpoint with an imagined soundscape of natural resonances. As in the earlier march scene, the historical reference is fused with Sciarrino's distinctive vocal and instrumental language. The *tempo notturno* thus exceeds a mere reference to night: through reduced scoring, suspended motion, air sounds, harmonic glissandi, and fragile vocal writing, it makes Cassandra's fate perceptible and the scene's fatal temporality audible.

Conclusion

The preceding analysis has shown that *Il canto s'attrista, perché?* engages with earlier musical genres as materials to be transformed within Sciarrino's own compositional language. Two references have been particularly central: the military march and the *notturmo*. The march, associated with public display, military return, and victory, is evoked through common time, characteristic dotted rhythms, triplet figures, and a distorted ceremonial character. *The tempo notturno*, by contrast, draws on a more intimate and nocturnal tradition, suggested by the reduced chamber-like scoring, the slow and suspended temporal character, and the fragile atmosphere of nocturnal listening.

In both cases, Sciarrino does not simply reproduce earlier genres; rather, he filters them through his distinctive idiom of fragmented gestures, rarefied textures, unstable perception, and highly individualized vocal writing. These historical references, therefore, serve a dramaturgical function by illuminating specific moments of the plot, shaping the performative gesture, and guiding the listener's understanding of the scene. The march intensifies the ambiguity of Agamemnon's return, while the tempo notturno frames Cassandra's final passage into the palace within a sound world of darkness, suspension, and fatal expectancy.

Sciarrino's treatment of these genres thus confirms a productive relationship with tradition. As he states in an interview, "La tradizione è identità, è bagaglio. Non si impara dal niente" — "Tradition is identity, it is baggage. One does not learn from nothing" (Sciarrino, as cited in Mattiotti, 2016). In *Il canto s'attrista, perché?*, tradition becomes a field of transformation through which past and present are brought into tension within a contemporary dramatic sound world.

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MAGIC TRICKS AND OTHER SPIELE: AN INTERDISCIPLINARY EXPLORATION OF THE PHENOMENON OF PERCEPTION AND ILLUSION IN MUSIC

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Abstract

Our perception of reality is often distorted. We tend to believe that the illusions we perceive are the truth, while in reality, everything is seen and heard differently by each individual. Magicians are the master manipulator of perception, illusion, and deception.

This paper takes a closer inspection to an interdisciplinary process leading to the creation of a series of pieces inspired by my exploration of music, magic, and illusions. Beginning from ancient magical practices to modern optical illusions, alongside auditory illusions and various techniques that were used to manipulate human perception.

Keywords: Sonic Illusions, Perception, Music, Magic

As a music performer and composer, I am interested in exploring ways through which selected illusion techniques, from the past until now, both visual and auditory, could be adapted and translated to the context of a public performance with a clear music focus. I had planned for the show to be filled with illusions borrowed from my study of a repertoire of magic tricks developed by magicians over the last many centuries as well as my exploration of optical illusions. I aimed to replicate the satisfying effect that occurs when an illusion finally reveals itself, when the impossible is achieved and reality is defied. Manipulating what the audience perceives as reality. The act of translating these illusions into the language of musical notes provides a unique experience for the audience.

During the month of April in 2023, I devised a showcase containing series of compositions with heavy emphasis on both the elements of improvisation and auditory illusions. The show was hastily titled '*Magic Tricks and Other Spiele*', a title that originally reflected from my aim to showcase exactly as it was called – magic and wonders. What ended up happening however, reveals my deeper instinct to connect. Not only from the thematic standpoint, but also from the perspective of a performer. The connection between us and the audience, the society, and most importantly, (probably), our minds.

This revelation led me to more questions such as how music is connected to magic - is the performative part all there is to it? Or are there any other aspects that might be a link hidden underneath the intangible veil of two art forms?

A brief selective history of the art of magic

Magic has a long and varied history, often intertwined with beliefs in the supernatural and occult practices spanning over multiple cultures and civilizations throughout the ages. While the exact origins of magic are difficult to pinpoint, its roots can be traced back to ancient times.

The ancient Egyptians had a rich tradition of magic and sorcery, which played a significant role in their religious and cultural practices. Magical spells, rituals, and amulets were used for various purposes, including protection, healing, and divination. An Egyptian papyrus dated around 2500 BCE portrays a magician named "Dedi" performing an animal decapitation trick for the pharaoh. According to the

story, Dedi magically replaces the severed heads and then makes a number of prophecies to the king. (Christopher, 1996, pp. 8–10) While some point out that there are a number of Egyptian stories that describe magicians who also make prophecies, the story of Dedi and his animal decapitation trick, while intriguing, is likely a fictional tale with elements of magical performance.



Figure 1: The Westcar Papyrus containing the story of Dedi (Schengili-Roberts, 2017)

It isn't before the 5th century, however, that magic as a performance art is reliably documented. One of those early pieces of evidence includes the Acetabularia, a group of Roman magicians who specialized in performing the Cups and Balls (“acetabula et calculi”) routine. (American Museum of Magic, n.d.) Seneca the Younger, Roman Philosopher and dramatist, describes the routine in his 45th Epistle to Lucilius that provides definitive proof that magicians have been performing the Cups and Balls—and more importantly, perhaps, audiences have been watching and enjoying it—for some two millennia, at the very least. Interestingly, Seneca astutely observes that it is the mystery of the trick that engages him: “... *it is the very trickery that pleases me. But show me how the trick is done, and I have lost my interest therein.*” (Seneca, 1917–1925)

During the Middle Ages (c. 400–1500 CE), relatively little is known about the history of magic. During this period, the practice of magic became closely associated with the occult, witchcraft, and supernatural beliefs. As a result, it was often viewed with suspicion by the Church, and those who practised magic were frequently persecuted as witches or sorcerers. (Seligmann, 2018, pp. 191–192) Magic as a form of entertainment was not particularly prominent during this period. However, the

increasingly trade-oriented nature of society allowed some street and travelling performers to make a living from classic effects such as the cups and balls, as well as from more contemporary practices involving sleight of hand with coins and other small objects, often used to deceive or short-change unsuspecting spectators.

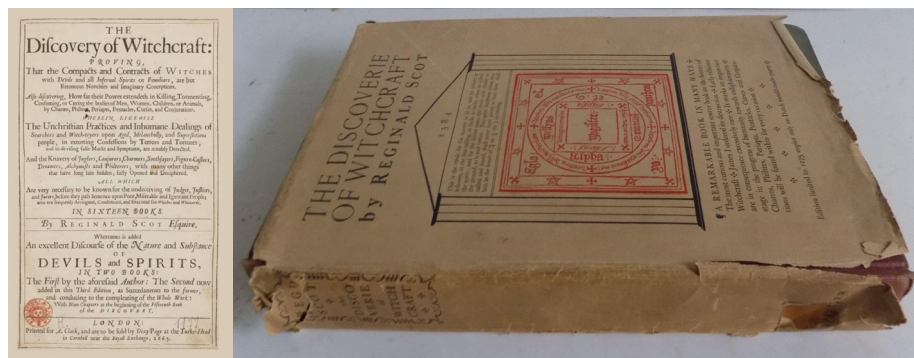


Figure 2.3 : Inner cover (left) and first edition cover (right) of *The Discoverie of Witchcraft* 1717

In 1584, Reginald Scot published *The Discoverie of Witchcraft*, a book that sought to dispel superstitions surrounding witchcraft and magic tricks. It was, in part, an attempt to persuade the Church that individuals should not be burned at the stake or hanged merely for performing simple conjuring effects. The book revealed the methods behind many magic tricks, demonstrating that they relied on sleight of hand rather than supernatural powers. While *The Discoverie of Witchcraft* helped challenge the association between magic and witchcraft, it was not until later centuries that magic became widely accepted as a form of entertainment and performance art. The work is widely regarded as the first published treatise on performance magic.

The eighteenth and nineteenth centuries saw the emergence of what is often referred to as the Golden Age of Magic. Magic shows and performances became a popular form of entertainment, often accompanied by increasingly sophisticated automata and handcrafted mechanical curiosities. One of the most influential figures of this period was Jean-Eugène Robert-Houdin (Houdini, 2020, pp. 33–50), who is widely regarded as the originator of the modern style of conjuring. Owing to his innovative use of mechanical automata and his revolutionary approach to performance, he is often considered the “father of modern magic.”

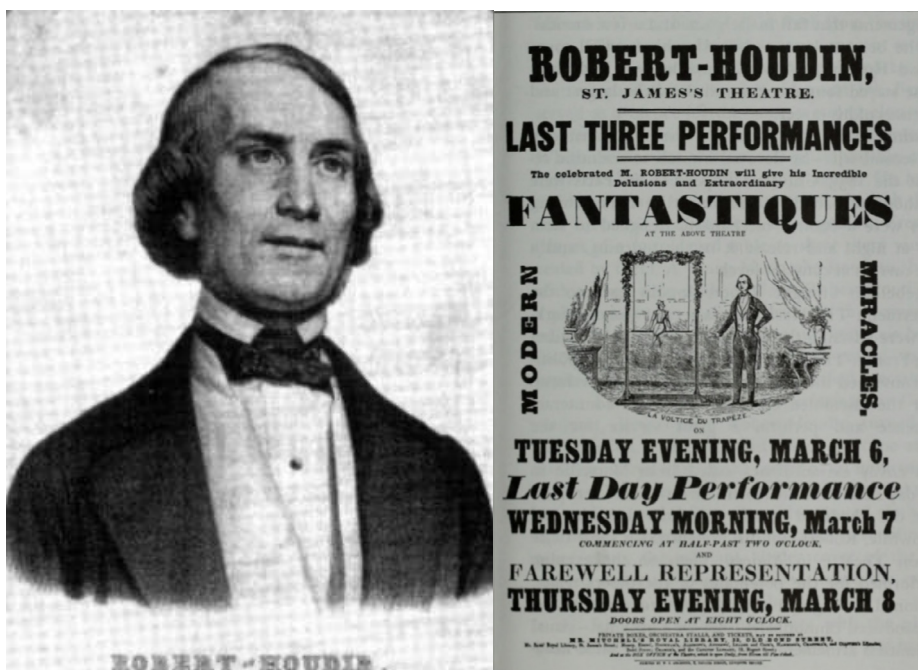


Figure 4, 5: Robert-Houdin's favourite portrait (left) and a London playbill featuring his mechanical trapeze performer, *Antonio Diavolo*.(right) (Christopher, 1996, pp. 134, 147)

Another character during the time is none other than Harry Houdini who took Robert-Houdin's name and made it his own stage name. (The Editors of Encyclopaedia Britannica, 2024) From about 1900, Houdini began to earn an international reputation for his daring feats of extrication from shackles, ropes, and handcuffs and from various locked containers ranging from milk cans to coffins to prison cells. One of Houdini's classics is called the *Metamorphosis*. (Folender, 2008) an illusion from early in Houdini's career, which he performed with his wife, Bess. In the illusion, Houdini is bound before being put into a small crate that is then locked shut. Bess would then stand atop the crate and pull a curtain up to cover her from the view of the audience, when she dropped the curtain, Bess was no longer there and instead it was Houdini. The crate was then unlocked, and Bess was found to be bound inside. The entire transformation took only seconds. This is the illusion that started it all for Houdini, and most likely one of the most beautiful escapes Houdini performed.

Modern Magic

In the twentieth century, magic continued to evolve as a performance art form. Magicians such as Harry Blackstone Sr., David Copperfield, Shin Lim, and Penn & Teller pushed the boundaries of illusion and brought new innovations to the field. They employed increasingly sophisticated props and technologies to create new effects while simultaneously reinventing classic routines.

In this regard, I would like to draw particular attention to Penn & Teller, a duo renowned for challenging the traditional culture of secrecy within magic. Their performances often involve openly revealing methods that magicians would normally conceal, yet they still manage to deceive audiences in the process.

Examples range from routines in which they appear to explain exactly how a sleight-of-hand effect is performed-such as their well-known cigarette trick, in which they seemingly reveal the method while continuing to fool the audience (Penn & Teller: Fool Us, 2015) to elaborate stunts such as hanging upside down while being filmed in a way that makes them appear upright on live television. (Saturday Night Live, 2013) They have even reinterpreted some of the oldest tricks in the magician's repertoire, such as the cups and balls, (Friday Night With Jonathan Ross, 2023, 10:30) by performing them with three transparent plastic cups, seemingly eliminating the possibility of concealment altogether.

It is worth noting that the history of magic is a vast and complex subject, encompassing numerous cultural traditions and developments across different periods and regions. The examples presented above merely scratch the surface of this rich history. Alongside the evolution of magic, another equally fascinating area of inquiry is that of optical illusions. These visual phenomena have been intertwined with magic since ancient times, exploiting the limitations and assumptions of human perception. To better understand this relationship, it is useful to take a closer look at the world of optical illusions and the ways in which they challenge and manipulate our perception of reality.

Introduction to optical illusions

Optical illusions, in their diverse forms and shapes, have been a subject of great fascination. It took a long time throughout history for painters to develop increasingly accurate representations of the visual appearance of things. It includes

elements such as the accurate depiction of the anatomy of humans and beasts, of perspective and effects of distance, and of detailed effects of light and colour. However, along with theatrical scenery, visual artists began to have a systematic approach to evolve a system of perspective around the 5th century BC in the art of ancient Greece, as part of a developing interest in illusionism allied to theatrical scenery. This was detailed within Aristotle's *Poetics* as *skenographia* ('scene-painting'): using flat panels on a stage to give the illusion of depth. (Dunkle, n.d.)

One baroque era art technique fully harnessing the power of spatial illusion: the *trompe l'oeil* is a style of painting that was developed in 17th century Europe, in response to cultural anxieties occasioned by revolutionary scientific discoveries, revolutionary religious upheaval, (Zamora, n.d.) and by the new taste for virtuosic visual display. The authority of perception was being undermined, and Baroque artists responded accordingly—and often fantastically—with structures intended to deceive the eye—the literal meaning, of course, of *trompe l'oeil*. *Trompe l'oeil* paintings were known long before the Baroque period, and long after. During the 20th century, this trick was mostly associated with works of surrealist painters such as Salvador Dali and René Magritte.



Figure 6,7. View of the nave, crossing, and choir (1685-97), Andrea Pozzo, Sant'Ignazio, Rome (left) *The Human Condition* (1933), René Magritte (right)

In modern media, there are several interesting applications of the technique apart from being used by street artists. OK Go's music video for "The Writing's on the Wall" uses a number of trompe-l'oeil illusions alongside other optical illusions, captured through a one-shot take. (Plait, 2014) Trompe-l'oeil illusions have been used as major gameplay mechanics in video games such as The Witness and Superliminal. (Shih, 2019)

Optical art is also another field that is unavoidable when we are discussing optical illusions. One of the most renowned figures in this realm is M.C. Escher.



"I don't grow up. In me is the small child of my early days."

Figure 8. Escher at work on *Sphere Surface with Fish* (1958) in his workshop, using a stick as a support, late 1950s (Simões, 2017)

Celebrated for his mind-bending architectural designs, perspective manipulations, and his creation of impossible spaces. (Locher & Veldhuysen, 2013) Interestingly, Escher himself did not consider his work as optical illusions, but rather as his personal exploration of beauty and purity. Nevertheless, his art undeniably had a profound influence on the development of op art in the modern world.

"I am always wandering around in enigmas. There are young people who constantly come to tell me: you, too, are making Op Art. I haven't the slightest idea what that is, Op Art. I've been doing this work for thirty years now." (M.C. Escher Foundation & The M.C. Escher Company, n.d.)

M.C. Escher's creations have challenged our visual perception with mind-bending visual paradoxes and intricate constructions. By delving into concepts of perspective, geometry, and symmetry, he encourages viewers to question their interpretation of reality.

In conclusion to what was discussed, to say that 'the eyes will only see what the mind can or want to see' would not be far from correct. Now, if we can't fully trust what we perceive through our eyes, what about sound? Can we trust what we hear?

Music and sonic illusions

Much like the evolution of optical illusions since the Baroque era, a parallel development can be observed in the realm of music. Techniques such as Canons which are based on the principle of strict imitation, in which an initial melody is imitated at a specified time interval by one or more parts, either at the unison or at some other pitch. As the melodies blend together, this creates an illusion, not necessarily as the intended effect, but soon after the techniques became more refined and developed into contrapuntal texture like Bach's Inventions, Sinfonias, and Fugues. (Schulenberg, 2001, p. 243)

When it comes to sonic illusions, it is unavoidable to mention Diana Deutsch's groundbreaking work in music psychology which has shed light on the fascinating world of auditory illusions and how individuals perceive and interpret musical patterns and speech.

One area of Deutsch's research focuses on is stereo illusions (Deutsch, n.d.) in music. Namely the Octave illusion, (Deutsch, n.d.) Scale Illusion, (Deutsch, n.d.) Chromatic Illusion, (Deutsch, n.d.) Glissando Illusion, (Deutsch, n.d.) and Cambiata Illusion. (Deutsch, n.d.) These illusions involve presenting different tones or musical elements to the left and right ears, creating a sense of spatial

perception. Surprisingly, individuals, including highly skilled musicians, can have stark disagreements about the placement of sounds.

For example, when listening to an Octave illusion, one person may perceive a high-pitched tone as originating from the right ear, while another may insist that it comes from the left ear. Discrepancies in perception like aforementioned examples are not influenced by musical expertise or training, highlighting the intriguing subjectivity of auditory perception.

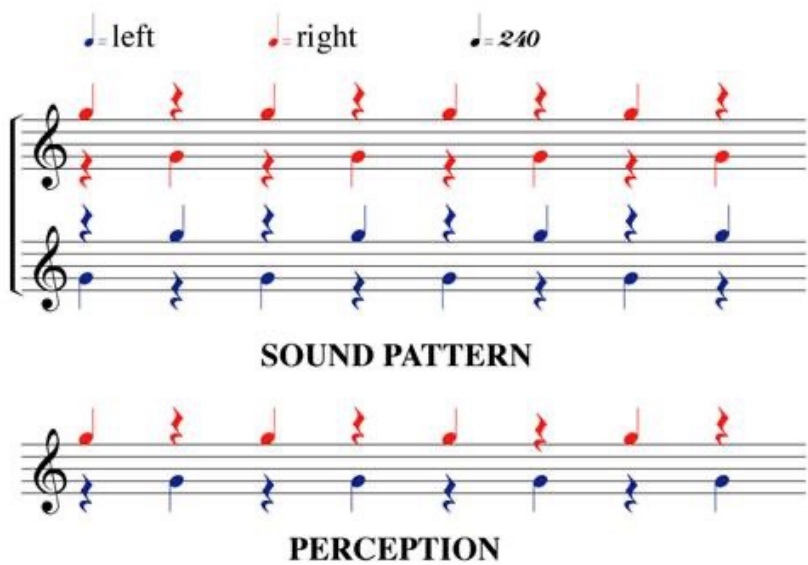


Figure 9: Notation example of Deutsch’s sound pattern in Octave illusion example and what is actually heard

The tritone paradox (Deutsch, n.d.) is another significant auditory illusion explored by Deutsch. It involves playing a pair of tones that creates the perception of either an ascending or descending pitch movement. However, even expert musicians can engage in passionate debates about the direction of this perceived pitch movement. Listeners may adamantly argue whether the pattern is moving up or down, despite their musical expertise. These disagreements further demonstrate the complex nature of auditory perception and how subjective interpretation plays a role in our understanding of music.

According to Deutsch, in an experiment, the pairs of tones (Deutsch, n.d.) were played to a group of subjects, and they judged each pair if they heard it as an ascending or descending pattern. The results supported her conjecture.

“...the judgments of most subjects varied systematically depending on the positions of the tones along the pitch class circle: Tones in one region of the circle tended to be heard as higher, and tones in the opposite region as lower.” (Deutsch, n.d.)

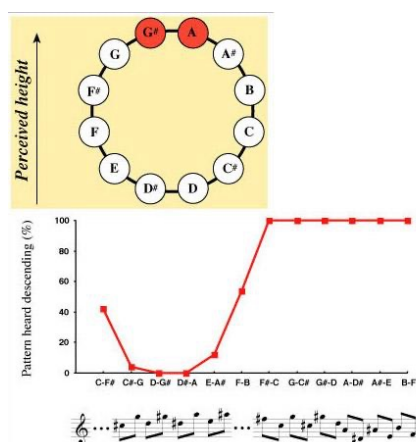


Figure 11: Perception of the Tritone Paradox by a subject who perceived the illusion in a pronounced fashion. The upper figure shows the orientation of the pitch class circle with respect to height, derived from the judgments of the subject shown in the graph. This subject’s peak pitch classes were G# and A.

Deutsch’s research challenges the notion that musical perception is purely objective and isn’t universally shared. It suggests that our auditory system can be susceptible to illusions and that individual differences in perception arise regardless of musical abilities, leading towards implications not only for understanding auditory cognition but also in fields such as music education, composition, and even audio engineering. (Deutsch, 2017)

Furthermore, Deutsch’s work extends beyond musical illusions to explore the perception of speech. She has investigated phenomena such as the “speech-to-song” illusion (Deutsch, n.d.), where spoken phrases are perceived as singing, blurring the boundaries between speech and music. These studies provide valuable insights into how our auditory system processes and interprets both musical and speech stimuli.

Overall, Diana Deutsch’s research on auditory illusions in music and speech highlights the remarkable complexity of our perception and the diverse ways in which individuals experience and interpret sound. It deepens our understanding of the intricate relationship between the human auditory system, cognition, and the rich tapestry of musical and linguistic experiences.

There are many more interesting illusionists in the music world. In 1967, Steve Reich came across a novel process for achieving illusion. His “phasing” technique allowed him to generate something similar to a state of a trance - altering the thought process of both the performer and listener.

While performing and listening to gradual musical process one can participate in a particularly liberating and impersonal kind of ritual. Focusing in on the musical process makes possible that shift of attention away from he and she and you and me outwards (or inwards) towards it. (Cox & Warner, 2019)

Such effects can be perceived in one of his famous works Piano Phase (1967) where he applied his gradual process to composing for acoustic instruments. In this particular case, for two pianos. Reich describes his phasing process as “...the process of gradually shifting phase relationships between two or more identical repeating patterns is an extension of the idea of infinite canon or round.” (Reich, 2002, p. 20)

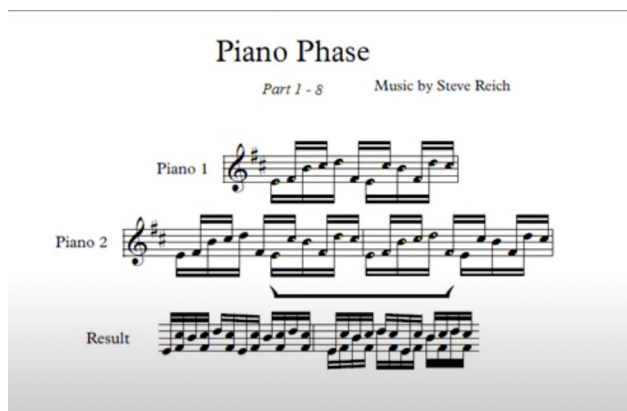


Figure 12: A visualisation showing part of the score and notated result of phasing effect of Reich’s Piano Phase. (Matekon, 2015)

In Reich's *Writings about Music* (1974), he states that:

Even when all the cards are on the table and everyone hears what is gradually happening in the musical process, there are still enough mysteries to satisfy all. (Reich, 1975, p. 10)

György Ligeti achieved similar results in his "Etudes pour Piano" (Ligeti, 1985–2001) although through different means and also in an orchestral piece "Atmospheres" (Ligeti, 1961) where although sounds quite static, Ligeti didn't wish for something static, but rather the illusions of something that was.

La Monte Young is another notable figure who works directly with the way humans perceive sounds. However, in a completely different manner, he worked with tunings. Essentially bending the source and forcing the ears to adapt to a non "equal-tempered" tuning system such as his long performative program "The Well-Tuned Piano." (Young, n.d.)

All of the concepts and techniques mentioned above are merely examples that I have found most interesting. Some of which I have already applied to my composition. Such as the minimalistic approach of Reich or the usage of contrapuntal texture in my own acoustic compositions. While also borrowing ideas of the stereo illusions to apply in the electroacoustical side by trying to blend a pre-recorded video of my improvisation on piano with a live improvisation on stage, featuring myself and another me on the screen. There will be more in-depth details on various inspirations and techniques applied in the section below.

The Magic Show (Taksinwarajan, n.d.)

My fascination for magicians and their ability to achieve impossibility carried on into the next couple of compositions that I compiled in this section. I tried to create both the visual illusion and sonic illusion through various means such as making musicians appear on screen before revealing themselves on the stage, improvising on amplified piano alongside a pre-recorded piano improvisation, and pantomime.

The experience of writing for an orchestra and studying many inspired works

has greatly helped me find unorthodox ways to notate and effectively communicate my intentions to fellow musicians. This allowed for greater efficiency in realising a suite of musical ideas in just a few rehearsals.

The plan was very simple: I had 30 minutes to fill, 5 very capable musicians ready to play (flute, guitar, violin, viola, and double bass), tell a story, and connect all the dots together. In the end, it became a roughly 45 minutes-long show with 3 compositions and added materials of piano improvisation and pantomime in the middle. Using voice overs to tell a story - something honest and vulnerable. Inside a space where the stage ended up looking like this:

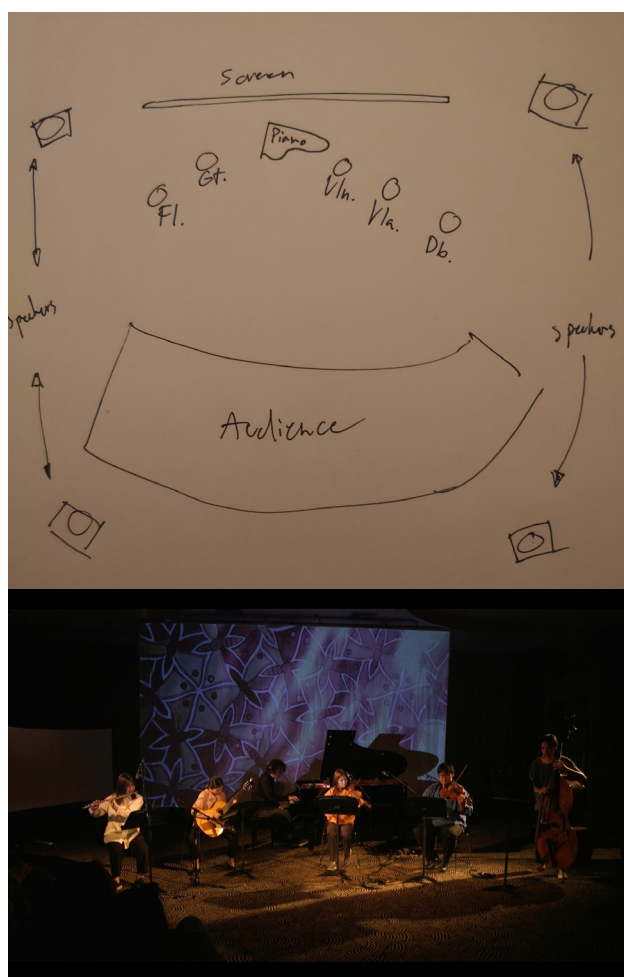


Figure 14-15: Diagram of the planned stage layout showing the positions of musicians and the required speakers on the corners of the room(left) with the image of the actual performance for reference(right)

The content of music itself, overall, the music mainly stays in B lydian scale. This is simply because of the choice I made when improvising for ideas in the finale: the piano keeps a steady ostinato of G sharp minor 7 over B major and the harmony slowly shifts note by note.

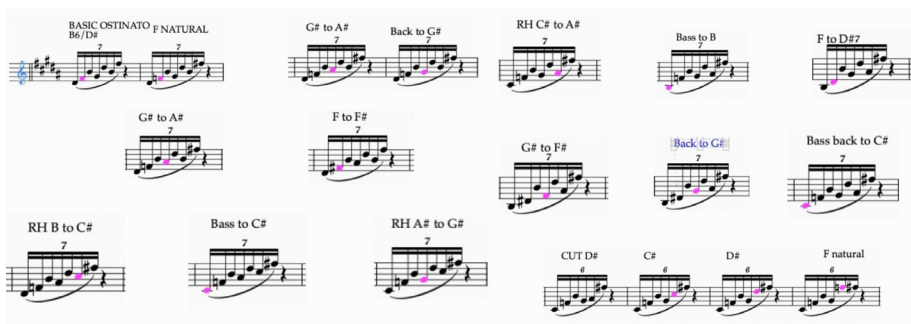


Figure 16: Score of the final piece

With undetermined time for each cluster to stay, the other musicians are then beginning to add long notes to the overall harmony creating a big mass of harmonious sounds. It is the final piece that gave my decision to let the whole show be kept in ‘the path’ of this lydian scale. This, in turn, has created two other most important moments of the show: the prelude ‘duet’ and the ‘reveal’ to the ensemble.



Figure 17: improvisation with my ‘ghost’ on the screen

The opening act from the show has both the pre-recorded pianist and himself improvising at the same time while having amplified sound of the piano coming from the front set of speakers and the sound of pre-recorded coming from the back. With occasions of moving the sounds freely from each pair of speakers, creating effects similar to the stereo illusions where it became harder to tell which speaker is playing which pianist's sound. A fragment of the ostinato in the final piece made its way to become a leitmotif in a way, using the first 5 notes of the second chord. Slowly, each musician starts to appear on the screen one by one with blurred out faces, while their actual selves appear from behind the screen. Once everybody is present, the first composition '*Opening Ensemble*' is played.

Figure 18: Page 4 of *Opening Ensemble* where it shows the violin, viola, and flute all have the fragmented motif

The second piece '*Rhythmic Section*' started with repetition of 5 notes still staying in the same mode and a relative sound world, though perhaps arguable that it made the impression of going away to stay in pentatonic scale instead.

The musical score is for a six-piece ensemble: Flute, Piano, Guitar, Violin, Viola, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/8. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. In measure 5, there are dynamic markings 'p' (piano) for the Flute, Piano, Guitar, and Viola. The Flute and Piano parts have repeat signs with multi-measure rests for 10 measures (X10) and 8 measures (X8). The Guitar part has a multi-measure rest for 10 measures (X10). The Violin part has multi-measure rests for 4 measures (X4), 5 measures (X5), 10 measures (X10), and 8 measures (X8). The Viola and Contrabass parts have multi-measure rests for 10 measures (X10) and 8 measures (X8). The score ends with a double bar line in measure 8.

Figure 19: First page of rhythmic section

Following the quiet conclusion of Rhythmic Section, the final performer makes his appearance. The mime enters the stage looking confused and uncertain of what is happening around him. He stumbles about briefly before realising that each step he takes produces a sound on the piano, all within the B Lydian scale. Delighted by this discovery, he runs, jumps, and dances across the stage, exploring the colourful sounds he can create. The sequence culminates in a dramatic split, coinciding with the music's arrival at a new tonal centre.

The mime then struggles to stand and eventually pulls himself upright using a rope. After a series of encounters with seemingly endless invisible doors, he finds himself confined within an invisible box. Upon escaping, he pauses and looks back on his adventure. Finally, he releases the weight he has been carrying in his heart, setting it free as he appears to age before the audience's eyes. He then quietly retreats into the shadows.

The rhythmic section gets a reprieve. The ghost pianist returns to play the five notes, this time without the rhythmic gap after the final note. The violin and flute improvise harmonies above the piano, intertwining with one another. Soon after, the ensemble begins playing the final piece.

One by one, the band members appear on the screen, taking their sound back as each member slowly leaves the stage. Eventually, only the pianist remains. At

the very end, he reunites with his “ghost” on the screen, bringing the performance to a close.

It is in the nature of people to want to exchange ideas with each other. And I believe that, basically, every artist wants nothing more than to tell his fellow people what he has in mind. With all expressions of art, whether it is music, literature or visual arts, it is first and foremost a matter of: communicating to the outside world and make sensory perceptible a personal thought, a striking idea or an inner emotion.

M.C. Escher

The idea of telling a story through voiceover emerged after considering the overall sequence of the performance. The show needed something that could guide the audience through my thought process and provide a thread connecting its various elements. The voiceover proved to be an effective and relatively straightforward way of achieving this within the available timeframe. It allowed me to tell a particular story while, at the same time, encouraging the audience to reflect on and perhaps re-examine their own stories, realities, and relationships with the world around them as they understand it.

In the end, the greatest trick I pulled that day was perhaps just the fact that there were no tricks at all. Only music, ideas, techniques, inspirations, and a handful of hope, as much as I could’ve provided. Humans hear what they want to hear and see what they want to see. It is solely depending on the individual upbringing and experience that persuades our own mind to perceive things to our reality and sometimes reality can probably be a bit too much. So we fooled ourselves into looking the other way or perceive a little differently. There will always be a believer, and there will always be a doubter. The choice is ours to make how we would like to be. How everything WILL be.

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POPULAR SONG AS ETHICAL DISCOURSE IN POST-INDEPENDENCE MYANMAR: LOVE, AFFECT, AND CULTURAL SOVEREIGNTY

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Abstract

This article examines the cultural and ethical significance of *Ko Saw Nyein*'s songs *Chit Pyone Hnin Si* (Permission to Love) and *Pwint Oo* (First Bloom) during Myanmar's Union period (1948–1962). Contextualizing these works within post-independence nation-building, the study contends that popular love songs serve not only as expressions of personal emotion but also as ethical discourses that shape emotional life and contribute to the formation of emerging postcolonial identities. Methodologically, the study combines historical contextualization, close lyrical analysis, and detailed musical examination. It focuses on melodic contour, modal inflection, pacing, and timbre, supported by ethnographic and archival sources on reception and performance practices. This integrated approach shows how *Ko Saw Nyein*'s compositions encode contrasting affective orientations—restraint and emergence—through

specific musical structures. The analysis shows that *Chit Pyone Hnin Si* expresses longing through melodic restraint, delayed cadences, and subtle modal language. *Pwint Oo* signifies renewal with expanded melodic range, upward gestures, and brighter modal inflections. These compositional strategies act as culturally legible affective frameworks. They shape how listeners experience love, patience, and hope during a time of political uncertainty and cultural change. The article contributes to ethnomusicology and popular music studies by demonstrating how musical structure operates as a form of affective mediation in postcolonial contexts. It positions popular song as a key site through which cultural sovereignty and ethical subjectivity are negotiated.

Keywords: Ko Saw Nyein (Gita Net Tan), cultural sovereignty, ethnomusicology, Burmese popular music, Union period (1948–1962), affective life

Introduction

The Union period of Myanmar (1948–1962) was a transformative era marked by independence from British colonial rule, the establishment of a fragile parliamentary democracy, and challenges in forging a cohesive national identity amid ethnic, linguistic, and political fragmentation. Cultural production during this period—particularly music, literature, and theater—played a critical role in mediating these tensions and expressing shared feelings of belonging, aspiration, and values (Charney, 2009). In this context, popular song served not just as entertainment but also as a socially embedded platform. Through it, emotional restraint, ethical sensibilities, and postcolonial identities were negotiated in daily life.

This article highlights a significant gap in ethnomusicological research. Music has traditionally been viewed as a medium of social meaning-making (Nettl, 2005; Steinberg, 2013). However, less focus has been given to how musical structure functions as an ethical discourse. Prior studies of Burmese popular music have mostly focused on hybridity, modernization, and stylistic changes. They have not sufficiently explored how compositional elements such as melodic contour, modality, and temporal design influence culturally recognizable emotional responses and shape the expression of desire.

Focusing on the work of Ko Saw Nyein, this study argues that musical structure operates as an affective and ethical medium. It helps produce and negotiate post-independence subjectivity. Rather than treating music as a passive reflection of social values, the analysis foregrounds its role in actively shaping emotional life and moral sensibilities.

To clarify this contribution, the article proposes a three-axis framework for understanding how musical structure encodes affective meaning: (1) restraint versus emergence, (2) humility versus aspiration, and (3) personal emotion versus collective renewal. This framework enables a comparative reading of *Chit Pyone Hnin Si* and *Pwint Oo*. It reveals how contrasting musical strategies give form to distinct yet complementary ethical orientations within the cultural imagination of the Union period.

Within this theoretical and cultural framework, the composer Ko Saw Nyein emerges as a key figure in modern Burmese music. As a founding member of Gita Net Tan, he played a crucial role in shaping a post-independence musical style that blended traditional tonal systems with modern songwriting practices. The ensemble's name, *Bumi Net San* (ဘူမိနက်သန့်), meaning “the beauty and fullness of the earth,” is musically reinterpreted to represent a dedication to completeness, sincerity, and moral depth in artistic expression. This approach reflects a broader Burmese aesthetic framework in which music serves not only as artistic expression but also as a means of developing character, social harmony, and emotional discipline.

This study analyzes two of Ko Saw Nyein's most important compositions, *Chit Pyone Hnin Si* (“Permission to Love”) and *Pwint Oo* (“First Bloom”). The study employs a combination of historical contextualization and close musical and lyrical analysis, focusing on melodic contours, modal inflections, pacing, and timbral design, as well as ethnographic accounts of performance and reception. The analysis draws on recorded performances widely circulated during the Union

period, allowing for an integrated understanding of musical structure and cultural significance.

Although presented as romantic songs, these works serve as culturally rich texts. They embody restraint, humility, renewal, and an ethics of waiting—qualities that resonate deeply within the moral imagination of post-independence Burmese society. Instead of expressing romantic fulfillment plainly, the songs depict love as conditional, socially dependent, and ethically constrained. In doing so, they show how popular songs can act as a form of social education. These songs influence emotional norms and ethical values during times of nation-building and cultural change.

Historical and Cultural Context

The Union period of Myanmar (1948–1962) marked a decisive historical and cultural watershed, shaped by independence from British colonial rule, a fragile parliamentary democracy, and an urgent search for cultural cohesion amid ethnic conflict and political fragmentation (Taylor, 2009). This was not only a period of political transition but one of profound cultural reorientation, in which expressive forms, music, literature, and theater played active roles in mediating uncertainty, articulating aspirations, and stabilizing affective life. Popular song, in particular, emerged as a key site through which everyday social life was narrated and felt, functioning simultaneously as an aesthetic expression, an ethical discourse, and an emotional infrastructure (Lu, 2009; Miller & Williams, 2011).

In this milieu, *Ko Saw Nyein* emerged as a defining figure in modern Burmese music. As a founding member of the *Gita Net Tan* ensemble, he helped shape a post-independence musical idiom that bridged indigenous tonal systems and modern songwriting practices. *Gita Net Tan*, a modern instrumental and vocal ensemble, brought together *Ko Saw Nyein* (vocals, mandolin, and composition), *U Ohn Lwin* (Burmese

guitar), and *Ko Hla Twin* (piano and rhythm instruments). The ensemble's name, adapted from the literary expression *Bumi Net Tan* (ဘူမိနက်တန်), meaning "the beauty and fullness of the earth," was transposed into the musical realm to signify an aspiration toward completeness, sincerity, and truthfulness in artistic expression. This orientation reflects broader Burmese aesthetic frameworks that link musical practice to moral depth, emotional restraint, and cultural authenticity (Lu, 2009; Steinberg, 2013).

For *Ko Saw Nyein*, the union of *gita* (ဂီတ)—song, instrumental mastery, and performance—and *net tan*—depth and truth—was not metaphorical but normative. Music was understood as a form of ethical articulation, a medium that could give shape to collective feeling during periods of social transformation. Ethnographic scholarship on Burmese performance similarly emphasizes music's role in articulating moral sensibilities, relational ethics, and culturally specific modes of affect, particularly in contexts where direct political expression was constrained or culturally discouraged (Lu, 2009; Steinberg, 2013).

The two songs central to this study, *Chit Pyone Hnin Si* (Permission to Love) and *Pwint Oo* (First Bloom), must be understood in this context. Composed during a period when romantic themes dominated Burmese popular music, these works transcend conventional love-song tropes. Through metaphor, allegory, and lyrical restraint, they articulate love not as possession or fulfillment but as ethical anticipation, interweaving private longing with socially legible virtues such as humility, patience, and renewal. In doing so, they exemplify how popular song can function as a culturally and ethically meaningful social text, encoding affective norms rather than merely expressing emotion.

Circulation and Reception

The social significance of *Chit Pyone Hnin Si* and *Pwint Oo* was inseparable from their circulation and reception within the media ecologies of the Union period. The post-independence expansion of

radio broadcasting transformed popular song into a shared auditory presence that permeated domestic spaces, tea shops, workplaces, and informal social gatherings. Radio structured collective listening practices, synchronizing affect across dispersed audiences and embedding song in everyday social life.

Gramophone recordings further extended the reach and durability of these works. The ability to replay songs repeatedly enabled intimate, reflective listening, allowing melodic contours and poetic phrasing to accrue personal, emotional, and ethical significance over time. Such listening practices blurred the boundary between public culture and private affect, situating popular song at the intersection of social routine and inner life. In this sense, reception was cumulative and layered, shaped by repetition, memory, and context rather than by singular moments of encounter.

Live performance remained equally central. Ensemble renditions at cultural events, in urban venues, and at social gatherings reinforced the communal dimensions of these songs, embedding them in spaces of presence and shared attention. Performances by multiple ensembles, including *Ko Hla Twin's San Sit Sarpay* and *Ye Nyunt Maung's* ensemble, introduced interpretive variation, allowing audiences to encounter the songs through diverse vocal timbres and expressive inflections. This plurality of performance strengthened the songs' circulation and affirmed their status as collectively inhabited cultural texts rather than fixed authorial statements.

For urban youth in particular, the reception of these songs was both emotional and generational. They served as soundtracks to romance and aspiration while also marking participation in a shared post-independence cultural horizon (Taylor, 2009). Through radio, recordings, and live performances, *Ko Saw Nyein's* songs became affective resources that helped listeners navigate love, restraint, and hope in a newly sovereign yet uncertain nation.

These works cannot be separated from Myanmar's broader nation-building trajectory. As the state sought to define sovereignty and identity, these songs offered emotional landscapes in which postcolonial subjectivity could be imagined and rehearsed. Their enduring resonance shows that popular song, through its circulation, reception, and embedding in everyday social life, functions as an archive of feeling, preserving ethical orientations and affective memories that formal political histories often leave unarticulated.

Song Analysis

Chit Pyone Hnin Si (Permission to Love)

Composed during Myanmar's formative years of independence, *Chit Pyone Hnin Si* demonstrates how Burmese popular song articulated longing through ethical restraint rather than emotional excess. While the song is typically classified as a love song, this categorization may obscure its more significant cultural functions. In postcolonial Myanmar, romantic expression was not solely a private matter; rather, it operated within dense moral, aesthetic, and social codes that governed how desire could be voiced, heard, and shared.

The song's central metaphor, the jasmine flower, carries profound symbolic weight. In Buddhist ritual practice and everyday Burmese life, jasmine signifies purity, transience, humility, and devotional care (Wong, 2001). Unlike flowers associated with spectacle or abundance, jasmine is small, fragrant, and fleeting. By invoking this image, Ko Saw Nyein situates love within an ethical register that prizes attentiveness over possession and patience over fulfillment. The fragility of jasmine mirrors the emotional and political condition of the Union period itself: independence newly achieved, sovereignty remained uncertain, and collective hope tempered by vulnerability (Taylor, 2009). Thus, personal longing becomes legible as a shared affective condition rather than an individual confession.

“ချစ်ပြုံးနှင်းဆီ”တေးသီချင်းကို အဖွဲ့အနွဲ့များဖြင့် တယောတီးခတ်ခြင်း

ချစ်ပြုံးနှင်းဆီ



Figure 1. *Chit Pyone Hnin Si*

Source: Arranged and transcribed into Western staff notation for violin by Thet Htar San, based on the original Burmese score.

The figure shows the song’s narrow tessitura and predominantly stepwise descending motion, which limit directional momentum and emphasize an emotional sense of restraint. The absence of large intervallic leaps and the gentle approach to cadential resolution, contributes to a sustained feeling of ethical tension and contained longing.

As shown in Figure 1, the melodic line is confined to a narrow tessitura and unfolds through predominantly stepwise descending motion (e.g., scale degrees 5–4–3–2), avoiding large intervallic leaps.

Cadential points are softened or deferred, with phrases often resolving weakly rather than through strong terminal closure. Collectively, these musical features reinforce an affective orientation of restraint by limiting directional momentum and sustaining a sense of suspended resolution.

This pattern is consistent with Nyin Lone modal tendencies, which favor introspective tonal centering over directional harmonic progression.

“ချစ်ပြုံးနှင်းဆီ”တေးသီချင်းကို အဆို Melody တေးသွားအတိုင်း
တယောတီးခတ်ခြင်း

||: 0 76 56 51 | 23 4*7 654*2 3532 || 1

|| _ 6 5 4*3 | 32 2175 217 12 | 3 12 34* 37 | 65 4*3 21 23 |

| 2 34* 3 56 | 5 67 6 2323 || 1.5 3215 61 23 :|| 1

||: _ 63 4*2 4*3 | 066 67 65 654*3 | 3 52 31 32 | 0 66 54* 32 |

| 1.2 35 1.2 36 | 53 23 61 55 :|| 1

|| _ 67 65 4*3 | 32 2175 55 654*2 | 3 23 04* 5 | 04*4* 4*5 74* 54*32 |

| 23 54*3 12 32 | 05 43 21 32 | 05 43 21 71 | 3 23 765 4*3 |

| 21 71 31 76 | 65 4*3 4*5 63 | 21 76 03 65 || 1

|| _ 63 4*2 4*3 | 066 67 65 654*3 | 3 52 31 32 | 0 66 54* 32 |

| 1.2 35 1.2 36 | 53 23 6155 6767 || 1

Figure 2. Burmese score of *Chit Pyone Hnin Si*

The figure shows the original modal and melodic setup within the Burmese tonal system, emphasizing how subtle inflection and phrase shaping work within a limited pitch range. This supports the song’s focus

on introspection, continuity, and culturally specific ways of expressing restrained emotion.

Lyrical Framing, Consent, and Moral Speech

The title itself, “Permission to Love,” is critical. Love is not declared but requested. This linguistic framing embeds romance in norms of humility, relational respect, and ethical hesitation. In a society where overt declarations of passion risked social impropriety, asking for permission allowed desire to be expressed without violating moral boundaries. At the same time, the very articulation of such a request signals a subtle generational shift: youth asserting emotional agency while remaining anchored in inherited ethical frameworks (Steinberg, 2013).

Ko Saw Nyein’s poetic technique intensifies this balance. His lyrics are marked by compression, phonetic sensitivity, and metaphorical density. Natural imagery, including flowers, moonlight, and gentle breezes, serves as both romantic symbolism and cultural shorthand for impermanence and longing. Each line is carefully proportioned, conveying emotional intensity obliquely rather than explicitly. This indirection is not evasive; it is culturally precise.

Melodic Contour and the Ethics of Restraint

At the melodic-contour level, *Chit Pyone Hnin Si* is defined by restraint. The melody unfolds primarily through stepwise motion in a narrow tessitura, avoiding dramatic leaps or climactic expansion. This horizontal motion creates a sense of containment. Emotion is not discharged; it is held.

Ethnomusicological scholarship on affect emphasizes that such melodic containment often signals ethical discipline rather than emotional absence (DeNora, 2000). In Burmese performance aesthetics, depth is often conveyed through subtle inflection rather than virtuosic display. *Ko Saw Nyein*’s melodic design reflects this sensibility. Phrases often approach moments of potential ascent only to settle back, creating

a cyclical pattern of anticipation and return. Longing is thus rendered as an ongoing state rather than a problem to be resolved.

Pacing, Temporality, and Longing

Pacing further reinforces this affective orientation. The tempo is moderate to slow, creating space for breath and reflection. Cadences are gently deferred, and resolutions arrive softly, without emphatic closure. This temporal design produces what might be described as ethical suspension: a soundscape of waiting.

Such temporal restraint aligns with Buddhist-inflected understandings of impermanence and patience (Lu, 2009). Musical time becomes moral time. The listener is invited not to rush toward fulfillment but to remain with feeling, to inhabit anticipation as a meaningful state in itself.

Modal Language, Timbre, and Sonic Intimacy

Structurally, the song draws on *thachin gyi* traditions while adopting a modern song form accessible to popular audiences. It is grounded in the seven-tone Burmese tonal system (*hneint shay hsaung*), with particular emphasis on the Nyin Lone and Khauk Twel Nyant modes (Pe, 1965). These modal inflections are associated with tenderness and introspection, reinforcing the song's inward affect.

Ornamentation is minimal and carefully placed. When embellishment appears, it serves as a momentary intensification of feeling rather than a display of technique. The vocal line remains close to speech, heightening intimacy. Instrumentally, the combination of mandolin, Burmese guitar, and voice, most famously performed by *San Sit Sarpay*, creates a hybrid timbral palette that symbolically reflects post-independence cultural negotiation while preserving sonic restraint (Miller & Williams, 2011).

Cultural Impact and Social Reception

The cultural impact of *Chit Pyone Hnin Si* lies precisely in the alignment between musical restraint and ethical sensibility. For elders, the

song's modest pacing and deferential framing affirmed moral seriousness. For younger listeners, it offered a culturally legitimate way to express desire. Through radio broadcasts, live performances, weddings, and informal gatherings, the song circulated widely and became embedded in everyday social life.

Ethnographic recollections consistently describe the song as something people lived with rather than merely listened to. Singing it together transformed it into a shared emotional resource. This participatory dimension aligns with Small's (1998) concept of musicking as social action, in which meaning emerges through collective engagement. In this way, Chit Pyone Hnin Si functioned as an infrastructure of restraint, using melodic containment, measured pacing, and ethical framing to normalize patience and humility as desirable emotional orientations.

Pwint Oo (“First Bloom”)

If Chit Pyone Hnin Si dwells in ethical suspension, Pwint Oo unfolds toward emergence. Written during a period of cautious optimism in the early years of independence, the song portrays blossoming as both a romantic awakening and a collective renewal. Across Asian poetic traditions, blooming signifies vitality, impermanence, and continuity (Turino, 2000). In Myanmar's postcolonial context, this imagery resonated strongly with aspirations for growth, regeneration, and cultural self-definition.

“ပွင့်ဦး”တေးသီချင်းကို အဖွဲ့အနွဲ့များဖြင့် တယောတီးခတ်ခြင်း
ပွင့်ဦး



Figure 3. *Pwint Oo*

Source: Arranged and transcribed into Western staff notation for violin by Thet Htar San, based on the original Burmese score.

The figure illustrates an expanded melodic range with sustained ascending motion, generating a clear sense of forward direction and emergence. Compared to Figure 1, the more defined cadential closure and upward contour articulate an affective shift toward renewal, openness, and aspirational movement.

As illustrated in Figure 3, the melodic line expands beyond the restricted range of Figure 1, incorporating ascending motion (e.g., scale degrees 3–4–5–6) that sustains upward directional energy before resolving. Unlike the deferred cadential patterns of *Chit Pyone Hnin Si*, phrase endings here arrive with clearer tonal closure, reinforcing a sense of forward movement. The combination of expanded tessitura, ascending

contour, and more definitive cadential articulation produces an affective orientation of emergence and renewal.

This contour aligns with Myin Zine's modal tendencies toward brighter tonal emphasis and greater tolerance for upper-register expansion.

“ပွင့်ဦး”တေးသီချင်းကို အဆို Melody တေးသွားအတိုင်း
တယောတီးခတ်ခြင်း

||: 05 43 27 13 | 23 12 71 2175 || 6

|| 51 21 23 | 21 76 65 4[#]54[#]3 | 3 23 56 4[#]3 | 02 31 32 2175 |

| 6 76 65 4[#]3 | 05 63 61 23 | 055 55 43 21 | 0 71 324 5431 |

| 2 57 45 32 | 077 71 2 4 | 0 56 54 32 | 4.5 65 43 432 |

| 15 32 37 65 | 02 32 1 2 | 05 43 27 13 | 23 12 71 2175 :|| 6

|| 65 56 7671 2175 | 02 31 32 4 | 57 45 71 24 | 0 21 71 57 |

| 011 12 37 5431 | 2 65 54 32 | 54 32 12 32 | 56 54 54 71 |

| 2 32 34 32 | 65 41 32 76 | 4[#]3 65 76 32 | 03 4[#]2 3 6 |

| 0 61 56 4[#]3 | 022 23 4[#]5 65 || 1

Figure 4. *Pwint Oo* (Burmese score)

The figure illustrates brighter modal inflections and increased melodic mobility within the Burmese tonal system, supporting a more expansive expressive palette. These features contribute to a sonic articulation of vitality and unfolding, aligning musical structure with the thematic imagery of blooming and renewal.

Lyrical Imagery and Renewal

The metaphor of the first bloom (*pwint oo*) is deeply embedded in Burmese cultural consciousness, tied to seasonal cycles, Buddhist festivals, and agrarian rhythms. In *Ko Saw Nyein*'s hands, blooming becomes a layered metaphor: the emergence of love, the vitality of youth, and the promise of a nation envisioning its future. Yet the image also carries an implicit awareness of fragility. Blooming is temporary. Renewal must be cherished precisely because it will not last.

Ko Saw Nyein's lyrical craft, soft alliteration, rhythmic cadence, and ecological imagery situate personal emotion within a cosmology of impermanence. Desire is framed not as possession but as participation in life's unfolding cycles (Steinberg, 2013).

Melodic Expansion and Affective Opening

Musically, *Pwint Oo* contrasts sharply with the restrained contour of *Chit Pyone Hnin Si*. Its melody spans a wider range and features more frequent upward gestures, creating an effect of opening and growth. Ascending phrases enact renewal sonically, aligning melodic motion with lyrical meaning.

Ethnomusicological studies of melody and affect link upward motion to hope and anticipation, especially when balanced by controlled pacing (Bohlman, 2004; DeNora, 2000). In *Pwint Oo*, ascent is neither abrupt nor triumphant. It unfolds gradually, preserving continuity with Burmese aesthetic values while signaling expansion.

Rhythm, Motion, and Vitality

Rhythmically, the song adopts a livelier pulse. Although not overtly dance-driven, its forward momentum contrasts with the suspended temporality of *Chit Pyone Hnin Si*. Cadences resolve more clearly, creating moments of affirmation rather than hesitation. This rhythmic vitality situates the song in communal and celebratory contexts, inviting bodily engagement and shared movement.

Modal Brightness and Instrumental Color

Pwint Oo remains grounded in the seven-tone Burmese system but emphasizes brighter modal inflections, particularly *Myin Zine* and *Auk Pyin* (Pe, 1965). Ornamentation is modest yet more pronounced than in *Chit Pyone Hnin Si*, creating a sense of unfolding rather than containment. Instrumentally, mandolin-led melodies, supported by Burmese guitar and rhythmic accompaniment, produce a lighter, more buoyant timbral palette that strongly appeals to younger audiences while remaining culturally legible (Miller & Williams, 2011; Taylor, 2009).

Cultural Impact and Generational Meaning

For listeners in the 1950s, *Pwint Oo* quickly became associated with youthful optimism. Widespread through radio broadcasts, public concerts, and ensemble reinterpretations, it became embedded in the emotional memory of the Union period. While audiences embraced it as a romantic song, its imagery also encoded broader narratives of national renewal.

As Turino (2000) argues, popular music often serves as a symbolic articulation of imagined futures. *Pwint Oo* exemplifies this dynamic, offering a sonic vision of growth that aligns intimate desire with collective aspiration. Its cultural impact lay not only in popularity but also in its capacity to make hope audible.

Micro-Analytical Mapping of Musical Affect

To make explicit how musical structure reinforces ethical and affective meaning, the following tables offer a more detailed analytical mapping of melodic contour, pacing, and affect in *Chit Pyone Hnin Si* and *Pwint Oo*. These schematic analyses clarify that compositional choices function as affective technologies rather than as neutral stylistic features.

Table 1. Melodic Contour and Ethical Affect

Musical Feature	Chit Pyone Hnin Si	Musical Feature
• Melodic range	• Narrow, compressed tessitura	• Wider range with gradual expansion
• Directional tendency	• Predominantly stepwise, horizontal motion	• Frequent upward gestures
• Intervallic behavior	• Avoidance of large leaps	• Controlled but noticeable ascents
• Expressive effect	• Containment, inwardness, hesitation	• Opening, growth, emergence
• Ethical resonance	• Restraint, humility, patience	• Renewal, possibility, hope

Interpretive note:

The restrained contour of *Chit Pyone Hnin Si* enacts longing as ethical self-regulation, while the expanding contour of *Pwint Oo* sonifies emotional and generational openness. These contrasting melodic strategies allow listeners to feel restraint or renewal before they cognitively register the lyrical meaning (DeNora, 2000).

Table 2. Pacing, Temporal Design, and Emotional Orientation

Temporal Feature	Chit Pyone Hnin Si	Musical Feature
• Overall tempo	• Moderate–slow	• Moderate, lightly animated
• Cadential behavior	• Deferred, softened resolutions	• Clearer, forward-moving cadences
• Phrase length	• Extended, breath-oriented	• Shorter, more directional
• Sense of time	• Suspension, waiting	• Movement, becoming
• Dominant affect	• Longing held in anticipation	• Optimism grounded in continuity

Interpretive note:

In *Chit Pyone Hnin Si*, pacing produces what may be described as ethical temporality, a soundscape of waiting aligned with Buddhist-inflected values of patience and impermanence (Lu, 2009; Miller & Williams, 2011). By contrast, *Pwint Oo* establishes a temporal horizon oriented toward emergence rather than delay.

Table 3. Modal Inflection, Timbre, and Social Meaning

Dimension	Chit Pyone Hnin Si	Musical Feature
• Dominant modes	• Nyin Lone, Khauk Twel Nyant	• Myin Zine, Auk Pyin
• Modal affect	• Tender, introspective	• Bright, expansive
• Ornamentation	• Minimal, restrained	• Slightly increased, unfolding
• Instrumental color	• Intimate, sparse	• Lighter, more buoyant
• Social connotation	• Moral seriousness, reflection	• Youthfulness, vitality

Interpretive note:

Modal and timbral choices subtly cue listeners toward specific emotional and ethical orientations. Rather than functioning as abstract musical systems, Burmese modes here serve as culturally legible affective signals (Pe, 1965; Steinberg, 2013).

Synthesis

Detailed musical analysis demonstrates that the ethical and affective meanings of *Chit Pyone Hnin Si* and *Pwint Oo* are embedded in both lyrical symbolism and musical structure. Elements such as melodic contour, pacing, modality, and timbre function as affective technologies that make restraint, longing, renewal, and hope experientially legible to listeners. Through their circulation and reception in everyday social context, these songs served as culturally and ethically meaningful social texts, preserving an affective archive of post-independence Myanmar and revealing how popular song actively shaped emotional life rather than merely reflecting it. Taken together, these analyses support a comparative reading that foregrounds restraint and emergence as complementary affective orientations within Ko Saw Nyein's musical imagination.

Comparative Synthesis: Love, Longing, and Renewal in Ko Saw Nyein's Songs

When considered together, *Chit Pyone Hnin Si* (Permission to Love) and *Pwint Oo* (First Bloom) articulate two distinct affective orientations within the Burmese cultural imagination during the Union era (1948–1962). Collectively, these works reveal how popular song mediated the emotional tensions of early postcolonial life, balancing fragility and hope, ethical restraint and aspirational emergence, as well as personal longing with collective renewal. A comparative reading reveals that the songs do not simply express different moods; they encode a structured emotional dialectic that reflects the uncertainties and aspirations of a newly independent nation.

Conceptual Axis I: Restraint vs. Emergence

At the most fundamental level, the two songs diverge in how they situate desire in time. *Chit Pyone Hnin Si* is oriented toward suspension. Love is imagined as not yet realized, something to be approached carefully and ethically. Its lyrical framing of love as a request rather than a declaration situates longing within a moral economy of patience and hesitation. Desire exists, but it is held in abeyance.

In contrast, *Pwint Oo* is oriented toward emergence. The metaphor of the first bloom signifies unfolding rather than waiting. Love is depicted not as something to be permitted, but something that has begun to appear. While *Chit Pyone Hnin Si* is characterized by anticipation, *Pwint Oo* dwells in becoming. This contrast, restraint versus emergence, maps directly onto the affective condition of post-independence Myanmar: a society negotiating between the caution born of political uncertainty and the optimism generated by sovereignty.

Conceptual Axis II: Humility vs. Aspiration

The ethical stance of each song further clarifies this contrast. *Chit Pyone Hnin Si* is grounded in humility. Its language, pacing, and melodic restraint reinforce a worldview in which emotional expression remains relationally accountable. Love is not an entitlement but a responsibility. This stance aligns with broader Burmese cultural norms that privilege modesty, deference, and emotional self-regulation, particularly in public expression (Steinberg, 2013).

While *Pwint Oo* does not reject humility, it shifts the ethical emphasis toward aspiration. Its imagery of blossoming and musically expansive gestures conveys a forward-looking orientation. Aspiration in this context is neither aggressive nor triumphalist; it is gentle yet unmistakable. The song gives musical form to the desire not merely to love but to grow and imagine futures beyond inherited boundaries. Thus, *Pwint Oo* articulates an ethics of possibility that complements, rather than contradicts, the ethics of restraint found in *Chit Pyone Hnin Si*.

Conceptual Axis III: Personal Emotion vs. Collective Renewal

A third contrast lies in the scale of emotional reference. *Chit Pyone Hnin Si* remains anchored in the intimate sphere. Its affective power comes from rendering private longing culturally intelligible without amplifying it into public declaration. The song's intimacy allows listeners to recognize their own emotional discipline mirrored in sound, making it a deeply personal companion in everyday life.

Although *Pwint Oo* is equally grounded in personal emotion, it operates more explicitly at the collective scale. The metaphor of the first bloom evokes not only romantic awakening but also generational and national renewal. Its dissemination through radio, public concerts, and ensemble performances reinforced its association with shared futures rather than private reflection. Consequently, *Pwint Oo* functioned as a sonic emblem of collective hope, aligning individual desire with the broader project of postcolonial transformation (Turino, 2000).

Musical Correlates of Conceptual Contrast

These conceptual oppositions are not abstract interpretations imposed on the songs; they are embedded in the musical structure. *Chit Pyone Hnin Si*'s narrow melodic contour, deferred cadences, and restrained modal language sonify humility and ethical waiting. *Pwint Oo*'s wider range, upward melodic gestures, brighter modal inflections, and a more animated rhythmic profile sonify emergence and aspiration. This contrast shows how Ko Saw Nyein used musical parameters, including melody, pacing, and modality, to precisely differentiate ethical and affective orientations.

Simultaneously, both songs exemplify the musical hybridity characteristic of the Union period. Indigenous tonal systems (hneint shay hsaung) coexist with modern song forms and ensemble textures that incorporate mandolin and Western-influenced harmonies. Rather than indicating rupture, this hybridity enabled continuity across generations, producing what Robertson (1995) describes as glocalization: a sound

world that remains recognizably Burmese yet responsive to modernity (Malm, 1996; Miller & Williams, 2011).

Songs as Social Texts in Everyday Life

Crucially, both songs extended beyond the private sphere. Through radio broadcasts, gramophone recordings, and live ensemble performances, they became embedded in everyday social life. In line with Small's (1998) concept of musicking, these songs were not merely listened to but enacted, sung, shared, and remembered in social contexts ranging from family gatherings to youth circles and public celebrations. Their contrasting effects enabled them to serve distinct social functions: one as a space for ethical reflection and the other for collective affirmation.

Synthesis: A Dialectic of Feeling in Postcolonial Myanmar

Taken together, *Chit Pyone Hnin Si* and *Pwint Oo* constitute a carefully balanced affective dialectic. One articulates love through restraint, humility, and ethical hesitation; the other, through emergence, aspiration, and renewal. One privileges the intimate scale of personal emotion; the other opens toward collective futurity. Both the root feeling in natural imagery and the jasmine petals and blossoms mirror Myanmar's fragile yet hopeful trajectory in the mid-twentieth century.

Through these paired works, *Ko Saw Nyein* emerges as more than a songwriter; he serves as a cultural mediator. His songs provided musical form to the emotional labor of post-independence life, helping listeners navigate tensions between tradition and modernity, ethical restraint and aspirational growth, and private longing and collective identity. In this way, they demonstrate that popular songs in Myanmar functioned as culturally and ethically meaningful social texts, shaping rather than merely reflecting the affective contours of a nation in transition.

Discussion and Implications

Popular Love Songs as Cultural Pedagogy and Affective Infrastructure

Popular Song, Identity, and the Work of Feeling

The enduring resonance of *Chit Pyone Hnin Si* and *Pwint Oo* during the Union period (1948–1962) highlights the central role of popular song in post-independence nation-building, functioning not merely as cultural expression but as a mechanism for shaping collective feeling. Ethnomusicological scholarship has consistently argued that music serves as a privileged site for negotiating identity, belonging, and social imagination, particularly during periods of political transition (Stokes, 1994; Turino, 2000). In postcolonial contexts, where formal political discourse often struggles to articulate shared affective horizons, popular music frequently serves as an emotional mediator.

In newly independent Myanmar, *Ko Saw Nyein*'s love songs functioned precisely in this way. Rather than articulating national identity through explicit political messaging, they shaped the emotional grammar through which nationhood could be felt. As Simon Frith (1996) argues, popular music does not merely reflect identities that already exist; it actively produces them by organizing how people experience emotion, intimacy, and belonging. Read through this lens, *Chit Pyone Hnin Si* and *Pwint Oo* can be understood as pedagogical texts that taught listeners how to inhabit post-independence subjectivity and how to desire, wait, and hope within newly reconfigured moral and social boundaries.

The metaphors at the heart of these songs, “asking permission to love” and “first bloom,” situate music at the intersection of personal emotion and collective aspiration. They articulate forms of longing that are neither purely private nor overtly political, but relational and socially accountable. In doing so, they offer a shared affective vocabulary that written constitutions, speeches, or policy documents cannot.

Popular Music as Affective Infrastructure

Describing *Ko Saw Nyein*'s songs merely as symbolic underestimates their social impact. A more accurate perspective is to regard them as affective infrastructure: durable cultural forms that organize emotional life across time, space, and social groups. As Turino (2000) notes, music enables communities to imagine futures and maintain cohesion, particularly during periods of uncertainty. In post-independence Myanmar, the repeated circulation of these songs through radio, recordings, and live performances embedded them in the rhythms of daily social life, transforming musical affect into shared emotional memory.

Chit Pyone Hnin Si functioned as an infrastructure of restraint. Its melodic containment, measured pacing, and ethical framing normalized patience and humility as valued emotional orientations. *Pwint Oo*, by contrast, functioned as an infrastructure of emergence: its upward melodic motion and rhythmic vitality cultivated aspiration, growth, and renewal. Together, the songs offered complementary affective pathways that helped listeners navigate social change without emotional dislocation.

This infrastructural role aligns with Small's (1998) concept of musicking, which emphasizes music as social action rather than representation. Through listening, singing, and collective recall, these songs enacted relationships and ethical dispositions, embedding cultural values in embodied practice rather than in abstract discourse.

Memorability and Listener Engagement

Beyond their ethical and emotional aspects, both songs feature structural elements that enhance memorability and listener involvement. Repetition of short melodic motifs, limited tessitura, and predictable phrase structures help listeners easily internalize and replicate the songs. In *Chit Pyone Hnin Si*, the narrow melodic range and stepwise movement create a stable and recognizable pattern that aids recall, while in *Pwint Oo*, ascending figures and clearer cadential patterns strengthen a sense of directional flow. These features enhance what

can be called the songs' "hook," not in a commercial sense, but as a culturally embedded mechanism that promotes repeated listening, communal singing, and long-term retention. This memorability is vital to their role as an emotional framework, allowing ethical and emotional orientations to be reinforced through repeated exposure over time.

Negotiating Tradition and Modernity through Sound

Ko Saw Nyein's collaboration with the Gita Net Tan ensemble further illustrates how popular music became a site of cultural authorship rather than cultural compromise. The integration of Western instruments, such as the guitar and mandolin, with indigenous seven-tone Burmese tonal systems (*hneint shay hsaung*) did not signal cultural dilution. Instead, it exemplified Robertson's (1995) concept of glocalization: the selective adaptation of global forms to local expressive goals.

Ethnomusicologists in Southeast Asia have emphasized that hybridity in popular music often asserts sovereignty rather than signifies capitulation (Malm, 1996; Wong, 2001). In this light, *Chit Pyone Hnin Si* and *Pwint Oo* show how Burmese musicians authored their own modernity. Innovation was carefully calibrated so that new timbres and forms expanded expressive capacity without erasing tonal, poetic, or ethical continuity. Music thus became a space for negotiating modern identity on Burmese terms rather than inheriting it wholesale from colonial models.

Songs as Cultural Pedagogy and Moral Education

Perhaps most significantly, these songs served as forms of cultural pedagogy. Popular music often functions as a "hidden curriculum," shaping values, norms, and emotional dispositions beyond formal educational institutions (Apple, 2004). In mid-twentieth-century Myanmar, where public discussion of romance and intimacy was culturally constrained, love songs provided a mediated space for ethical learning.

Chit Pyone Hnin Si taught restraint, consent, and relational respect. *Pwint Oo* taught attentiveness to emergence, renewal, and fragile

possibility. These lessons were not delivered didactically; they were learned through repeated listening and participation. As Hirschkind (2006) argues in a different cultural context, sonic practices can cultivate ethical sensibilities by training listeners in specific modes of attention and feeling. *Ko Saw Nyein's* songs similarly trained listeners to inhabit emotion in socially meaningful ways.

From an ethnomusicological standpoint, this emphasizes Bruno Nettl's (2005) claim that musical systems inherently reflect social values. Analyzing or teaching these songs goes beyond musical appreciation; it offers insight into how Burmese society navigates concepts of love, morality, and postcolonial identity. The songs demonstrate how cultural influences shape emotions well before formal education addresses them.

Broader Implications

Viewing popular love songs as cultural pedagogy and emotional infrastructure has broader implications for ethnomusicology and popular music studies. It challenges residual hierarchies that privilege ritual, classical, or overtly political genres as primary sites of social meaning. Instead, it shows that everyday popular songs, especially those centered on love, may be among the most consequential cultural forms in shaping ethical life during periods of transition.

In post-independence Myanmar, *Ko Saw Nyein's* songs demonstrate that popular music contributed to nation-building not through slogans or mobilization, but through the gradual, cumulative work of affect. These songs instructed listeners in how to feel during a period when emotional life was undergoing transformation. Viewed in this light, love songs emerge not as escapist artifacts but as central cultural technologies through which societies learn to adapt to change.

Implications for Music Education Today

The analysis of *Chit Pyone Hnin Si* and *Pwint Oo* shows that popular songs can serve not only as cultural expressions but also as pedagogical

resources that convey ethical, historical, and affective knowledge. When situated within their musical, historical, and social contexts, these works offer music educators concrete pathways to engage questions of heritage, identity, and responsibility through sound. Importantly, they do so without reducing the cultural repertoire to nostalgia, folklore, or illustrative background material. The following implications outline how repertoire from Myanmar's post-independence period can be meaningfully mobilized in contemporary music education.

Cultural Continuity and Change: Teaching Heritage as Process

Integrating *Chit Pyone Hnin Si* and *Pwint Oo* into the curriculum allows educators to frame cultural heritage as a process of negotiation rather than preservation. In classroom or university settings, students can be invited to analyze how Ko Saw Nyein balanced indigenous tonal systems (*hneint shay hsaung*) with modern song forms and instrumentation. A pedagogical scenario might involve students comparing these songs with earlier Burmese court or ritual music and with later popular genres, tracing how musical continuity is maintained through adaptation rather than stasis.

Such an approach aligns with heritage-centered music education frameworks that emphasize lived practice, historical contingency, and creative agency rather than static transmission (Campbell, 2017). Students thus encounter tradition as historically situated and ethically shaped, rather than as a fixed canon to be reproduced.

Ethics of Expression: Music as Moral Imagination

Chit Pyone Hnin Si offers a particularly powerful entry point for addressing ethics in music education. By framing love as something that must be requested rather than asserted, educators can initiate discussions of consent, humility, and emotional responsibility through musical analysis rather than abstract moral instruction. For example, students might examine how melodic restraint, pacing, and lyrical indirection

model ethical relationships, and subsequently reflect on how different musical cultures encode emotional responsibility in sound.

This pedagogical strategy aligns with critical approaches that view education as a site for cultivating ethical imagination rather than enforcing normative behavior (Hooks, 2000). Music becomes a medium through which students explore how values are embedded in aesthetic form, enabling ethical reflection grounded in culture rather than imposed externally.

National History Through Music: Affect as Historical Knowledge

Both songs provide educators with tools for teaching national history through affective and embodied learning. Rather than presenting Myanmar's independence era solely through political timelines or textual narratives, instructors can use these songs to help students feel the period's tensions, longing, caution, hope, and renewal. A classroom activity might pair historical documents from the late 1940s and 1950s with guided listening sessions, asking students to identify how musical metaphors parallel political uncertainty or optimism.

This approach reflects ethnomusicological perspectives that treat music as a form of historical knowledge, complementing archival and textual sources by preserving emotional memory (Bohlman, 2004). Students learn that history is not only recorded but also heard.

Creative Hybridity and Cultural Sovereignty

The hybrid musical language of *Chit Pyone Hnin Si* and *Pwint Oo* provides offers a valuable framework for discussing cultural sovereignty in contemporary, globally interconnected education settings. By analyzing learning environments. By examining how *Ko Saw Nyein* incorporated Western instruments without while maintaining abandoning Burmese tonal logic, educators can encourageguide students to in reflecting on their own creative practices. For instance, students might be asked to compose or arrange short pieces that integrate global musical tools while

remaining firmly grounded in local or personal cultural idioms.

Such exercises foreground hybridity as cultural authorship rather than dilution, reinforcing the idea that engagement with global forms need not erode local identity (Robertson, 1995). In this way, the songs serve as pedagogical models for negotiating globalization with intentionality and agency.

Pedagogical Implications Beyond Myanmar

While rooted in a specific national context, the pedagogical implications of these songs extend beyond Myanmar. They show that popular love songs, often marginalized in formal curricula, can serve as powerful entry points for exploring heritage, ethics, and identity across diverse educational settings. By treating popular music as cultural pedagogy and affective framework, music education can move beyond technique and repertoire toward deeper engagement with how societies teach values, negotiate change, and imagine futures through sound.

Conclusion: Inclusion as Cultural Sovereignty

This study has shown that Ko Saw Nyein's *Chit Pyone Hnin Si* and *Pwint Oo* function not simply as popular love songs, but as culturally embedded forms of ethical expression during Myanmar's Union period. Through their contrasting musical structures—melodic containment and deferred resolution in *Chit Pyone Hnin Si*, and expanded range and forward-directed motion in *Pwint Oo*—these works organize listeners' experience of restraint, longing, renewal, and hope. In this sense, musical elements such as contour, pacing, modality, and timbre operate as culturally legible mechanisms for shaping affect rather than merely expressing it.

By situating these songs within the context of post-independence Myanmar, this article argues that popular music served as a key site for negotiating emotional life and cultural identity. The integration/blending of indigenous tonal systems with selectively adopted instrumental

practices reflects not only stylistic hybridity but also an assertion of cultural sovereignty, representing —a locally grounded articulation of modernity that resists both imitation and erasure.

More broadly, the findings suggest that popular love songs should be understood as significant social texts within ethnomusicological analysis. They provide insight into how everyday listening practices contribute to the formation of ethical sensibilities and collective memory, extending beyond the domains of ritual or elite musical traditions.

For future research, this approach invites comparative studies across Southeast Asia and other postcolonial contexts to examine how musical structure shapes culturally specific forms of emotional life. It also opens pathways for reception-based research, including listener-centered and generational analyses of how such songs are remembered, performed, and reinterpreted over time.

For music education, the study suggests advocates a shift from viewing repertoire as neutral material toward understanding it as a vehicle for carrier of cultural and ethical meaning. Integrating historically grounded popular music into curricula can support culturally responsive pedagogy by enabling learners to engage with heritage not only as a form of preservation but also as an ongoing process of interpretation and creative authorship.

Taken together, these perspectives reaffirm that popular music plays a central role in shaping how societies feel, remember, and imagine conceptualize themselves. In post-independence Myanmar, Ko Saw Nyein's songs demonstrate exemplify how sound becomes a medium through which cultural identity is not only expressed, but actively formedconstructed.

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ACCESS, BELONGING, AND JUSTICE: LESSONS FROM THE WHEEL-HARMONY ORCHESTRA IN SOUTH KOREA FOR INCLUSIVE MUSIC PEDAGOGY

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Abstract

Inclusive music education is often assessed with developmental, therapeutic, or access-based metrics, yet these frameworks frequently overlook deeper questions of power, recognition, and cultural legitimacy. This article examines how inclusive ensemble practice can serve as a site of epistemic justice rather than mere accommodation, drawing on a qualitative case study of the Wheel-Harmony Orchestra, a community-based ensemble for children with disabilities in South Korea. Through analysis of student and parent narratives, the study shows that the most consequential outcomes of participation were not technical gains but shifts in belonging, authorship, and social visibility. Situating

these findings within disability studies, community music, and critical pedagogy, the article identifies embodied pedagogy, digital mediation, and sonic diversity as structural conditions that determine whether inclusion remains symbolic or becomes transformative. The article argues that inclusive music education must be reconceptualized as a practice of cultural authorship, in which marginalized learners actively reshape what music education recognizes as legitimate knowledge, participation, and excellence.

Keywords: epistemic justice, belonging, inclusive music pedagogy, cultural authorship

Introduction: Why Access Alone Cannot Produce Justice

Inclusive education has become a dominant normative framework in global education policy, often articulated in terms of access, accommodation, and participation. International organizations such as UNESCO and the World Bank have emphasized physical accessibility, assistive technologies, and differentiated instruction as cornerstones of inclusive schooling (UNESCO, 2020; World Bank, 2025). These developments have undeniably expanded educational participation for students with disabilities, challenging earlier exclusionary practices and affirming education as a universal right. Yet, when inclusion is framed primarily as access, it often fails to interrogate the deeper structures of power, recognition, and legitimacy that determine whose knowledge, bodies, and cultural expressions are valued within educational systems.

Music education reveals these limitations with particular clarity. Unlike many academic subjects, music functions simultaneously as a pedagogical practice, a cultural hierarchy, and a symbolic marker of excellence and identity. Musical participation is never neutral; it is embedded in traditions, evaluative norms, and aesthetic values that shape who is recognized as a “musician” and on what terms. Western art music traditions, which continue to dominate formal music education in many contexts, have historically privileged narrow bodily norms, technical speed, precision, endurance, and stylistic conformity (Green, 2003). These criteria are often treated as objective indicators of merit, yet they remain deeply entangled with ableist assumptions about capacity, control, and worth.

When students with disabilities are included in such systems without interrogating the underlying norms, inclusion risks becoming symbolic rather than transformative. Disabled learners may be physically present in ensembles, classrooms, or performances yet remain peripheral to musical meaning-making, leadership, and authorship. In these cases, participation does not necessarily translate into agency. Critical music education scholars have long warned against equating participation with empowerment. Abramo (2011) argues that disability inclusion often positions disabled students as objects of care, therapy, or inspiration rather than as musical agents capable of shaping artistic outcomes. Similarly, Benedict et al. (2015) state that social justice in music education needs structural transformation of pedagogical values and evaluative frameworks. It is not enough to simply extend the existing practices to marginalized populations.

These critiques reveal a fundamental problem: inclusion initiatives often focus on who is allowed in without adequately addressing who is authorized to matter. From this perspective, inclusion is not only a logistical or pedagogical challenge but also an epistemic one. Decisions about repertoire, technique, assessment, and ensemble organization reflect assumptions about what counts as legitimate musical knowledge and who is recognized as capable of producing it. For students with disabilities, exclusion often operates at this epistemic level, through diminished credibility, limited authorship, and constrained opportunities to shape collective musical meaning.

This article reframes inclusive music education as a matter of epistemic justice—the right to be recognized as a knower, creator, and cultural contributor within musical communities. Rather than asking how children with disabilities can be included in existing musical structures, the study asks how inclusive practices redistribute authority, cultivate belonging, and reshape cultural legitimacy. Drawing on a qualitative case study of the Wheel-Harmony Orchestra in South Korea, the article examines how collective music-making reconfigures recognition, legitimacy, and social positioning for children with disabilities.

Purpose and Objectives of the Study

This study examines how inclusive ensemble practice serves as a site of

epistemic justice in music education. Guided by the central research question — How does inclusive ensemble practice redistribute epistemic authority and cultivate structural belonging for children with disabilities? — The study explores the relationship among participation, recognition, and cultural authorship within the Wheel-Harmony Orchestra.

To address this inquiry, the article advances four objectives:

1. To examine how belonging is constructed in inclusive ensemble practice.
2. To analyze how power and authorship are negotiated in musical participation.
3. To identify the structural conditions that shape whether inclusion becomes transformative.

4. To develop a justice-oriented framework for inclusive music pedagogy.

By addressing these objectives, the article extends current debates in music education beyond access to a deeper interrogation of legitimacy, value, and participation. Drawing on qualitative data from student and parent narratives, the study argues that belonging is a developmental, cultural, and political outcome—one that reshapes what music education recognizes as legitimate participation.

In doing so, the article offers both an empirically grounded case analysis and a transferable conceptual model for justice-oriented, inclusive music pedagogy. When inclusion is framed as epistemic justice rather than accommodation, music education becomes a site of cultural transformation, where difference is not merely managed but generative, capable of reshaping pedagogical values, cultural hierarchies, and collective imagination.

Literature Review: Inclusion, Disability, and Music Education

From Access to Participation: The Limits of Inclusive Education Frameworks

Inclusive education has become a dominant paradigm in global education policy, grounded in human rights frameworks that emphasize access, accommodation, and participation (UNESCO, 2020; World Bank, 2025). Within this paradigm, disability is often addressed through physical accessibility, assistive technologies, and individualized instructional supports. While these measures have significantly expanded educational access, critics argue that access-based

inclusion often fails to interrogate the epistemological foundations of schooling, namely, which forms of knowledge are valued, how learning is evaluated, and whose voices are recognized as authoritative (Florian, 2014).

This critique is especially salient in arts education. Unlike many academic disciplines, music education is deeply entangled with cultural hierarchies, aesthetic norms, and embodied expectations. Framing inclusion narrowly as access risks positioning disabled learners as guests in preexisting systems rather than as participants with the power to reshape them. As Slee (2011) argues, inclusive education that does not confront normative assumptions about ability often reproduces exclusion in more subtle forms.

In music education, access-based inclusion has often taken the form of adapted instruments, simplified parts, or parallel ensembles. While these strategies may enable participation, they can also reinforce deficit narratives by framing disability as a problem to be managed rather than a source of pedagogical transformation (Abramo, 2011). This tension has prompted scholars to call for a shift from access-oriented inclusion to justice-oriented frameworks that foreground power, recognition, and participation in knowledge production (Benedict et al., 2015).

Disability Studies and Epistemic Exclusion in the Arts

Disability studies provide a critical lens for understanding why inclusion often stalls at the level of access. Central to this field is the argument that disability is not merely a medical or functional condition but a social and cultural phenomenon shaped by norms, institutions, and systems of meaning (Garland-Thomson, 2009). Exclusion, from this perspective, operates not only through physical barriers but through epistemic mechanisms that deny disabled individuals recognition as knowers and creators.

Fricker's (2007) concept of epistemic injustice is particularly relevant to music education. Testimonial injustice occurs when individuals are denied credibility because of prejudice, and hermeneutical injustice arises when social frameworks lack the conceptual resources to interpret marginalized experiences. Disabled

musicians frequently encounter both forms. Their musical judgments may be discounted, and their embodied modes of musicking may fall outside dominant conceptions of musical competence.

Disability arts scholars argue that these epistemic exclusions are particularly pronounced in artistic domains, where disabled performers are often framed through therapeutic, inspirational, or charitable narratives (Kuppers, 2017). Such framings strip artistic work of its aesthetic autonomy and reduce cultural production to a form of personal rehabilitation. In educational contexts, similar dynamics arise when disabled students' musical participation is justified primarily based on emotional regulation or developmental benefit rather than artistic contribution.

This literature suggests that inclusive music education must address not only who participates but also how musical knowledge is defined. Without challenging the epistemic foundations of music education, inclusion risks reproducing the very hierarchies it seeks to dismantle.

Music Education, Virtuosity, and Bodily Normativity

Music education has historically privileged specific bodily norms and performance ideals, especially in Western classical traditions. Technical precision, speed, endurance, accuracy, and fine motor control are often treated as objective measures of musical excellence. Yet these standards often rest on implicit assumptions about normative bodies and modes of performance, privileging certain forms of physical ability while marginalizing others (Kuppers 2017; de Bruin and Skinner, 2026). Consequently, students whose bodies diverge from established performance expectations may be viewed as deficient or limited, regardless of their musical insight, creativity, or expressive capacity.

Recent scholarship increasingly challenges the assumption that virtuosity is a universal measure of musicianship. Rather than treating technique as a fixed set of bodily requirements, researchers advocate more inclusive understandings of musical participation that recognize diverse embodied experiences and multiple pathways to artistic expression (de Bruin and Skinner, 2026). From this perspective, musical excellence is not reducible to speed, endurance, or technical uniformity

but emerges from adaptable forms of engagement that accommodate diverse physical capacities.

Research on musicians' health further exposes the limitations of traditional performance-centered pedagogies. Studies continue to show that playing-related musculoskeletal disorders remain prevalent among professional and student musicians, suggesting that conventional instructional approaches have often prioritized technical achievement and performance outcomes over bodily sustainability, injury prevention, and long-term well-being (Yang et al., 2021; Bruyneel et al., 2024). These findings challenge the assumption that prevailing pedagogical models are universally beneficial and instead point to the need for more holistic, health-conscious approaches to music learning.

For students with disabilities, such norms may not merely be restrictive but actively exclusionary. Inclusive pedagogy that merely adapts existing techniques without interrogating the assumptions embedded in them risks reinforcing rather than transforming bodily normativity. By contrast, disability-informed and embodied approaches encourage educators to reconceptualize technique as relational, adaptable, and responsive to diverse bodies and ways of knowing (Kuppers, 2017; de Bruin and Skinner, 2026). Within this framework, disability is understood not as a deficit requiring accommodation but as a source of pedagogical insight that can expand the possibilities of music teaching and learning for all participants.

Community Music as an Alternative Value System

Community music scholarship offers an alternative framework for understanding musical participation beyond conservatory-based hierarchies. Higgins (2012) defines community music as a practice grounded in participation, relationships, and negotiated value, emphasizing process over product and collective meaning over individual virtuosity. Rather than ranking participants by technical proficiency, community music foregrounds inclusion, agency, and social connection.

Veblen et al. (2013) position community music as a socially embedded form of civic and participatory practice that fosters collaboration, mutual responsibility, and democratic engagement. Within this framework, musical value emerges from shared participation and relational listening rather than from competitive distinction.

Community music approaches can offer disabled learners opportunities for participation that do not rely on conventional ideas of bodily performance or standardized musical skills. Recent research shows that inclusive ensemble settings can promote agency, a sense of belonging, collaborative creativity, and participatory access through adaptable teaching methods and flexible musicking practices (de Bruin, 2026; Bartleet & Heard, 2024). However, scholars warn that community music alone does not guarantee equity or justice. If issues of power, representation, authorship, and institutional authority are not explicitly addressed, participatory music initiatives may still inadvertently uphold subtle hierarchies of legitimacy and inclusion (Mommo et al., 2025; Suwanpakdee and Jitduangprem, 2025).

Digital Technologies, Inclusion, and New Inequalities

The expansion of digital technologies in music education has introduced both new possibilities and new tensions for inclusion. Online platforms, asynchronous learning environments, and digital composition tools may reduce certain physical barriers while supporting diverse learning modalities and flexible participation (Dammers, 2019; Ruthmann, 2017). During the COVID-19 pandemic, such technologies became essential infrastructures for sustaining musical participation and continuity of learning (Biasutti et al., 2022).

At the same time, digital mediation can intensify inequities related to embodiment, accessibility, and sensory interaction. Latency, reduced audio fidelity, and limited multimodal feedback often undermine ensemble synchrony and embodied forms of musical communication, particularly for learners who rely on tactile, visual, or spatial cues (Biasutti et al., 2022). Moreover, digital platforms frequently embed normative assumptions about interaction, pace, attention, and communication that may marginalize disabled users.

Recent scholarship increasingly frames digital inclusion as a pedagogical and relational challenge rather than a purely technological one (Fawns, 2022). Justice-oriented digital pedagogy, therefore, requires intentionally designed learning environments that prioritize accessibility, co-creation, flexibility, and multiple forms of expression rather than merely reproducing face-to-face instructional norms in online spaces. Without such intentionality, digital inclusion risks becoming another site of epistemic exclusion.

Toward a Justice-Oriented Synthesis

Taken together, the literature reviewed here reveals a persistent gap between inclusive intent and epistemic transformation. Access-based frameworks expand participation but often leave intact the cultural and epistemological hierarchies that marginalize disabled learners. Disability studies expose how exclusion operates through failures of recognition, while community music scholarship offers alternative value systems that challenge hierarchical norms. Yet neither field alone fully addresses the question of authorship, specifically who holds the power to shape musical meaning and educational values.

This study builds on this literature by examining inclusive ensemble practice as a site of epistemic justice. By focusing on belonging, recognition, and authorship within the Wheel-Harmony Orchestra, it aims to contribute a justice-oriented framework that moves beyond accommodation toward cultural transformation.

Theoretical Framework: Belonging, Power, and Epistemic Justice

Belonging as a Structural Condition

Belonging is often treated in educational research as a psychological state linked to motivation and well-being. While important, such framings risk depoliticizing belonging by reducing it to an individual feeling rather than a structural condition. In music education, belonging is inseparable from recognition: who is recognized as a musician, whose contributions matter, and who occupies central rather than marginal positions in musical life.

Recent scholarship on music and social cohesion suggests that participatory music-making can foster interpersonal trust, intercultural understanding, collaborative responsibility, and forms of civic belonging through shared musical engagement (Crooke et al. 2024). Within such frameworks, musical participation is not understood merely as artistic production but as a relational and social practice through which individuals negotiate identity, recognition, and collective presence. For disabled learners, this sense of belonging carries particular significance because exclusion often emerges not from a lack of interest or ability, but from failures of recognition, accessibility, and social acknowledgment within normative educational structures (Kuppers, 2017).

Cultural Authorship and Power

This study frames belonging as a form of cultural authorship. To belong is not merely to be present but to participate in shaping musical meaning. Authorship entails power: the ability to influence repertoire, interpretation, pacing, and collective norms. Inclusive music education that fails to redistribute this power risks reproducing existing hierarchies under the banner of equity.

Methodology

Research Design

This study employs a qualitative case study design to examine how inclusive music education serves as a site of belonging and epistemic justice. Case studies enable in-depth examination of practices embedded in specific cultural and institutional contexts, yielding theoretically rich insights rather than generalizable claims.

Site and Participants

The Wheel-Harmony Orchestra is a community-based ensemble in Seoul that serves children with physical disabilities. Participants included students ages 9–16 and their parents. Many students were homeschooled or excluded from mainstream music programs because of mobility constraints or health conditions.

Data Collection and Analysis

Data sources included semi-structured interviews, rehearsal observations, performance field notes, and informal digital reflections. Data were analyzed thematically, focusing on patterns of belonging, recognition, agency, and constraint. The analysis was informed by disability studies, community music theory, and critical pedagogy.

Findings: Belonging, Recognition, and the Redistribution of Musical Power

Analysis of interviews and field observations revealed that participants consistently described the value of the Wheel-Harmony Orchestra not in terms

of technical improvement but in terms of recognition, responsibility, and social change. Three themes emerged: (1) being musically necessary, (2) re-narrating disability through performance, and (3) expanding social worlds.

Being Musically Necessary

Students often described moments in rehearsal when their role affected the entire ensemble. Several participants noted maintaining tempo, holding rhythmic patterns, or sustaining long tones that supported other sections. One student explained, “If I stop, everyone feels it.” Another described counting entrances for peers who relied on auditory cues.

Teachers structured rehearsals so each student had a distinct musical role. During sectional practice, parts were redistributed to ensure no role was merely symbolic. Observations showed that students waited for one another’s cues and collectively adjusted the dynamics. In these moments, multiple students shared tempo and cueing responsibilities, and no single individual appeared to control the ensemble’s coordination.

Parents noted that this sense of responsibility differed from their children’s experiences in school, where they were often assisted rather than relied upon.

Re-narrating Disability Through Performance

Parents emphasized that public performances changed how their children were perceived. Rather than focusing on medical conditions or limitations, audiences responded to musical coordination, tone quality, and ensemble cohesion. One parent remarked, “They saw musicians first.”

During concerts, students entered the stage in coordinated formation, including those using mobility devices. Applause followed musical passages rather than individual diagnoses. Field notes recorded audience members commenting on musical balance and interpretation rather than on disability.

Students also described personal shifts. Several expressed pride in wearing performance attire and performing on large stages. One participant said, “On stage, I feel equal.”

Expansion of Social Worlds

Participation in the orchestra led to relational changes beyond rehearsals. Parents reported increased peer interaction and independent communication.

Students arranged informal practice sessions and exchanged messages about musical passages outside scheduled sessions.

Observations showed students assisting one another with instrument setup, page turning, and timing cues. Over time, participants appeared more comfortable initiating conversations and occupying shared spaces.

Public performances further extended these interactions. Students greeted audience members, posed for photographs, and stayed after concerts. Parents described these events as moments when their children were visibly included in community life.

Figures 1 and 2 illustrate the rehearsal collaboration and public performance contexts referenced in these findings.



Figure 1. Ensemble Rehearsal and Peer Interaction

The rehearsal environment functions as a relational space rather than merely a technical training site. Students, including those using mobility devices, are arranged in a collaborative formation, engaging in shared listening and coordinated performance. The open configuration supports eye contact, peer responsiveness, and distributed musical responsibility. This spatial and pedagogical design fosters social confidence and mutual recognition, reinforcing belonging as a lived, embodied condition.



Figure 2. Public Performance and Civic Presence

This outdoor concert scene illustrates the orchestra's movement into civic cultural space. Performing before a broad public audience, students assume visible roles as contributing artists rather than recipients of accommodations. Professional staging and collective presentation signal legitimacy and shared cultural authorship. Public performance extends relational interaction beyond rehearsal settings, positioning students visibly within community events.

Discussion: Inclusion, Power, and the Conditions of Epistemic Justice

The findings suggest that inclusive music education becomes transformative not only through expanded access but also through the redistribution of responsibility in ensemble practice. Students' accounts of tempo anchoring, cue responsibility, and ensemble balance show how participation shifted from assisted presence to necessary contribution.

From Access to Authority

Access-based inclusion eliminates physical and procedural barriers; however, the Wheel-Harmony data show that access alone did not foster a sense of belonging. Transformation occurred when students' contributions shaped collective outcomes. This distinction supports broader critiques in inclusive education scholarship, which argue that accommodation without epistemic change may perpetuate marginalization (Florian, 2014). In this context, belonging resulted not solely from support structures but from structural shifts in authority within rehearsal dynamics.

Belonging as Epistemic Recognition

Students' accounts of being relied upon indicate that belonging functioned as recognition rather than mere affective comfort. When participants described feeling "needed" for ensemble balance or continuity of timing, they reported a shift from assisted participation to contributory status. This aligns with Fricker's (2007) notion of epistemic recognition, in which individuals are treated as credible contributors to shared meaning-making practices. Rather than being positioned as therapeutic beneficiaries, students occupied roles that required judgment, consistency, and interpretive responsiveness.

Redistribution of Power Through Design

Power redistribution in the Wheel-Harmony Orchestra was implemented through concrete structural mechanisms embedded in rehearsal and pedagogical design:

- Rotational leadership in rhythm sections, where students took turns setting tempo and signaling entrances, reduced exclusive reliance on conductor cues and enriched distributed decision-making.
- Adaptive positioning within embodied pedagogy, in which teachers adjusted seating, instrument supports, and posture collaboratively with students, treating bodily variation as a legitimate starting point rather than correcting toward a single normative technique.
- Peer cue systems, where eye contact, subtle gestures, and shared counting replaced centralized conductor control during sectional work, thereby increasing horizontal coordination among students.
- Digital reflection practices, in which students reviewed rehearsal recordings and offered observations before receiving instructor feedback, created space for self-assessment and shared evaluative authority.

These structures altered how authority circulated within the ensemble. Power was not removed but redistributed across multiple nodes of musical responsibility, enabling students to exercise judgment, take action, and influence collective outcomes.

Structural Fragility and Its Limits

Despite these strengths, inclusion remained structurally fragile. Three constraints emerged: embodiment, digital mediation, and sonic hierarchy.

Embodiment. Although adaptive adjustments were present, systematic somatic integration remained uneven. Research on musicians' health indicates that pedagogical models that ignore bodily diversity risk reinforcing exclusionary norms (Guptill, 2011; Ryan & Seddon, 2021). Justice-oriented inclusion requires proactive design rather than reactive accommodation.

Digital mediation. Hybrid rehearsal formats introduced latency and reduced sensory feedback, complicating ensemble synchrony (Biasutti et al., 2022; Dammers, 2019). However, asynchronous video reflection and written feedback created alternative spaces for student agency (Fawns, 2022). Thus, digital inclusion functioned ambivalently—both constraining and enabling the redistribution of authority.

Sonic hierarchy. The dominance of Western string instruments reflected broader aesthetic hierarchies. When percussion and adaptive instruments assumed rhythmic leadership, authority shifted perceptibly. This supports Schippers's (2010) argument that sonic diversity reconfigures musical value structures.

Toward a Justice-Oriented Design Framework for Inclusive Music Education

Drawing on the findings, this study proposes a justice-oriented design framework comprising five interrelated commitments. These are not programmatic add-ons but structural principles that shape inclusive pedagogy.

Embodied Pedagogy as Core Practice

This rehearsal scene [Figure 3] illustrates the spatial and relational dynamics of embodied pedagogy in practice. Students with diverse physical needs are positioned within a shared ensemble environment that accommodates varied postures, mobility devices, and instrumental adaptations. Rather than treating bodily difference as an exception requiring remediation, the pedagogical design foregrounds accessibility through spatial arrangement, adaptive supports, and proximity to teachers. This structuring reflects justice-oriented inclusion by

normalizing bodily diversity as a foundational condition of music-making. Consistent with Universal Design for Learning approaches that promote inclusive participation, learner variability, and accessible educational design (Sewell et al. 2022), and with recent scholarship on embodied and accessible music pedagogy (Suwanpakdee and Jitduangprem, 2025; de Bruin and Skinner, 2026), the ensemble environment prioritizes alignment, sustainability, and mutual responsiveness, reducing the risk of injury while affirming each musician's physical agency (Bruyneel et al. 2024).



Figure 3. Embodied Pedagogy as Core Practice

Digital Intentionality

Digital tools must be treated as expressive infrastructures rather than substitutes for in-person norms. Asynchronous feedback, multimodal reflection, and collaborative composition platforms can support agency when intentionally designed (Cheng et al., 2024). Without such intentionality, digital inclusion risks reproducing exclusion.

Sonic Pluralism

Instrumental and repertoire diversity are important dimensions of justice-oriented music education. Including percussion traditions, adaptive instruments, alternative interfaces, and culturally diverse sound worlds can expand opportunities for musical participation while challenging normative assumptions about virtuosity, technique, and aesthetic legitimacy (de Bruin and Skinner 2026). Within this framework, sonic pluralism recognizes that inclusion concerns not only who is permitted to participate but also which sounds, musical practices, and expressive forms are institutionally valued and culturally recognized.

Peer-Centered Authority

Peer collaboration redistributes authority and fosters empathy, leadership, and shared responsibility. Research on collaborative creativity underscores the importance of peer-led learning in inclusive contexts (Biasutti, 2015). Justice-oriented ensembles should incorporate peer mentoring and student-led decision-making.

Teacher Education in Justice Literacies

Many musicians trained in conservatories have limited formal education in areas such as disability studies, inclusive teaching methods, somatic awareness, and accessible learning design. Recent research on inclusive education highlights the need for teacher training programs to incorporate these skills as core professional competencies, rather than treating them as optional or specialized topics (Kim et al., 2024). This issue is particularly relevant in music education, where traditional teaching models often emphasize normative performance standards at the expense of accessibility, participation, and the ability to meet diverse student needs. Without comprehensive training in justice-focused and inclusive teaching approaches, efforts toward educational inclusion risk being inconsistent, reactive, and reliant on individual initiative rather than on ongoing institutional support.

Conclusion: From Inclusion to Cultural Transformation

This article has argued that inclusive music education must move beyond access toward epistemic justice and cultural authorship. The Wheel-Harmony Orchestra shows that when belonging is treated as a foundational outcome, music education becomes a site where marginalized learners not only participate but also reshape musical meaning and social imagination.

Belonging, in this context, is developmental, cultural, and political. It scaffolds confidence and agency while challenging dominant narratives of disability and musical value. Inclusive ensembles function as counter-publics, generating alternative standards of legitimacy that extend beyond rehearsal rooms into broader civic life (Fraser, 2009).

The central question, therefore, is not how children with disabilities can join existing musical structures, but how those structures must change when their presence is taken seriously. When inclusion is framed as authorship rather than accommodation, music education moves from permission to participation and from access to justice.

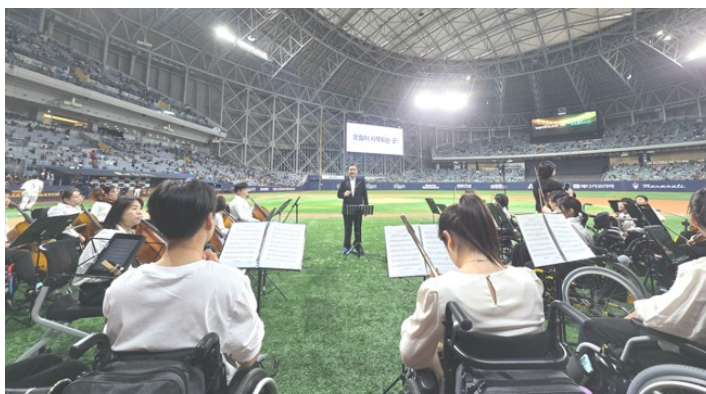


Figure 4. Inclusion as Cultural Transformation in Civic Space

This stadium performance situates the orchestra in a large-scale public arena, symbolically extending inclusive musical practice into civic and institutional spaces. Students using mobility devices perform on the field as visible cultural contributors rather than as accommodated participants. The venue's scale, professional staging, and public spectatorship signal a redistribution of legitimacy: musical presence becomes civic presence. In this setting, belonging serves not only as relational affirmation but also as cultural authorship, challenging dominant narratives about disability and musical value. The ensemble operates as a counter-public, generating alternative standards of excellence that advance inclusion from access toward epistemic justice and structural transformation.

Implications for Future Research

This study offers an empirically grounded account of inclusive ensemble practice as a site of epistemic justice; however, several avenues for future research remain open.

First, comparative studies across diverse cultural and institutional contexts would deepen understanding of how justice-oriented inclusive pedagogy operates beyond the Wheel-Harmony Orchestra. The present study is situated within a South Korean community-based ensemble. Future research could examine how similar principles operate in public school systems, conservatory environments, or community music programs in other national contexts. Such comparative inquiry would clarify which elements of power redistribution are context-specific and which are transferable across educational settings.

Second, longitudinal research is needed to examine the durability of

belonging and authorship over time. While this study identifies shifts in recognition, responsibility, and social participation, extended follow-up could explore whether these transformations persist beyond ensemble participation and influence educational trajectories, employment pathways, or civic engagement in adulthood. Third, further investigation of embodied pedagogy in inclusive music settings is warranted. While this study identified adaptive positioning and somatic awareness as mechanisms for redistributing authority, systematic research on integrating approaches such as the Alexander Technique, Feldenkrais, and body mapping into disability-inclusive ensembles could clarify how bodily variation reshapes technical norms and evaluative standards in music education.

Fourth, the role of digital design in the redistribution of authority warrants deeper analytical scrutiny. Hybrid rehearsal formats, asynchronous feedback systems, and student-led digital reflection practices may create new forms of participatory agency. Future research could employ design-based or experimental methodologies to examine how specific digital infrastructures reshape power dynamics in ensemble learning.

Finally, future scholarship should continue interrogating sonic hierarchies and repertoire selection in inclusive contexts. Expanding instrumental diversity and culturally plural repertoires may further challenge entrenched norms of musical excellence. Research examining how repertoire choices shape the distribution of authority, aesthetic legitimacy, and peer recognition would contribute to a more comprehensive, justice-oriented pedagogy.

By extending inquiry across cultural settings, time scales, pedagogical methods, digital infrastructures, and sonic frameworks, future research can further clarify the relationship between inclusion and epistemic justice. Such work will help determine whether justice-oriented inclusive music education is a localized innovation or a broader reconfiguration of musical authority and cultural participation.

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THE KONTRATA AS A CULTURAL GIFT: A GADDANG MARCHING BAND IN THE FUNERAL RITUALS OF SOLANO, NUEVA VIZCAYA

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Abstract

An ethno-linguistic group widely known as the lowland Gaddangs, located in a commercial town in Nueva Vizcaya, has maintained a musical tradition passed down to them since the early 1960s. This study on the emergence of brass bands in Solano and the loss of knowledge and utilization of indigenous traditional instruments calls for another ethnomusicological perspective, especially since the ethnography shows how the Gaddangs transformed the marching band instruments into mechanical agencies of social cohesion. Guided by the Maussian concept of the gift, the research problem seeks to answer the economic implications, social contribution, and the moral exchange that Gaddang musical performances facilitate in the community. Immersion in daily rehearsals captured the zeal of the younger ones as they honed their theoretical knowledge and musical skills, seeking a sense of accomplishment and, mainly, economic sustainability. Their performance as fulfillment of their obligation to the kontrata (contracts) provides first-hand information about how, in their predominantly Western repertoire, the folk songs they

play represent constructs of kinship, flora, and the land. The degree of giving in the Gaddangs of Solano is observed to be binallay - Gaddang word for equally divided - reciprocally fair in organizing people and fees, even in musical components that maintained the banda tradition. The continuance of this peripheral activity manifests the town's moral need to satisfy its aesthetic hunger through musicians who will not stop, because, for the Gaddangs, to disband would be to stop giving.

Keywords: Marching Band, Gaddang Music, Labog Band, Gift, Social Cohesion

Introduction

Modernity has shaped humanity's drive for progress, with scientific revolutions fueling a widespread aspiration to be modern. Ascribing to modernity is seen as essential for survival, making comfort and efficiency dominant values in contemporary society. In a society that aims to achieve industrialization, this mindset prioritizes rapid adaptation to demands, often at the expense of collective well-being. As a result, material gain and individual achievement become paramount, sometimes resulting in social fragmentation and moral decline through unexamined communal identities.

Within this context, Eder (2013) claims that the coming years will witness a profound loss of categories for distinguishing identity, particularly as notions of indigeneity are eroded by factors such as geographical mobility, changing livelihood options, shifting employment demands, outgroup marriage, and religious transformation. These factors are categorized as processes of change that directly affect group dynamics and individual motives in either preserving or silencing heritage (Resurreccion, 1999, as cited in Eder, 2013). An effort of preservation was done as response to this phenomenon, with Lomicao-Lora documenting the Gaddang traditions in a book during the early 1990s.

Cash-based economy introduces contracts as a formal agreement compelling the other party to carry out the mandated obligation in a given space and time. In this study however, contract takes on another meaning as the transactional process bonds communities and the activity owned as a community tradition. This

account of exchange and survival is also apparent among the Gaddang people of Nueva Vizcaya, a province in Cagayan Valley that is home to indigenous societies such as the Ifugao, Igorot, Isinay, Bugkalot, and Gaddang. Wallace (2013) highlights the long-term impact of this colonial and religious fracturing by categorizing the group into the Ga'dang (Pagan Gaddangs) and the Lowland Gaddangs (Christianized Gaddangs). Through a 45-year longitudinal research project tracking cultural change, Wallace illustrates this shift, identifying the Christianized Lowland Gaddangs as native inhabitants of northern Nueva Vizcaya—specifically within the towns of Solano, Bagabag, and Bayombong—now numbering around 30,000 individuals (p. 8). The region's historical development highlights a distinct Gaddang gesture of generosity: the intentional gathering of migrants to populate Solano and establish its independence from Bayombong. It began in 1853 when the Gaddang gobernadorcillo, Diego Lomicao, brought the first Ilocano settlers to the area (Malumbres, 1919/2018, p. 140). The gift, understood as an entity that is intrinsically part of an identity, is congruent with this act of reciprocity. Thus, the discourse of this narrative revolves around the actual gestures of exchange, within which musical culture serves as an indispensable fragment.

Initial investigation reveals that while the Gaddangs of Solano face a significant loss of traditional musical practices, their core musical knowledge persists, having adapted to the contemporary sounds that envelop their daily lives. If music is a window into sociological reality, it currently circulates within a complex web of conflicting interests, where cultural survival ultimately depends on the ability to adapt. I position myself to an ethnomusicological stance that argues how musical culture provides a vital account of this lowland indigenous society, precisely because musical traditions are continuously changing (Blacking, 1977). It is an investigation of the traces of indigenous notions embedded in the marching band performances of the lowland Gaddangs in Solano, a commercial town in Nueva Vizcaya. This study aims to answer the following research questions:

1. What are the Gaddang indigenous elements in this modern expression?
2. What are the economic implications of the band to Solano, and of Solano to the band in terms of reciprocity?
3. What is the band contributing socially to Solano?

4. Is the funeral procession still a moral transaction of the band with its surrounding community?

Theoretical Framework

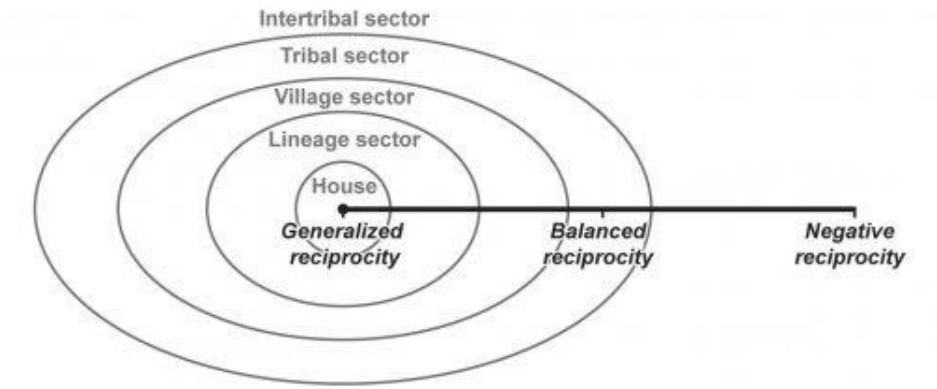


Figure 1: Sahlins' reciprocity sectors or spheres of interaction (1972:199)

The sociology of exchange is central to understanding how indigenous societies, like the Gaddang, engage with a modernized society characterized by a cash-based economy. The spheres of interaction outlined by Sahlins (1972) illustrate how social distance dictates the nature of relationships formed and maintained through material exchange.

As exchange moves outward from the close-knit kinship core toward the periphery, it shifts from altruistic giving to a more parasitic, profit-motivated orientation. At this outermost edge lies negative reciprocity, in which benefits are demanded or extracted regardless of the giver's capacity, driven by an impersonal, socially distant approach. Occupying the vital middle ground is the category that covers the majority of the band's relationship sets: balanced reciprocity. This practical, equivalent exchange hinges on a mutually beneficial material flow, which, in the context of the Gaddang band, is formalized through kontrata (contracts). This framework was employed to capture the full spectrum of exchanges occurring in Solano through the band.

This theoretical framework guided the collection of ethnographic data and the mapping of the band's social networks. The empirical results track the geographical

extent of these sectors, showing how balanced contractual agreements often draw the band outside the immediate borders of Solano for specialized engagements, such as funeral marching contracts.

Conceptual Framework

In her introduction to the work of Mauss, Douglas (1990) argues that The Gift is an important lens in studying societies as she assures that there is ‘no free lunch’, and every gift - both moveable and immovable is intrinsically hinged to an agreement that finds fulfillment in reciprocation. The lunch is not free, so is the banquet, the ritual, the military services, the women, the children, the dances, the festivals, and fairs (Mauss, 1954, p.7). When works of art demand some kind of fee and cease to be a giveaway, anthropology argues that the payment strengthens the social bond.

Historical accounts of indigenous societies could affirm and claim that the existing ways of exchange may not be balanced and fair, as power seeks to accumulate more as it dominates the other. Regardless if the musical activity preserves the musical tradition, investigation of the musical culture through reciprocal interactions have revealed authentic sociological and cosmological implications, at least in the healing of the community achieved through Berava drumming in Sri Lanka (Skykes, 2011).

In a society becoming increasingly capitalist and commodity-centered over time, the lens of studying societies through their exchange system holds importance. The indigenous concept is embedded in the gift’s universality, further supported by Carrier’s proposition that exchange is negotiated through gifts and commodities among people, objects, and relationships, unifying them in a social rhythm (1991). In the context of a meal, for instance, the gift is the food itself, inclusive of its preparation. Using the gift as a lens shows that the processes involved in instrument acquisition, repertoire organization, and tedious rehearsals culminate in the musical performance itself.

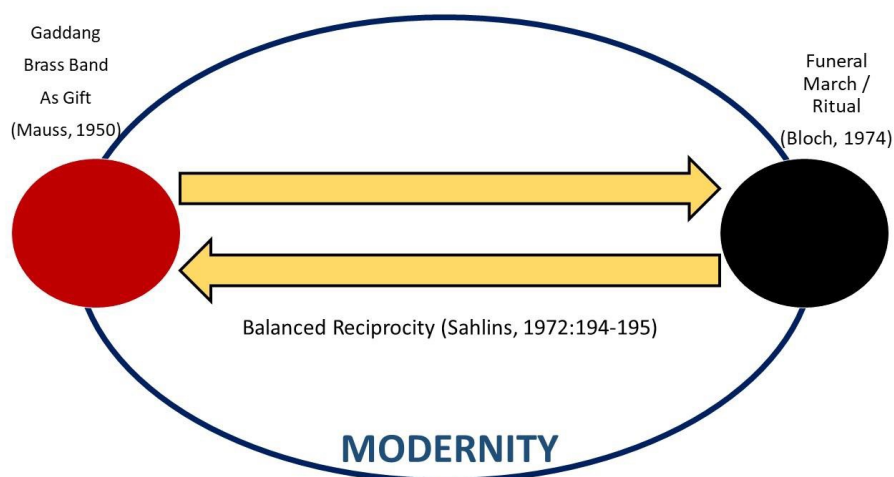


Figure 2: The Conceptual Framework on Exchange in Modernity

To understand the modern marching band as both a commercial entity and a cultural gift, this paper operationalizes Sahlins' (1972) midpoint category: balanced reciprocity. In the contemporary setting of Solano, the two opposing poles in this exchange—the Brass Band and the Funeral Procession—act as the primary agents. While their interaction is mediated by the modern, practical mechanism of *kontrata* (contracts), it simultaneously functions as a vehicle for preserving indigenous solidarity and ritual continuity within the realm of modernity. The funeral procession itself is a Christian practice that has been solidified over time. According to Bloch (1974), it represents a formalized communication that is non-negotiable and unbound by immediate space and time. This communal gesture of walking to accompany the bereaved family and the mourning congregation to the church and, subsequently, to the cemetery is a deeply embedded tradition in Nueva Vizcaya, particularly in the towns of Solano, Bayombong, and Bagabag. As Bloch and Parry (1982) note in *Death and the Regeneration of Life*, the handling of the corpse and the rituals surrounding death are ultimate social decisions; thus, the funeral procession illuminates the very nature of the society and the state of its collective conscience.

It is within this ritual interplay that the Gaddang brass band transcends a simple commercial transaction and embodies Marcel Mauss' (1954) classic concept of the gift. While the *kontrata* fulfills the economic requirements of Sahlins' balanced

reciprocity, the Music, services, and presence provided by the band become a source of profound aesthetic emotions felt by the mourning congregation.

The brass band's persistence as a peripheral musical activity demonstrates the Gaddang community's desire to make its presence felt. The researcher argues that this is of paramount importance in contemporary Solano: the band utilizes the framework of balanced, contractual reciprocity to enact a Maussian gift—a moral, rather than purely mechanical, transaction of giving oneself to others in an era otherwise dominated by individualistic pursuit (Mauss, 1954, p. 77).

Together, these theoretical and conceptual alignments provide the basis for the qualitative methodology employed in this research, mapping how the band's geographic movements mirror the expansion of Solano's sociological networks through the funeral ritual.

Methodology

In her instructional dissection of commonly used ethnomusicological theories, Stone (2008) presents structural-functionalism as a framework that examines a musical phenomenon and its consequences within broader aspects of society. This theory allows the researcher to investigate social interaction and study how people come together, as this musical activity is understood to strengthen the Durkheimian idea of social solidarity. Fieldwork was conducted in the commercial town of Solano, Nueva Vizcaya, focusing specifically on the Labog Brass Band. Participants included a purposive sample of 15–30 key informants, consisting of pioneering band elders, contemporary band directors, active youth musicians, and local community members who frequently engage the band for ritual services.

The method operationalizes musical performances as the central “gift” being studied, following a framework in which interactions between the brass band and funeral rituals—facilitated in a particular space and time—reveal the indigeneity embedded in the gestures of giving and receiving. Primary data were gathered through intensive participant observation from April to June 2022, during which the researcher attended daily rehearsals, engaged in casual conversations (pakikipagkwentuhan) with band members, and recorded significant observations in field notes. Follow-up field visits were subsequently conducted whenever the

data required further clarification. This ethnographic material, including musical scores and existing literature on the Gaddangs in Solano, was evaluated using qualitative thematic analysis. Data were coded to identify recurring themes aligned with the research questions: instances of binallay (fair division), structural indicators of kontrata (balanced reciprocity), and expressions of aesthetic emotion (moral transactions). The rich results of these participant interactions, with special emphasis on the band itself, are presented as a musical ethnography that maps the precise ways these gifts contribute economically, socially, and morally to Solano and neighboring towns in Nueva Vizcaya.

Ethical Considerations

Since December 2021, the researcher has applied for a study permit from the National Commission on Indigenous Peoples (NCIP) Provincial Office in Bayombong, Nueva Vizcaya, to conduct this research project. Under NCIP Administrative Order No. 1, Series of 2012, this requirement aims to safeguard the interests and rights of indigenous groups, as well as to guide academic researchers in carrying out responsible and culturally sensitive methods of study.

The institutional process involved meeting directly with the leaders and elders of the Nueva Vizcaya Gaddang Indigenous Peoples Organization (NV-GIPO) to discuss the research intent, and hosting a comprehensive community conference with Gaddang representatives from each town across Nueva Vizcaya to collectively validate the project. This community validation was officially approved on February 11, 2022. Following the completion of the fieldwork and adhering to NCIP protocols, the preliminary results of the study were returned to the community, and the final research findings were formally validated by Gaddang Leaders and Elders on October 16, 2024.

Results And Discussion

Gaddang Instrumental Music in Solano

Like other indigenous societies, the Gaddang found refuge in the highlands during the colonial period (P. Labog, personal communication, November 2020). Consequently, the Gaddang who remained in the lowlands became more open to

assimilating external cultural practices. In tracing the remnants of Gaddang music in Solano, it is highly instructive to compare how Music is integrated into the lives of the highland Gaddangs in Paracelis, Mountain Province.

Wallace (2013) classified seven rituals of the anitu - or deity - and one of which is the balog. This ritual is celebrated as a bond of the children and the anitu as a spiritual power (p. 97). Among the seven rituals, balog is the only ritual in which the child formally becomes a participant in both the ceremony and the lifeways. His fieldnotes unfold the actual activities - the gongs used as a primal element to demonstrate a young citizen's life cycle and transition to be fully part of the community. It is in this paradigm that we explore the metaphysical similarities between the highland gongs and the lowland brass band, positioning both as dynamic physical agencies of social cohesion (Wallace, 2013, pp. 100-102).

Photo 1: The Labog band, photographed during their first musical performance after the end of the war in 1945



A description of daily activities related to this brass band tradition would help further the discussion of the search for indigenous notions in this modern expression. Musicking practices are therefore described as events that hold social meanings (Small, 1998) as we attempt to describe a Gaddang society immersed in the lowlands.

There are two kinds of rehearsals: one where they gather informally without a specific time, and a formal rehearsal that strictly monitors members' attendance to rehearse for a contract. The formal rehearsal finalizes who joins the funeral march and who gets part of the ballay.

The repertoire shows the inclination towards the songs of the time. The band members themselves arrange most; others are imported from other brass bands, such as the Army Band, Malabon Brass Band, and the Veterans' Band. Even the acquired pieces echo the extent of the reached social networks to sustain the band tradition.

Repertoire

Photo 2: The handwritten pieces of the LA Band (Labog-Aliac Band).



This band does not purchase pieces but re/writes them in detailed sets in music notebooks. The first column of the handwritten materials indicates the set of pieces ranging from A to E, which is an efficient technique for the band during each performance, as each letter set contains different songs already lined up in order. Labelling them as sets already reduces the time spent locating the pieces individually. The second column represents the variation in tone, and the numbers 1-3 indicate that musical arrangements may include up to 3 voice parts contributing to the overall band harmony and orchestration. The final column indicates the specific instrument for which the arrangement is intended. The organization of these pieces used for performance is both ordinal and systematic, patterned in a Western orchestral orientation. Nevertheless, it also speaks to a musical activity that endures over the years through creative and conscious effort.

Gaddang Folk Songs

A strong Gaddang expression, however, is found in their folk songs. Lumicao-Lora (1984), in her chapter on song compilation and lyric translation, mentions a Gaddang musician, Orlando Maddela, who believes that some songs were originally poems chanted by intoxicated Gaddang bards during merry-making, which were later recited in pentatonic tones. The folk songs are examples of how Gaddang culture manifests in the lyrics, which contain glimpses of their beliefs, sentiments, and ways of life, and are expressed through melodies with rhythmic themes of *allegro*, *danza*, and *marcha* (Borromeo, n.d.).

In one night, the band played four folk songs for a client in Bagabag: *Ope Manque Wayi*, *O Lappao* with *Nataloffu*, and *E Masetac*.

Ope Manque Wayi is a famous Gaddang folk song in both Solano and Bayombong. To some locals, this song has been an indicator of Gaddang indigeneity, as it was widely assumed that one is not Gaddang without knowing how to sing it (T. Palitayan, personal communication, 2020). It has become a song even for Christmas caroling (ND. Labasan, Jr., personal communication, 2020), and was once taught as a local folk song in Solano public high schools during the 1980s (M. Manalese, personal communication, 2021). The second stanza presents two extremes: someone who is worthier is chosen over someone poor and lowly (Lora, 198, p. 28). The lyrics express emotions with intensity, mentioning the hurt that could cause one to die (p. 29). In an interview, the band leader perceives this folk song as not a romantic love song but a song to a sibling or relative expressing feelings of neglect (Phone interview, July 2022). However, *wayi* is used in several love songs, and let us take, for example, some lines from the folk song *Macuacad Uahi* (1984:20). *Wayi*¹ here becomes a term of endearment, akin to the use of *ading* in Ilocano.

Ecological References in the Folk Songs

Steven Feld (1996), in his fieldwork in Papua New Guinea, mentions

¹Wallace has used the word *waiyi* as one of the words used in his measurement on the extent of cultural change in Social Concepts of Gaddangs of Paracelis within a span of 45 years (2013:120), and his result shows a relatively low score in the retention of Gaddang cultural concepts (2013:123).

placenames as the Kaluli way of ascribing memories in a location. Revel (2003) compares two representing tribes from the northern (Ifugao Hud-hud) and southern (Kata-Kata of Sama Dilaut) parts of the Philippines and proposes that the Ifugao Hud-hud reflects a time frame encompassing topography and social space (p. 273). Wallace (1967) distinguishes between two agricultural terms: *abafini*, referring to the time to grow palay from August to December, and *mamula*, referring to the time to grow edible crops from January to July. Wallace (1967) describes Gaddang swidden agriculture as a ligature between man and nature, a term that further implies a synchrony between the combined agricultural period and human calendrical time. These incorporated themes lead us to heed ecological references in the Gaddang folk songs performed in a 'last night' vigil.

O Lappao was the first song played in this medley of two songs played on a vigil in Bagabag. *Lappao*, which means flower, is personified and compared to a love interest. It is then specified as a rose – a kind that is known for its sight and smell as the beloved is treasured in one's *nacam* (mind). It ends with a statement about whom the caresses are for. *Magawa-gawwayyannak Ngad*, popularly known as *Nataloffu*, is the second song in the medley. The first stanza describes a plant growing from the heart as roots take over the body, implying how the plant and the body unite. The *taggang*, or the chest, opens to reveal a flower full of scent. The second stanza presents two extremes: a poor heart and a mind that rejoices upon the thought of someone dear. The third folk song has another reference to flora, this time with a garden that involves flowers and fruits that are likened to the rays of the sun, an essential element for the growth of the land. The emotional depth of these lyrics reminds the researcher of a time in fieldwork when the band leader repeatedly explained to the young members how one's playing should come from what one feels; thereby measuring one's competence as the section leader by expressive playing rather than technical virtuosity.

By consciously including folk songs in their line-up, a band accustomed to playing popular repertoire may have taken a stand at a social event. It is observed that the ecological references amplify the sentimental lyrics, showing how man and nature can be harmoniously interwoven. This intersection of the traditional and the contemporary epitomizes the ethnomusicological framework of Alan Lomax

(1959), who is fittingly cited in the Nueva Vizcaya Gaddang Indigenous Peoples Organization recognition book for his assertion that “the crossroads are where folk songs bloom” (p. 2). Even in the commercialized, multicultural crossroads of modern Solano, the band’s performance becomes the exact site where localized Gaddang folk traditions continue to bloom and retain their expressive power.

An Authentic Musical Tradition?

Mary Talusan (2021), in her recent work on the Philippine Constabulary Band under the direction of Col. Walter Loving, established Filipino identity through its representation of the country at the 1904 St. Louis Fair, leading us to appreciate the Filipino Banda Tradition as present notions of its authenticity are revisited. She used the concept of imperial ear to evaluate how authenticity is perceived and who expects it to be distinctive from Western Music. She argues that the authenticity of a musical culture lies in discovering its metaphysical essence. That hybridity can be used to describe “the Other” – or cultures that have come into contact with the West (p. 19–20). In this light, it could be inferred that musical structures are secondary factors in proving the authenticity of a musical tradition, given that modernity has made cultures more hybrid than ever. To rely solely on their musical transcripts would result in a superficial description (p. 49) of the Gaddang version of sustaining an indigenous band tradition. The fact that this tradition is strongly felt in the community speaks of band musicians who advocate for their own sense of ethnic pride (p. 66) in a time when external influences could obscure the Gaddang culture and identity (Lora, 1984).

The Gongs in Paracelis allude to the Marching Band in Solano (Wallace, 2013). As the instruments transform into an agency that amplifies the ritual, becoming a venue for empowering the younger generation, a place and time for community fellowship, and a space that caters to the exhibition of individualized freedom, affirmed by collective reception, the ritual ultimately shows the synchronization of man and Music in a modern context.

The Economic Aspect

The research setting, Nueva Vizcaya, was described by Spaniards as a lush, green meadow, and in its beauty, they named it after their province, Vizcaya. To subdue it, the authorities transformed it into a politico-military province. At present, Nueva Vizcaya is an agricultural province given its geography, and Solano is described as the commercial center of the province.

Initial interviews shed light on a musical practice that traces back to the Spanish colonization period, when missionaries trained a band in which Domingo Bangad, a great-great-grandfather, was a member. Bangad Band was said to be the first brass ensemble organized in Nueva Vizcaya. Remnants of this band have continued the ensemble until the death of pioneering instrumentalists. The continuation of this brass band tradition relies heavily on practicality and resourcefulness. Historically, Palmerin Labog mentioned that the band tradition, starting with the Bangad band, used old, available instruments left by the Spaniards.

Juan Aliac, a son of Nicolas Bangad Aliac, made an effort to reorganize a brass band. With the loss of instruments, Jack P. Labog, already a retired member of the US Army, was prompted to return to America. One of his agendas was to procure musical instruments for the children they had trained to play in the ensemble. Luckily, some of the sons and daughters studying in America were members of public high school bands. Unused or old instruments of the foreign ensemble were brought to Solano (Personal Communication, November 2020).

Ballay: The Material Hinge to a Moral Transaction

Musical Service Component	Fee in Philippine Peso	Fee in US Dollars (2022)
Interment Procession	6,500 Php	\$115.08
‘Last Night’ Vigil Performance	5,500 Php	\$97.37
Total Base Package Fee	12,000 Php	\$212.45
Total Inclusive of Band Transportation	12,500 Php	\$221.31

Note: Calculated at an exchange rate of approximately 56.48 PHP per USD in 2022.

Ballay is the Gaddang word for share. After every performance or procession, everyone else gets their share at the headquarters based on the following matrix in Philippine Peso:

Note: Calculated at an exchange rate of approximately 56.48 PHP per USD in 2022.

At a 2022 exchange rate of approximately 56.48 Philippine Pesos to the US Dollar, the individual payout per performance translates to roughly 14 to 18 USD. For a local minimum-wage earner, this single disbursement represents a substantial financial supplement, equivalent to two full days of labor.

It was discovered that young band members continue to join the band for the extra income it provides. One adult member also attests that she was able to purchase a tricycle sidecar by joining the band. For children and adults alike, the band tradition becomes a significant source of income² that helps augment their daily allowance. Wallace’s study of the Gaddangs in Paracelis demonstrates how the means of exchange (i.e., kiring, or marriage beads; rice cakes; and pigs) were central to maintaining a solid union between a man and his wife (2013, pp. 76, 85-87). The economic act now takes on a social meaning: the exchange of gifts, services, or cash creates a bond between the giver and the receiver.

² Another source of income for the Gaddangs in the Labog Band Compound is their assistance in the operations of Small-Town Lottery. It has been part of their daily afternoon routine.

Solano is a first-class municipality known as a center of economic activity in the province, serving as a melting pot of different cultures. People from the town's outskirts purchase their daily necessities from establishments and the commercial center. The band provides another perspective on this economic interplay between the band and the community's funeral procession, as the ballay serves as a simulacrum that facilitates balanced reciprocity while negotiating its identity within its own economic context. The instruments become objects that give them a sense of ownership, affirming their participation in the community.

In a generation accustomed to dependence on labor-saving devices, the band uses its strength and ability to foster unity among the citizens, relatives, or strangers alike. The funeral procession then transforms into an agency where bereaved families can find the company they need in a rather unfortunate event, which shows why, until this time, people have been availing contracts with the band. Thankfulness manifests in the ballay acquired in exchange for an aesthetic hunger only filled by Music, in a continuum of a community walking together.

The Social Aspect

Don Simon

Gaddang Lyrics

Don, Don Simon, niggam si appompol
Mang a nacaual, namarambang si gayang
Dumatang na sicuara, ininao y ataua na
Binalle-balle na, sicuara a masasina
Ammem matangit, eteng, se acuam a pempel na
Ammem mattangit, adong, se accuam a ulo na
Ammec! Ammec ya! (Spoken loudly)

Don Simon

English Translation

Don, Don Simon, armed with a bat
Went harrowing and caught a crow
Upon arriving home, his wife cooked it
He divided it among his wife and children

Do not cry, my daughter, you will have the legs
Do not cry, my son, you will have the head
No! I do not like!

The social aspect is symbolized by another folk song, “Don Simon,” which describes how a father divides the hunt equally among his children. *Binalle-balle na* means he divided it equally according to what his children wanted.

Separation becomes imperative when a portion is imagined apart from the whole. To attain balance, the whole temporarily ceases to be a single entity, in consideration of fairness in the shares. If the ballay is a noun that refers to the share, binallay is the active process of division.

When the elders and representatives of the Gaddang tribe met at Bagabag, Nueva Vizcaya, in February 2022, the organizational president presented a theme: “What one Gaddang is saying should be the same thing another Gaddang is saying.” This invitational slogan has been the theme for that specific year, seeking to address misunderstandings and to harness organizational unity to fulfill Certificate of Ancestral Domain Title (CADT) requirements as soon as possible. In light of the band’s forms and reorganizations over time, the Labog band’s current disposition echoes the theme of independence and autonomy across generations, almost analogous to Don Simon’s intention to attain equity among his family members by negotiating to give each member a fair share of their preferences. In a Gaddang wordplay, binalle-balle na (He divided it).

In Solano, one of the most undeniable expressions of Gaddang identity is the marching band tradition. To this day, the Aliac and Labog bands maintain strict independence in managing the kontrata (contracts) with community members who seek their musical services. On that same day in May 2022, both bands played for separate contracts. Acquaintances from both groups greet one another as they meet. While the dead receive the final mass inside the Bayombong Cathedral, both bands wait patiently outside, but in separate places.

Binallay, or divided they may be, the bands are both agencies in promoting self-development, creatively audible in a collective sound, as their Music becomes

the invisible thread that maintains a relationship between themselves and the community. A journey through their world of objects would guide further understanding of what this sonority brings to society.

The Journey of Musical Instruments

In Actor-Network Theory, Latour (1991, as cited in Bates, 2012) contends that objects, as actors, are capable of translating the ideas they convey, redefining them, and sometimes betraying them. The musical instruments that are preserved, acquired, utilized, and redefined contain a much-needed explanation of what happens in a collective.

The journey begins when the Spanish missionaries taught the natives of this politico-military province to play their brass instruments. A random interview with a Gaddang elder recalls her father as a musician and a longtime cantor (choir member) at a cathedral in Bagabag after the liberation. According to her, their father would always require them to attend church. As a child, she describes a memory of her father singing songs which she could hear and appreciate but could not understand (F. Fabenal, Personal Communication, September 2023). Like the foreign lyrics, the use of these brass instruments was orchestrated with the prerequisite of teaching the natives to read the Music brought by the friars. In organizing the Bangad band, being in charge of an instrument parallels the charge to attain a set standard for comprehension. The first conductors were not disappointed - the first brass band organized in Nueva Vizcaya even went as far as Echague, Isabela, to perform.

Many years have passed, and the bodies that once carried the instruments in spectacles have grown weak. Juan Manat Aliac, born in 1888, desired to relive the moments by recreating a new breed of performers through repetition of the process for musical comprehension and mastery. The instruments outlived the years, with the Labog-Aliac band playing not only for funerals but also for fiestas, weddings, and Christenings, inside and outside the province. The training process was deeply ingrained in the young members, especially when the time came for the Labog and Aliac bands to go their separate ways. The instrument collection grew while Jack P. Labog was in America, as this US Army officer laments the fate of the children who were trained to read and play Music but are left empty-handed. These children,

now grown men with families, could vividly remember how the elders divided a guyabano fruit during a music lesson to demonstrate the concept of note values. A makeshift basketball hoop, which the boys had erected themselves, was also dismantled when they were instructed—or rather, forced—to master the playing technique of their musical instruments over the athletic play of a ball. As lunchtime approaches, the scent of sopas being cooked by their mothers motivates them to finish the rudiments and routines led by the elders.

Like a brass instrument, this tradition literally weighs much for the Gaddang community; the beauty of its sound demands a certain amount of pressure to be exerted from their bodies; the technical dexterity of the fingers to the keys translates the mental and aesthetic capacity of players, and lastly, the instrument was made for a spectacle that tunes in to harmony.

The Gift of Gaddangs

According to a research interlocutor, there is no specific word for a gift, but there is a term for giving. Intriguingly, the Gaddang word for blood is *da* (or *ada* in localized dialects), which shares a striking etymological and phonological resonance with the word for giving, *adda*. It could be linguistically inferred that the Gaddang notion of a gift is not so much a noun – the material gift itself – but in the act of giving. The young band leader strengthens this assumption in a statement during an interview; despite navigating intense operational and financial hurdles, he insisted that dissolving the ensemble is not an option, stating: “*Nasa dugo na namin ito*” (It is already in our blood) (J. Labog, personal communication, 2022). In the social meaning of their band tradition, to disband would be to stop giving.

The Labog Brass Band emanated from the Juan Manat Aliac Band. The Labog and Aliac band, once united, was now operating in their own separate ways. Structures presented in various situations represent the Gaddang notion of giving, illustrated by a pattern of actions and interactions, thereby establishing a network of social relations strengthened by the Gaddang brass band and the cohesive element their Music gives to society.

The Moral Aspect

Lungabang was the former name of Solano, derived from the Gaddang word *lungab*, meaning ‘cave’. The Gaddang word used to describe the topography of a place changed into a gesture of recognition to the foreign dignitary who legally formalized the town’s autonomy. As a known commercial center in the province, the municipality has always been committed to progress, even if it meant fully adapting to modern constructs.

Reciprocity is a mechanism of participation in society and a powerful signifier of a person’s willingness to take part in the whole system (Thompson, 1987). The continuity of transactions uncovers an enduring partnership of two willing participants - the bereaved family and the band. The clients embody the citizens of the specific community who need Music, as the Labog brass bands represent Music and the Gaddang identity. Talusan (2021) describes this as an incorporation of foreign signs, symbols, and ideas into indigenous meanings and actions (p. 24). In the context of Solano, Gaddang music is a participatory endeavor that responds to the community’s preferred demands.

Patterns of the musical tradition, richly described through a sociological lens in the previous chapter, support the contention that it has consequences for the prevailing social system (Gouldner, 1960). The pattern of exchange in the Labog band shows how a generation of players is honed through days of rehearsals, translated into hours of performance, and culminates in almost a minute of transaction when the fee is finally collected from the bereaved family just after the ceremony. In terms of the band’s functionality within its community, it affirms the following assumptions: first, that the bereaved family reciprocates the band’s services; second, that the payment is contingent upon a worthwhile presentation; and third, that the payment is entirely based on the service (p. 163). It implies that when the band is forced rather than motivated to reciprocate, the performance ceases to be a gift. When the people solicit the medium of exchange without any effort to compensate, the Gaddangs’ shared notion of equity in the act of giving could disintegrate.

Mauss (1954) describes how reciprocity strengthens participants’ moral system by forming an indissoluble alliance through ritual and Music during times of distress

(p. 42). This exchange thereby reflects the two phases of mortuary rituals, in which a phase of reinstallation - or the collective determination of victory over death – follows a phase of disaggregation (Bloch & Parry, 1982, p. 4). This point of view helps explain why the band plays lively, happy songs after burying the dead in the cemetery.

Mapping Grief: The Gaddang Band Recontextualizing Contemporary P-Pop

As the ultimate evidence of its moral contribution, the study presents an arrangement of a P-pop (Philippine Pop) ballad by SB19, which resonated across the country as it gained popularity. MaPa literally translates to ‘map,’ but is also a portmanteau of Mama and Papa, serving as a dual metaphor for parents as the compass of life. This section provides a detailed musical analysis of the arrangement, examining its harmonic, melodic, rhythmic, and textural components to demonstrate how these elements are manipulated to align with the community’s instrumental forces and the performance context of a death ritual procession.

The original rhythm and melody of the vocal lines were not strictly adhered to, as they were intentionally recontextualized within a brass band framework. For instance, measure 8 departs from the original vocal line, arranged instead to match the idiomatic playing style of the woodwind instruments.

Two sections of trumpets provide a stable harmony by sustaining thirds in whole notes, yet introduce rhythmic variation in the cadences through the use of half notes. This stable rhythm acts as a cohesive element within the section, melodically sustaining the notes that form the underlying triad. In the chorus, one trumpet section joins the primary melody while the other tracks a third below or above it. This brass configuration takes on a new rhythm halfway through Section E, imitating a marching cadence initiated earlier by the alto saxophones.

Measure 14 reflects the traditional banda practice wherein the woodwind and brass sections take turns with the solo, a formal feature characteristic of localized funeral processions. This structural turn-taking is evident again in Section F. Furthermore, the bridge in Section H reintegrates the rhythmic patterns of Section E, characterized by a marching-band harmonic rhythm anchored by the trombone’s accompaniment.

Although the original song's half-step modulation was omitted in Section L, every note of the vocal soloist's improvisational ad-lib was faithfully transcribed, exactly as sung, and arranged polyphonically for clarinet, saxophones, and trumpet. After emphasizing this climactic section, the trumpets return to their structural role as sustained harmonizing tones toward the end of the piece.

While the clarinet delivers a clear, driving melody throughout, the alto saxophones support the texture by executing marching rhythms in third-interval harmonies before returning to the primary melody during the chorus. In the final section, this collective harmony resolves to a full triad in three distinct voice parts, concluding the song.

Acting as a sonic bridge, the tenor saxophone reinforces the brass harmony through sustained whole-note patterns. It ultimately provides the final cadential phrase, utilizing a suspension that resolves the piece to concert Bb major (written G major for the transposing instruments).

The song choice itself stands as a profound moral decision. It contextualizes itself entirely within the Filipino core value of *utang na loob*—the lifelong acknowledgment of parental sacrifice—distilled into the piece's compelling lyrical anchor: '*Pahinga muna, ako na ang bahala*' (Rest for now, I will take care of everything). Contrary to the institutional, conservatoire-culture of symphonic virtuosity designed to impress a seated audience, this piece is arranged as a functional, sacred gift: a sonic accompaniment to the heavy expanse of time it takes for a grieving family to journey with their dead loved one toward their final resting place.

Summary And Conclusion

This Gaddang band counters the dangers of modernity by adapting its songs to the times. It is acoustically evident that musical works performed are arranged in a way that is manageable to play in a procession through uncomplicated patterns of variation in a reciprocating routine - band players faithfully hold on to their part despite lengthy walks to the cemetery, frequently competing with cars and trucks on the highway under the scorching heat. It also reveals the techniques they have learned as members of the band, as the folk songs were played by memory, with

improvised embellishments. They were good musicians, if not excellent, because their elders trained them at an early age; this shows that even a pandemic did not stop the recruitment and training of adolescents. All of these observations add up to the sustenance of musical activity by a collective that, since the town's inception, has been giving a part of itself to the community.

The inclination to Western Music in their repertoire is a determination to confront and interact with the pressing circumstances, transforming it into an economic leverage, a tool for social interaction, and an agency of an identity expressed from the creativity embedded in sound produced and distributed in the community through bodily motions as it reaches captives of sense perceptions through the Music. As for the Gaddangs, their way of surviving rests in the act of giving - a moral transaction - which the people in and outside Solano deem unwise to reject.

Following Talusan's claim, the imperial ear may not consider such musical activity to be indigenous expression, as it categorically isolates the Music as a mere reiteration of colonial constructs. In a time of greater connectedness than ever, the distinction between the local and the global blurs, calling for ethnomusicological theories that validate the integrity of lived fieldwork. A community organically births a song; to analyze it detached from its ethnographic locus reduces it to a mere fraction of its entirety. Thus, to claim that the Gaddang marching band of Solano is simply a repository for Western repertoire constitutes a profound cultural misappropriation.

Sociological and anthropological theories employed in this study did not flatten but rather illuminated the decolonizing standpoints and strategies used to study the intricacies of this musical activity, as well as the actual words of Gaddang interlocutors, a musical tradition. Furthermore, defining morality solely within the bounds of a single ethnolinguistic culture might have dangerous implications.

Perhaps Marcel Mauss composed his dense essay to demonstrate how peace and social cohesion are possibly achieved across human civilizations through the gift, the material or immaterial representation of intentions. Ultimately, harmony should be a musical concept experienced in our shared reality because, after all, Music is humanly-organized sound, and man is inherently musical (Blacking, 1973).

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Declaration of ai use

In the preparation and finalization of this manuscript, the researcher utilized automated text-editing software (Grammarly) and a generative artificial intelligence model (Gemini, 2026) exclusively for grammatical correction, stylistic refinement, and syntactic polishing. The theoretical frameworks, ethnographic data analysis, and core arguments remain entirely the original work of the author.

Supplementary Document

การพัฒนาสื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้
เรื่อง “ประเภทเครื่องดนตรีสากล”
สำหรับนักเรียนระดับชั้นมัธยมศึกษาปีที่ 1 โรงเรียนน้ำพองศึกษา
DEVELOPMENT OF A “STOP IT” CARD GAME AS A LEARNING
MEDIUM TO PROMOTE UNDERSTANDING OF WESTERN
MUSICAL INSTRUMENT FAMILIES FOR GRADE 7 STUDENTS
AT NAMPONGSUKSA SCHOOL

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บทคัดย่อ

งานวิจัยนี้มีวัตถุประสงค์เพื่อ 1) พัฒนาสื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล สำหรับนักเรียนระดับ ชั้นมัธยมศึกษาปีที่ 1 โรงเรียนน้ำพองศึกษา 2) เพื่อเปรียบเทียบผลสัมฤทธิ์ทางการเรียนก่อนและหลังจากการใช้สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล ของนักเรียนระดับชั้น มัธยมศึกษาปีที่ 1 ก่อนและหลังการใช้การ์ดเกม 3) เพื่อศึกษาความพึงพอใจของนักเรียนที่มีต่อการการใช้สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้เรื่องประเภทเครื่องดนตรีสากล กลุ่มตัวอย่างที่ใช้ในการวิจัย ได้แก่ นักเรียนชั้นมัธยมศึกษาปีที่ 1 จำนวน 1 ห้อง 30 คน โรงเรียนน้ำพองศึกษา ภาคเรียนที่ 2 ปีการศึกษา 2568 ซึ่งได้มาโดยวิธีการคัดเลือก

แบบเจาะจง การวิจัยครั้งนี้มีการเก็บรวบรวมข้อมูลเชิงปริมาณ เครื่องมือที่ใช้ในการวิจัยประกอบด้วย 1) สื่อการ์ดเกม Stop it เรื่องประเภทเครื่องดนตรีสากล 2) แบบทดสอบวัดผลสัมฤทธิ์ทางการเรียนก่อนเรียนและหลังเรียน และ 3) แบบสอบถามความคิดเห็นและประเมินความพึงพอใจของนักเรียนที่มีต่อการใช้สื่อ โดยดำเนินการเก็บรวบรวมข้อมูลจากการทดสอบก่อนเรียน การจัดกิจกรรมการเรียนรู้โดยใช้สื่อการ์ดเกมซึ่งเน้นการเรียนรู้ผ่านการเล่น การมีส่วนร่วม และการสร้างบรรยากาศการเรียนรู้ที่สนุกสนาน จากนั้นทำการทดสอบหลังเรียนเพื่อเปรียบเทียบผลสัมฤทธิ์ก่อนและหลังเรียน และเก็บข้อมูลความคิดเห็นและความพึงพอใจของนักเรียน วิเคราะห์ข้อมูลโดยใช้เปรียบเทียบผลการทดสอบก่อนและหลังด้วยค่าสถิติที ค่าเฉลี่ย และส่วนเบี่ยงเบนมาตรฐาน ผลการวิจัยพบว่า การจัดการเรียนรู้โดยใช้สื่อการ์ดเกม Stop it เกิดผลสัมฤทธิ์ทางการเรียนของนักเรียนหลังจากการใช้สื่อการ์ดเกม Stop it มีค่าเฉลี่ยสูงกว่าก่อนเรียนอย่างมีนัยสำคัญทางสถิติที่ระดับ .05 ด้านการศึกษาความคิดเห็นของนักเรียนที่มีต่อการใช้สื่อการ์ดเกม Stop it เช่น การ์ดเกมช่วยเข้าใจบทเรียนดีขึ้น นักเรียนสนใจและมีความสุขในการเรียนวิชาดนตรี และช่วยส่งเสริมการมีส่วนร่วมในการเรียนรู้โดยมีระดับค่าเฉลี่ยเห็นมากที่สุด ($\bar{X} = 4.50$) ด้านผลประเมินความพึงพอใจของนักเรียนที่มีต่อการใช้สื่อการ์ดเกม พบว่า นักเรียนมีความพึงพอใจต่อการเล่นการ์ดเกม Stop it อยู่ในระดับพึงพอใจมากที่สุด ($\bar{X} = 4.50$) โดยวิธีการเล่นสามารถเข้าใจง่าย ภาพและสัญลักษณ์ชัดเจน และเกิดความสนุกสนานจากการมีส่วนร่วมในการเล่น

คำสำคัญ: สติ๊กเกอร์, การ์ดเกม, เครื่องดนตรีสากล, การเรียนรู้ผ่านการเล่น

Abstract

This experimental research had three objectives: to develop the “Stop it” card game as a learning medium for enhancing knowledge of Western musical instrument classification among Matthayomsuksa 1 students at Nampongsuksa School; to compare students’ learning achievement before and after using the “Stop it” card game; and to investigate students’ satisfaction with the card game as a learning medium. The results demonstrated that students’ post-test scores were significantly higher than their pre-test scores at the .05 significant level. The finding further indicated that the card game improved understanding of the lesson, increased their interest and enjoyment in learning music, and promoted active participation, with the highest mean score ($\bar{X} = 4.50$). In terms of satisfaction, students reported the highest level ($\bar{X} = 4.50$), noting that the game was easy to understand, visually clear, and enjoyable to play. The sample 30 Matthayomsuksa

1 students from a single classroom at Nampongsuksa School during the second semester of the 2025 academic year, selected through purposive sampling. The study employed a quantitative research methodology. Research instruments included the “Stop it” card game on Western musical instrument classification, 2) pre- and post test achievement assessments, and 3) a questionnaire measuring students’ opinions and satisfaction with the instructional media. Data collection involved administering a pre-test, followed by learning activities utilizing the card game, which emphasized game-based learning, student participation, and an engaging learning environment. Upon completion to assess changes in learning achievement. Additionally, students’ opinions and satisfaction regarding the learning media were collected. The data were analyzed using a dependent-samples t-test, along with the mean, and standard deviation.

Keywords: Stop it, Card game, Western Music Instrument, Play-Based Learning

บทนำ (Introduction)

ดนตรีเป็นศาสตร์และศิลป์ที่มีความสำคัญต่อการพัฒนาศักยภาพของมนุษย์ ทั้งในด้าน อารมณ์ จิตใจ สังคม และสติปัญญา การเรียนรู้ดนตรีในระดับการศึกษาขั้นพื้นฐานถือเป็น พื้นฐานสำคัญในการปลูกฝังทักษะการฟัง การคิดวิเคราะห์ และการแสดงออกทางดนตรี ตลอดจน ส่งเสริมคุณลักษณะอันพึงประสงค์ของนักเรียน เช่น ความมีวินัย ความรับผิดชอบ และการทำงาน ร่วมกับผู้อื่น อีกทั้ง ตามหลักสูตรแกนกลางการศึกษาขั้นพื้นฐาน ปี พ.ศ. 2551 รายวิชาดนตรี สำหรับนักเรียนระดับมัธยมศึกษาตอนต้น ได้มีการระบุตัวชี้วัดชั้นปีในเรื่องของการจัดประเภท ของวงดนตรีไทยและวงดนตรีที่มาจากวัฒนธรรมต่าง ๆ (กระทรวงศึกษาธิการ, 2560) ดังนั้น จึงทำให้เห็นว่า ก่อนที่นักเรียนจะได้เรียนรู้การจัดประเภทวงดนตรี จะต้องมีการเรียนรู้ประเภท ของวงดนตรีในวัฒนธรรมต่าง ๆ โดยเฉพาะเครื่องดนตรีและวงดนตรีสากล ซึ่งครูจะต้องจัดการ เรียนการสอนในเนื้อหาดังกล่าวให้มีความน่าสนใจ ไม่เป็นเพียงการจัดกระบวนการเรียนรู้โดยการ อ่าน ฟังบรรยายโดยยึดเนื้อหา (Content Based) จากหนังสือและตำราเพียงอย่างเดียว ซึ่งเป็น รูปแบบที่ครูในประเทศไทยคุ้นเคยและใช้กันอยู่อย่างหลากหลาย และครูพยายามบรรยายและบอก ทุกสิ่งในตำราหรือหนังสือ ผ่านการให้นักเรียนจดบันทึกแล้วนำไปสอวัดเก็บเป็นคะแนนความรู้ จึงถือว่าเป็นการยึดครูเป็นศูนย์กลาง (สำนักงานคณะกรรมการการศึกษาขั้นพื้นฐาน, 2558, น.4)

จากรูปแบบการเรียนการสอนโดยยึดครูเป็นศูนย์กลางดังกล่าว อาจไม่สอดคล้องกับรูปแบบ การจัดกิจกรรมในชั้นเรียนสำหรับวิชาดนตรีเท่าที่ควรเนื่องจากมีบริบทที่แตกต่างกัน ดังนั้น

การจัดการเรียนรู้ทางดนตรีในยุคปัจจุบันจำเป็นต้องมีการปรับเปลี่ยนรูปแบบการสอนให้เหมาะสมกับแนวการเรียนรู้ที่มุ่งเน้นนักเรียนเป็นศูนย์กลาง โดยเฉพาะการใช้สื่อการเรียนรู้ที่ช่วยกระตุ้นความสนใจและส่งเสริมการมีส่วนร่วมเพื่อให้นักเรียนได้เรียนรู้ผ่านประสบการณ์จริง การสร้างสื่อการเรียนรู้ดนตรีถือว่ามีความหลากหลาย โดยเฉพาะสื่อที่ใช้เทคโนโลยี ซึ่งได้รับการออกแบบมาเพื่อเพิ่มประสิทธิภาพในการเรียนรู้ อย่างไรก็ตามสื่อเทคโนโลยีดังกล่าวมักเผชิญข้อจำกัดในหลายด้าน เช่น การเลือกใช้อุปกรณ์ที่เหมาะสม สัญญาณอินเทอร์เน็ตที่ไม่เสถียร รวมถึงการสื่อสารที่มักมีลักษณะทางเดียว แม้กระทั่งเมื่อใช้โปรแกรมสื่อสารทางไกล ก็ยังคงประสบปัญหาบางอย่าง เช่น คุณภาพเสียงดนตรีที่ไม่ได้มาตรฐาน หรือการควบคุมสมาธินักเรียนในกิจกรรมที่เกี่ยวข้องกับสื่อเทคโนโลยี ซึ่งยังส่งผลให้นักเรียนขาดพัฒนาการด้านทักษะทางสังคม เนื่องจากการพึ่งพาเทคโนโลยีที่มากเกินไปในการสื่อสารและการเรียนการสอน ในมุมมองของวิธีการเรียนรู้ (ณัฐศรีณย์ ทฤษฎิคุณ, 2567, 69) ดังนั้น การเรียนรู้ผ่านเกมจึงเป็นอีกทางเลือกหนึ่งสำหรับการนำมาใช้เพื่อให้นักเรียนมีส่วนร่วม หรือเรียกว่าการจัดการเรียนรู้โดยใช้เกมเป็นฐาน (Game-Based Learning - GBL) เป็นการส่งเสริมให้นักเรียนเกิดการเรียนรู้อย่างมีส่วนร่วมผ่านการเล่นเกม ทำให้กระบวนการเรียนรู้มีความน่าสนใจมากขึ้น โดยเพิ่มความสนุกสนานเข้าไปในกิจกรรม ส่งผลเชิงบวกต่อการพัฒนาการด้านการรู้คิด (Cognitive development) โดยเกมและเนื้อหาบทเรียนถูกผสมผสานเข้าด้วยกัน เนื่องจากกระบวนการเรียนรู้แบบเดิมมักก่อให้เกิดความเบื่อหน่าย ขณะที่การเรียนรู้โดยใช้เกมเป็นฐานสามารถช่วยเพิ่มแรงจูงใจในการเรียนของนักเรียนได้ (Rula Al-Azawi and Others, 2016, p.134)

ด้วยเหตุนี้ผู้วิจัยจึงตระหนักถึงความสำคัญของการพัฒนาสื่อการเรียนรู้รูปแบบการ์ดเกม (Educational Card Game) เรื่อง ประเภทของเครื่องดนตรีสากล สำหรับนักเรียนระดับชั้นมัธยมศึกษาปีที่ 1 โรงเรียนน้ำพองศึกษาเพื่อเป็นนวัตกรรมที่ช่วยกระตุ้นแรงจูงใจในการเรียนรู้ที่สามารถส่งเสริมการมีส่วนร่วมของนักเรียน สร้างทัศนคติที่ดีต่อการเรียนดนตรี สร้างบรรยากาศการเรียนรู้ที่สนุกสนาน น่าสนใจ และเกิดประโยชน์สูงสุดต่อนักเรียน

วัตถุประสงค์ของการวิจัย

1. เพื่อพัฒนาสื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล สำหรับนักเรียนระดับ ชั้นมัธยมศึกษาปีที่ 1 โรงเรียนน้ำพองศึกษา
2. เพื่อเปรียบเทียบผลสัมฤทธิ์ทางการเรียนก่อนและหลังจากการใช้สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล ของนักเรียนระดับชั้น มัธยมศึกษาปีที่ 1
3. เพื่อศึกษาความพึงพอใจของนักเรียนที่มีต่อการการใช้สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้เรื่อง ประเภทเครื่องดนตรีสากล

ประโยชน์ที่คาดว่าจะได้รับ

1. สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล ได้รับการพัฒนา
2. ได้ทราบผลสัมฤทธิ์ของนักเรียนจากการใช้สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล เรื่อง ประเภทเครื่องดนตรีสากล
3. ได้ทราบความพึงพอใจของนักเรียนที่มีต่อการใช้สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล

ด้านขอบเขตของเนื้อหา

ผู้วิจัยได้มีการสร้างและพัฒนาสื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ประเภทเครื่องดนตรีพื้นฐาน 5 ประเภท ได้แก่ เครื่องสาย (String Instrument) เครื่องลิ่มนิ้ว (Keyboard Instrument) เครื่องกระทบ (Percussion Instrument) เครื่องเป่าลมทองเหลือง (Brass Instrument) และเครื่องเป่าลมไม้ (Woodwind Instrument)

ตัวแปรที่ใช้ในการศึกษา

ตัวแปรต้น คือ สื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่อง ประเภทของเครื่องดนตรีสากล

ตัวแปรตาม คือ ผลสัมฤทธิ์หลังเรียน และความพึงพอใจทางการเรียนของนักเรียน ชั้นมัธยมศึกษาปีที่ 1 โรงเรียนน้ำพองศึกษา

วิธีดำเนินการวิจัย

ประชากรและกลุ่มตัวอย่าง คือ นักเรียนระดับชั้นมัธยมศึกษาปีที่ 1 จำนวน 1 ห้อง (จำนวน 30 คน) โดยใช้วิธีการเลือกกลุ่มตัวอย่างแบบเจาะจง (Purposive sampling) จากจำนวนประชากรนักเรียนชั้นมัธยมศึกษาปีที่ 1 โรงเรียนน้ำพองศึกษา จำนวนทั้งสิ้น 476 คน

เครื่องมือที่ใช้ในการทดลอง มีดังนี้

สื่อการ์ดเกม Stop it เพื่อการเรียนรู้ เรื่อง ประเภทเครื่องดนตรีสากล ประกอบไปด้วยประเภทเครื่องดนตรีพื้นฐาน 5 ประเภท ดังนี้

ประเภทที่ 1 เครื่องสาย (String Instrument) เช่น ไวโอลิน ดับเบิลเบส กีตาร์ และแมนโดลิน

ประเภทที่ 2 เครื่องลิ่มนิ้ว (Keyboard Instrument) เช่น เปียโน ออร์แกน เป็นต้น

ประเภทที่ 3 เครื่องกระทบ (Percussion Instrument) เช่น ทิมปานี มาริมบา สะแนร์ เบสดรัม แทมบูรีน และฉาบ

ประเภทที่ 4 เครื่องเป่าลมทองเหลือง (Brass Instrument) เช่น ทรัมเปต เฟรนช์ฮอร์น
ทรอมโบน ซูซาโฟน ทูบา และยูโฟเนียม

ประเภทที่ 5 เครื่องเป่าลมไม้ (Woodwind Instrument) เช่น ปิกโคโล ฟลูต รีคอร์เด
อร์ คลาริเน็ต และแซกโซโฟน

แผนการใช้สื่อการ์ดเกม Stop it จำนวน 3 คาบ (รวม 3 ชั่วโมง) ทดสอบก่อนเรียน (Pre-
test) นักเรียนได้เรียนรู้และทำความรู้จักกับเครื่องดนตรีประเภทต่าง ๆ ก่อนจำนวน 2 คาบ (คาบ
1-2) จากนั้นจึงดำเนินการเล่นเกมการ์ดเกม Stop it

คาบเรียน	กิจกรรม
คาบที่ 3	- แนะนำ “การ์ดเกม Stop it” และอธิบายกติกาการเล่น - นักเรียนแบ่งกลุ่มเล่นเกมเพื่อทบทวนความรู้เกี่ยวกับประเภทของเครื่องดนตรีสากล - ครูสังเกตและให้คำแนะนำระหว่างการเล่นเกม
คาบที่ 4	- เล่นการ์ดเกม Stop it รอบชิงแชมป์ห้อง (แข่งขันระหว่างกลุ่ม) - นักเรียนอธิบายเหตุผลการเลือกคำตอบในแต่ละรอบเพื่อสะท้อนความเข้าใจ - ครูทบทวนสรุปความรู้ร่วมกับนักเรียน
คาบที่ 5	- สอบวัดผลหลังเรียน - นักเรียนสะท้อนความรู้และความพึงพอใจต่อการเรียนด้วยเกมการ์ด

ตารางที่ 1 แผนการใช้สื่อการ์ดเกม Stop it

ตารางที่ 1 นักเรียนมีการเรียนจำนวนทั้งหมด 5 คาบ โดยมีการทดสอบก่อนเรียน ความรู้เกี่ยวกับเครื่องดนตรีในคาบที่ 1 จากนั้นจึงเรียนรู้เนื้อหาประเภทเครื่องดนตรีสากลในคาบที่ 1 และ 2 โดยในคาบที่ 3-5 จึงมีการนำสื่อการ์ดเกม Stop it ไปใช้ในการจัดกิจกรรมการเรียนการสอนในชั้นเรียน เมื่อเข้าสู่คาบที่ 5 จึงทำการทดสอบหลังเรียนอีกครั้ง

เครื่องมือที่ใช้ในการเก็บรวบรวมข้อมูล

แบบทดสอบผลสัมฤทธิ์ทางการเรียน เรื่อง ประเภทของเครื่องดนตรีสากล เป็นแบบทดสอบแบบเลือกตอบชนิด 4 ตัวเลือก (Multiple choices) จำนวน 15 ข้อ โดยใช้ทดสอบความรู้ด้านประเภทเครื่องดนตรีสากลก่อนและหลังจากการใช้การ์ดเกม Stop it

แบบสอบถามความคิดเห็นและประเมินความพึงพอใจ จำนวน 1 ฉบับ ของนักเรียนที่มีต่อ
สื่อการ์ดเกม Stop it เรื่อง ประเภทของเครื่องดนตรีสากล เช่น ด้านลำดับและความยาก-ง่ายของ
เนื้อหา กติกา และสื่อเกมที่นำมาใช้มีความน่าสนใจ และการมีส่วนร่วมของนักเรียน ฯลฯ ทั้งนี้ ผู้
วิจัยใช้เกณฑ์ตัวเลือกแบบ 5 ระดับ (Likert scale)

จากนั้นนำเครื่องมือวิจัยไปทำการตรวจสอบคุณภาพและความเที่ยงตรงเชิงเนื้อหา (IOC
: Index of Item Objective Congruence) จากผู้เชี่ยวชาญจำนวน 3 คน โดยกำหนดเกณฑ์
การพิจารณาความเที่ยงตรงเชิงเนื้อหาเฉลี่ยรวมไม่น้อยกว่า 0.5 ถือว่าเครื่องมือมีคุณภาพและมี
ความเที่ยงตรง ซึ่งผลการประเมินความสอดคล้อง ความครอบคลุม และความสมบูรณ์ของผลการ
ตรวจสอบความสอดคล้อง (IOC) ของประเด็นแบบสอบถามความพึงพอใจของชุดการสอนมีความ
สอดคล้องกับวัตถุประสงค์ โดยมีค่า IOC เท่ากับ 0.67- 1.00

การเก็บรวบรวมข้อมูล

ขั้นที่ 1 ก่อนการทดลองให้นักเรียนทำแบบทดสอบวัดผลสัมฤทธิ์ทางการเรียนวิชา
ดนตรีสากล ชั้น ม.1

ขั้นที่ 2 ผู้รายงานดำเนินการสอนแบบกลุ่ม ดำเนินการตามแผนการจัดการเรียนรู้ที่สร้าง
ขึ้นจำนวน 1 แผนโดยให้นักเรียนเรียนและปฏิบัติกิจกรรมต่างๆ ตามขั้นตอนการจัดการเรียนรู้โดย
ใช้ วิธีการ/สื่อนวัตกรรม

ขั้นที่ 3 เมื่อสิ้นสุดการทดลองสอนแล้ว นำแบบทดสอบวัดผลสัมฤทธิ์ทางการเรียนวิชา
ดนตรีสากล ไปทดสอบนักเรียนอีกครั้ง จากนั้นนำผลที่ได้ไปวิเคราะห์ข้อมูลทางสถิติต่อไป

ขั้นที่ 4 ให้นักเรียนทำแบบสอบถามความคิดเห็นและประเมินความพึงพอใจที่มีต่อชุด
การสอนวิชาดนตรี เรื่องประเภทเครื่องดนตรีสากล จากนั้นนำผลที่ได้รับไปวิเคราะห์ข้อมูลทาง
สถิติต่อไป

การวิเคราะห์ข้อมูล

1. วิเคราะห์ข้อมูลจากแบบทดสอบผลสัมฤทธิ์ทางการเรียน รวบรวมและวิเคราะห์ข้อมูล
ที่ได้จากการทดสอบความรู้ โดยวิธีการหาค่าเฉลี่ย Mean ($\bar{X}$) และค่าเบี่ยงเบนมาตรฐาน (S.D.)
และใช้วิธีการเปรียบเทียบผลการทดสอบก่อนและหลังด้วยค่าสถิติแบบไม่อิสระ (t – test for
Dependent Sample) เพื่อสรุปและอภิปรายผลการทดลอง

2. วิเคราะห์ข้อมูลแบบสอบถามความคิดเห็น และประเมินความพึงพอใจโดยวิธีการหาค่า
เฉลี่ย Mean ($\bar{X}$) และค่าเบี่ยงเบนมาตรฐานเพื่อสรุปและอภิปรายผลการทดลอง

ผลการวิจัย

1. ผลการวิจัยด้านการพัฒนาสื่อการ์ดเกม Stop it

จากผลการวิจัยด้านการพัฒนาสื่อการ์ดเกม Stop it พบว่า ได้มีการพัฒนาที่ใช้รูปแบบการจัดการเรียนรู้โดยใช้เกมเป็นฐานโดยครอบคลุมเนื้อหาประเภทของเครื่องดนตรีสากล 5 ประเภท ได้แก่ เครื่องสายเครื่องลิ่มนิ้ว เครื่องกระทบ เครื่องเป่าลมทองเหลือง และเครื่องเป่าลมไม้ ลักษณะของสื่อการ์ดเกม Stop it เป็นสื่อทำมือ และมีกติกาการเล่นเพื่อให้นักเรียนมีส่วนร่วมในการเรียนรู้เนื้อหาดนตรีผ่านการลงมือเล่นเกมอย่างมีส่วนร่วม ด้านอุปกรณ์ที่ใช้ในการเล่นการ์ดเกม Stop it ประกอบไปด้วย การ์ดเกม Stop it มีจำนวนทั้งสิ้น 40 ใบ มีรูปแบบการเล่นเป็นกลุ่มจำนวน 3-4 คน ในแต่ละรอบจะมีการสลับเปลี่ยนการ์ดเกมใหม่ทุกครั้ง เนื่องจากจำนวนคนเล่นมีเพียง 3-4 คน เพื่อให้ผู้เล่นได้มีส่วนร่วมในเกมได้ทั่วถึง และอาจจดจำประเภทเครื่องดนตรีในการ์ดของตนและเพื่อนได้ ดังนั้น เพื่อให้มีการทบทวนเนื้อหาจากการเล่นเกมได้อย่างมีประสิทธิภาพ และเกิดความท้าทายของผู้เล่น จึงได้ให้มีการเปลี่ยนสลับการ์ดเกมใหม่ในทุก ๆ รอบ



Figure 1 รูปแบบของการ์ดเกม Stop it

Figure 1 รูปแบบของการ์ดเกม Stop it เป็นการ์ดที่ทำจากกระดาษแข็ง เคลือบมัน เพื่อให้มีความคงทน แข็งแรงในการหยิบจับของผู้เล่นเกม ลักษณะรูปทรงเป็นวงกลมประมาณ 9 x 9 เซนติเมตร เพื่อให้เหมาะกับมือของผู้เล่นที่สามารถหยิบถือได้สะดวก การ์ดเกมในแต่ละใบ ประกอบไปด้วยเครื่องดนตรีจำนวน 6 ชนิดที่แตกต่างกันไป

คำชี้แจง : ให้ผู้เล่นหาการ์ดของเพื่อนที่มีเครื่องดนตรีเหมือนกันกับตนเองให้เร็วที่สุด จากนั้นรีบกดกระดิ่งแล้วพูดชื่อเครื่องดนตรี พร้อมทั้งประเภทกลุ่มเครื่องดนตรีให้ถูกต้อง

วิธีการเล่น :

- 1) สลับการ์ดเกมทั้งหมด แล้วแจกให้กับผู้เล่น คนละ 1 ใบ
- 2) ให้ทุกคนเปิดการ์ดพร้อมกัน จากนั้นมองภาพเครื่องดนตรีของเพื่อนที่ซ้ำกับของตนเองมาเพียง 1 ชนิด
- 3) เมื่อพบแล้วให้พูดชื่อเครื่องดนตรี พร้อมประเภทกลุ่มเครื่องดนตรี เช่น “ทูบา เครื่องลมทองเหลือง”

การตัดสินผลคะแนน :

เมื่อผู้เล่นที่กดกระดิ่งได้ก่อน แล้วพูดชื่อเครื่องดนตรี และประเภทกลุ่มเครื่องดนตรีได้ถูกต้อง จะได้รับการดื่บที่ถืออยู่เพื่อสะสมจำนวนการ์ด และเป็นผู้ชนะในรอบนั้น ๆ แต่ถ้าตอบผิด ผู้เล่นจะต้องคืนการ์ดที่ตนเองยึดไว้ 1 ใบ โดยผู้เล่นที่มีการ์ดสะสมมากที่สุดในแต่ละรอบ จะเป็นผู้ชนะ

ข้อควรรู้ :

- 1) เล่นอย่างมีน้ำใจ เคารพกติกา ไม่แย่งการ์ดเพื่อน และไม่ผลักระดิ่ง
- 2) กดกระดิ่งก่อนพูดเสมอ กรณีพูดก่อนแล้วกดกระดิ่ง ถือว่าผิดกติกา และไม่ได้การ์ดสะสม
- 3) ต้องพูดให้ครบทั้งชื่อเครื่องดนตรี และประเภทกลุ่มเครื่องดนตรี จึงจะได้การ์ดสะสม

ดังนั้น การพัฒนาสื่อการ์ดเกม Stop it ผู้วิจัยได้มีการพัฒนาการ์ดเกมจากสื่อทำมือโดยอยู่บนฐานแนวคิดของการจัดการเรียนรู้โดยใช้เกมเป็นฐาน และการคำนึงถึงการมีส่วนร่วมของนักเรียน สร้างความสนุกสนาน ความท้าทาย และทบทวนความรู้เรื่องประเภทของเครื่องดนตรี รวมถึงปลูกฝังด้านการเคารพกติกา และวินัยในการเล่นเกมนักเรียน

2. ผลการวิเคราะห์เปรียบเทียบค่าเฉลี่ยคะแนนก่อนและหลังจากการใช้สื่อการ์ดเกม Stop it

ผลการเปรียบเทียบค่าเฉลี่ยคะแนนจากแบบทดสอบความรู้ก่อนและหลังการทดลองใช้สื่อการ์ดเกม Stop it มีผลการศึกษาจากดังตารางการแสดงผลการทดลองได้ดังนี้

Table 2 ผลการเปรียบเทียบค่าเฉลี่ยคะแนนจากแบบทดสอบความรู้ก่อนและหลังการทดลอง

การเปรียบเทียบ	N	$\bar{X}$	SD	t-test	sig
ก่อนการทดลอง	30	6.03	1.63	7.65	.001*
หลังการทดลอง	30	10.53	2.92		

*p<.05

Table 2 แสดงผลการเปรียบเทียบผลสัมฤทธิ์ทางการเรียนก่อนและหลังจากการใช้สื่อเกม Stop it เรื่องประเภทเครื่องดนตรีสากล พบว่า มีความแตกต่างอย่างมีนัยสำคัญทางสถิติ ($p<.05$) โดยค่าเฉลี่ยผลสัมฤทธิ์ทางการเรียนประเภทเครื่องดนตรีหลังการใช้สื่อเกมสูงขึ้นกว่าก่อนเรียน

3. ผลการวิเคราะห์ความคิดเห็นของนักเรียนที่มีต่อการเล่นสื่อการ์ดเกม Stop it

ด้านผลการศึกษาจากการสอบถามความคิดเห็นของนักเรียนที่มีต่อการใช้สื่อการ์ดเกม Stop it พบว่า ผู้แสดงความคิดเห็นซึ่งเป็นนักเรียนชั้นมัธยมศึกษาปีที่ 1 มีความคิดเห็นต่อชุดการสอน สื่อการ์ดเกม Stop it เรื่องประเภทเครื่องดนตรีสากล โดยภาพรวมอยู่ในเห็นด้วยในระดับมากที่สุด ($\bar{X} = 4.50$)

Table 3 ผลการวิเคราะห์ความคิดเห็นของนักเรียนที่มีต่อการเล่นสื่อการ์ดเกม Stop it

รายการแสดงความคิดเห็น	ค่าเฉลี่ย	ค่าเบี่ยงเบน มาตรฐาน	ระดับความ คิดเห็น
1. ตัวอักษร มีขนาดและรูปแบบเหมาะสม อ่านง่าย	4.52	0.51	มากที่สุด
2. การใช้ภาษามีความเข้าใจง่าย เหมาะสมกับ ระดับผู้เรียน	4.48	0.57	มาก
3. ตัวหนังสือและสื่อประกอบมีคุณภาพ เหมาะต่อ การอ่านและการเรียนรู้	4.55	0.50	มากที่สุด
4. กิจกรรมการเรียนรู้ช่วยสร้างความสนใจของผู้เรียน	4.47	0.60	มาก

รายการแสดงความคิดเห็น	ค่าเฉลี่ย	ค่าเบี่ยงเบน มาตรฐาน	ระดับความ คิดเห็น
5. ลำดับขั้นตอนการเรียนรู้มีความชัดเจน เข้าใจง่าย	4.50	0.55	มากที่สุด
6. รูปแบบการนำเสนอของชุดการสอนมีความ เหมาะสม	4.46	0.58	มาก
7. การนำเสนอมีความน่าสนใจและช่วยกระตุ้นการ เรียนรู้	4.49	0.54	มาก
8. สื่อการสอนมีความสวยงาม น่าสนใจ	4.53	0.52	มากที่สุด
9. สื่อการสอนมีความเหมาะสมต่อการใช้งานจริง	4.44	0.59	มาก
10. ภาพประกอบมีความชัดเจนและสอดคล้อง กับเนื้อหา	4.51	0.53	มากที่สุด
11. กติกาและวิธีการเล่นการ์ดเกมเข้าใจง่าย ไม่ซับซ้อน	4.47	0.56	มาก
12. การเล่นเกมช่วยส่งเสริมการมีส่วนร่วม ในการเรียนรู้	4.54	0.51	มากที่สุด
13. การ์ดเกมมีรูปแบบน่าสนใจ ช่วยกระตุ้น ความสนใจในการเรียนรู้	4.56	0.49	มากที่สุด
14. การ์ดเกมช่วยให้เข้าใจเนื้อหาเรื่องประเภทเครื่อง ดนตรีสากลได้ง่ายขึ้น	4.58	0.57	มาก
15. การ์ดเกมช่วยส่งเสริมการทำงานร่วมกันและการ แลกเปลี่ยนความคิดเห็น	4.45	0.57	มาก
16. ผู้เรียนมีทัศนคติที่ดีต่อการเรียนวิชาดนตรี	4.50	0.55	มากที่สุด
17. ผู้เรียนมีความสนใจและมีความสุขในการเรียน วิชาดนตรี	4.57	0.49	มากที่สุด
18. ชุดการสอนและการ์ดเกมช่วยให้เข้าใจบทเรียน ได้ดีขึ้น	4.59	0.47	มากที่สุด
รวม	4.50	0.53	มากที่สุด

เมื่อพิจารณาเป็นรายข้อพบว่า มีรายการที่อยู่ในระดับเห็นด้วยมากที่สุด ได้แก่ ชุดการสอน และการดัดเกมช่วยให้เข้าใจบทเรียนได้ดีขึ้น ($\bar{X} = 4.59$) การดัดเกมช่วยให้เข้าใจเนื้อหาเรื่องประเภทเครื่องดนตรีสากลได้ง่ายขึ้น ($\bar{X} = 4.58$) นักเรียนมีความสนใจและมีความสุขในการเรียนวิชาดนตรี ($\bar{X} = 4.57$) การดัดเกมมีรูปแบบน่าสนใจ ช่วยกระตุ้นความสนใจในการเรียนรู้ ($\bar{X} = 4.56$) การเล่นเกมช่วยให้ส่งเสริมการมีส่วนร่วมในการเรียนรู้ ($\bar{X} = 4.54$)

ส่วนรายการที่เห็นด้วยในระดับดี ได้แก่ การใช้ภาษามีความเข้าใจง่าย เหมาะสมกับระดับนักเรียน กิจกรรมการเรียนรู้ช่วยสร้างความสนใจของนักเรียน รูปแบบการนำเสนอของชุดการสอน มีความเหมาะสม สื่อการสอนมีความเหมาะสมต่อการใช้งานจริง และการดัดเกมช่วยส่งเสริมการทำงานร่วมกันและการแลกเปลี่ยนความคิดเห็น ซึ่งแสดงให้เห็นว่าชุดการสอนและการดัดเกมที่พัฒนาขึ้นสามารถช่วยส่งเสริมการเรียนรู้และสร้างความสนใจให้กับนักเรียนได้เป็นอย่างดี

4. ผลการวิเคราะห์ความพึงพอใจของนักเรียนที่มีต่อการเล่นสื่อการ์ดเกม Stop it

ด้านผลการศึกษาประเมินความพึงพอใจของนักเรียนที่มีต่อการใช้การ์ดเกม Stop it เรื่องประเภทเครื่องดนตรีสากล พบว่า โดยภาพรวมนักเรียนมีความพึงพอใจอยู่ในระดับดีมาก ($\bar{X} = 4.50$)

Table 4 ผลการวิเคราะห์ความพึงพอใจของนักเรียนที่มีต่อการเล่นสื่อการ์ดเกม Stop it

รายการประเมิน	ค่าเฉลี่ย	ค่าเบี่ยงเบนมาตรฐาน	ระดับความคิดเห็น
1. ฉันได้ทบทวนความรู้ในรายวิชา	4.47	0.57	ดี
2. ฉันได้รับความรู้มากขึ้น	4.53	0.51	ดีมาก
3. ฉันมีปฏิสัมพันธ์กับเพื่อน	4.46	0.59	ดี
4. ฉันสนใจเรื่องประเภทเครื่องดนตรีมากขึ้น	4.52	0.51	ดีมาก
5. ภาพกราฟิกน่าสนใจ	4.50	0.55	ดีมาก
6. สีสันดูน่าสนใจ	4.48	0.58	ดี
7. อ่านคู่มือแล้วเล่นเกมได้	4.45	0.60	ดี
8. การ์ดอ่านง่าย มองเห็นตัวอักษรชัดเจน	4.54	0.50	ดี
9. สัญลักษณ์ที่ใช้เข้าใจง่าย	4.44	0.61	ดี
10. วิธีการเล่นสามารถเข้าใจง่าย	4.55	0.50	ดีมาก
11. ความสนุกในขณะที่เล่นเกม	4.56	0.49	ดีมาก
รวม	4.50	0.54	ดีมาก

เมื่อพิจารณาเป็นรายข้อ พบว่า รายการที่มีค่าเฉลี่ยสูงสุด ได้แก่ ความสนุกในขณะที่เล่นการ์ดเกม ($\bar{X} = 4.56$) รองลงมา คือ วิธีการเล่นสามารถเข้าใจง่าย ($\bar{X} = 4.55$) การ์ดอ่านง่าย มองเห็นตัวอักษรชัดเจน ($\bar{X} = 4.54$) และฉันได้รับความรู้มากขึ้น ($\bar{X} = 4.53$) ซึ่งอยู่ในระดับดีมาก ความพึงพอใจอยู่ในระดับดี ได้แก่ ฉันได้ทบทวนความรู้ในรายวิชา ฉันมีปฏิสัมพันธ์กับเพื่อน สืบค้นดูน่าสนใจ อ่านคู่มือแล้วเล่นการ์ดเกมได้ และสัญลักษณ์ที่ใช้เข้าใจง่าย ซึ่งแสดงให้เห็นว่าการใช้การ์ดเกม Stop it สามารถช่วยส่งเสริมความสนใจ ความสนุกสนาน และการมีส่วนร่วมในการเรียนรู้เรื่องประเภทเครื่องดนตรีสากลของนักเรียนได้เป็นอย่างดี

สรุปผลการวิจัย

การพัฒนาสื่อการ์ดเกม Stop it พบว่าเป็นสื่อการเรียนรู้ที่ออกแบบตามแนวการจัดการเรียนรู้โดยใช้เกมเป็นฐานครอบคลุมเนื้อหาเรื่องประเภทเครื่องดนตรีสากล 5 ประเภท โดยมีรูปแบบเป็นสื่อทำมือที่ออกแบบให้นักเรียนได้มีส่วนร่วมผ่านการเล่นเกมอย่างแท้จริง ทั้งในด้านความท้าทาย ความสนุกสนาน และการทบทวนความรู้ผ่านกติกาและกระบวนการเล่น ส่งผลให้นักเรียนสามารถเรียนรู้เนื้อหาไปพร้อมกับการมีปฏิสัมพันธ์กับเพื่อนและการฝึกวินัยในการปฏิบัติตามกติกาในด้านผลสัมฤทธิ์ทางการเรียน พบว่า หลังจากการใช้สื่อการ์ดเกม Stop it นักเรียนมีคะแนนเฉลี่ยสูงกว่าก่อนเรียนอย่างมีนัยสำคัญทางสถิติที่ระดับ .05 แสดงให้เห็นว่าสื่อการ์ดเกมที่พัฒนาขึ้นสามารถช่วยยกระดับความรู้ความเข้าใจเกี่ยวกับประเภทเครื่องดนตรีสากลได้อย่างมีประสิทธิภาพ ด้านความคิดเห็นของนักเรียน พบว่า นักเรียนมีความคิดเห็นต่อการใช้สื่ออยู่ในระดับเห็นด้วยมากที่สุด ($\bar{X} = 4.50$) โดยเฉพาะในประเด็นที่ว่าสื่อช่วยให้เข้าใจบทเรียนได้ดีขึ้น เข้าใจเนื้อหาได้ง่ายขึ้น มีความสนใจและมีความสุขในการเรียน รวมทั้งช่วยส่งเสริมการมีส่วนร่วมในชั้นเรียน สะท้อนให้เห็นว่าสื่อการ์ดเกมสามารถสร้างบรรยากาศการเรียนรู้ที่มีความหมายและจูงใจนักเรียนได้อย่างชัดเจน

ในด้านความพึงพอใจ พบว่า นักเรียนมีความพึงพอใจต่อการใช้สื่อการ์ดเกม Stop it อยู่ในระดับพึงพอใจมากที่สุด ($\bar{X} = 4.50$) โดยเฉพาะด้านความสนุกในการเล่น ความเข้าใจง่ายของวิธีการเล่น ความชัดเจนของรูปแบบการ์ด และการได้รับความรู้จากกิจกรรม แสดงให้เห็นว่าสื่อการเรียนรู้这不仅ช่วยพัฒนาผลสัมฤทธิ์ทางการเรียนเท่านั้น แต่ยังช่วยสร้างประสบการณ์การเรียนรู้ที่ดี มีความสนุก และส่งเสริมการมีส่วนร่วมของนักเรียนอย่างมีประสิทธิภาพ

โดยสรุป การใช้สื่อการ์ดเกม Stop it ได้รับการพัฒนาให้ส่งเสริมการมีส่วนร่วมของนักเรียนในชั้นเรียนผ่านการเล่นแบบกลุ่ม การแข่งขัน และการสื่อสารระหว่างกลุ่ม ทำให้นักเรียนเกิดการเรียนรู้เชิงรุก (Active learning) มากกว่าการเรียนรู้แบบรับฟังเพียงอย่างเดียว อีกทั้งช่วยพัฒนาทักษะด้านการคิด การตัดสินใจ การเชื่อมโยงความรู้ และการทำงานร่วมกันภายใต้กฎกติกา ทั้งนี้ สื่อการ์ดเกม Stop it จึงถือเป็นสื่อการเรียนรู้ที่ได้รับการพัฒนาอย่างมีประสิทธิภาพทั้งในด้านเนื้อหา รูปแบบการจัดกิจกรรม และการส่งเสริมพฤติกรรมการเรียนรู้ของนักเรียน ซึ่งสามารถนำ

ไปประยุกต์ใช้ในการจัดการเรียนการสอนดนตรีหรือพัฒนาต่อยอดเป็นสื่อการเรียนรู้ในรายวิชาอื่นได้ต่อไป อีกทั้งยังเป็นเครื่องมือการเรียนรู้ที่มีประสิทธิภาพทั้งในด้านผลสัมฤทธิ์ทางการเรียน แรงจูงใจ และความพึงพอใจของนักเรียน สามารถนำไปประยุกต์ใช้ในการจัดการเรียนการสอนดนตรีเพื่อส่งเสริมการเรียนรู้เชิงรุกได้อย่างเหมาะสม

อภิปรายผลการวิจัย

ผลการวิจัยด้านการพัฒนาสื่อการ์ดเกม Stop it เป็นสื่อทำมือแบบที่มีการพัฒนาที่ใช้รูปแบบการจัดการเรียนรู้โดยใช้เกมเป็นฐาน โดยครอบคลุมเนื้อหาประเภทของเครื่องดนตรีสากลให้เข้ากับเกม เพื่อให้นักเรียนได้มีส่วนร่วมในการเรียนรู้ผ่านการลงมือเล่นเกมด้วยตนเองและลองผิดลองถูกด้วยตนเอง (จิรพรรณ บุญยธิการโสภณ และอัมพร วัจนะ, 2568, น.305) ลักษณะของการเล่นการ์ดเกม Stop it ยังอยู่บนพื้นฐานขององค์ประกอบสำคัญในการเรียนรู้ตามแนวทางของมอนเตสซอรี (Montessori Approach) ซึ่งสื่อเกมดังกล่าวเป็นลักษณะของสื่อทำมือ มีการใช้วัสดุการเรียนรู้ที่เสริมสร้างพัฒนาการด้านต่าง ๆ ของนักเรียน (Montessori Materials) การเรียนรู้ด้วยตนเอง (Auto-Education) นอกจากนี้ สื่อเกม Stop it ช่วยให้เกิดการพัฒนาของนักเรียนอย่างรอบด้าน อาทิ ร่างกาย อารมณ์ และสติปัญญา ผ่านกิจกรรมที่นักเรียนได้เลือกเล่น เกิดการทำซ้ำ และการแก้ปัญหา (ณัฐยา เกตุสิริ และคณะ, 2568, น.53) ดังนั้น สื่อการ์ดเกม Stop it จึงเป็นเกมที่ช่วยสร้างความกระตือรือร้นในการเรียนรู้จากการออกแบบระบบและกติกาของเกมที่มีความน่าสนใจ และครอบคลุมเนื้อหาเรื่องประเภทเครื่องดนตรีสากลได้เป็นอย่างดี

ผลการวิจัยดังกล่าวสอดคล้องกับแนวคิดและงานวิจัยที่เกี่ยวข้อง โดยณัฐศรัณย์ ทฤษฎีคุณ (2567) โดยพบว่า การจัดการเรียนรู้โดยใช้เกมเป็นฐาน เป็นกระบวนการที่ผสมผสานกลไกของเกมเข้ากับเนื้อหาวิชาการ เพื่อสร้างแรงจูงใจและส่งเสริมการมีส่วนร่วมของนักเรียนอย่างต่อเนื่อง โดยนักเรียนจะได้เรียนรู้ผ่านสถานการณ์จำลอง การแก้ปัญหา และการตัดสินใจในบริบทของเกม ส่งผลให้เกิดการเรียนรู้ที่มีความหมายและสามารถนำไปประยุกต์ใช้ได้จริง นอกจากนี้ สุชาติ แสนพิช (2558) ได้อธิบายว่าการ์ดเกมเป็นกิจกรรมการเรียนรู้ที่เน้นปฏิสัมพันธ์ระหว่างผู้เล่น ส่งเสริมการแลกเปลี่ยนความคิดเห็น การแข่งขัน และความร่วมมือภายใต้กติกาของเกม ซึ่งช่วยพัฒนาทั้งทักษะทางสติปัญญาและทักษะทางสังคม ทำให้นักเรียนเกิดการเรียนรู้แบบมีส่วนร่วมอย่างแท้จริง นอกจากนี้ การ์ดเกม Stop it เป็นเกมที่ช่วยสร้างความกระตือรือร้นในการเรียนรู้จากการออกแบบระบบ และกติกาของเกมที่มีความน่าสนใจ และครอบคลุมเนื้อหาที่ควรจะเรียนรู้ตามความเหมาะสม สอดคล้องกับณัฐพล พูลนาผล (2562) ที่ได้อธิบายถึงการออกแบบเกมเพื่อการเรียนรู้จำเป็นต้องคำนึงถึงความเหมาะสมของเนื้อหาและกลไกของเกม โดยเกมที่ออกแบบอย่างเป็นระบบจะสามารถกระตุ้นกระบวนการคิด การวางแผน และการแก้ปัญหานักเรียนได้อย่างมีประสิทธิภาพ และช่วยให้นักเรียนสามารถเชื่อมโยงความรู้เดิมกับความรู้ใหม่ได้อย่างเป็นระบบ

ข้อเสนอแนะ

ข้อเสนอแนะในการนำไปใช้

1. จากผลการวิจัยพบว่า การใช้สื่อการ์ดเกม Stop it เรื่องประเภทเครื่องดนตรีสากล สามารถช่วยพัฒนาผลสัมฤทธิ์ทางการเรียนของนักเรียนให้สูงขึ้น และนักเรียนมีความพึงพอใจต่อการเรียนรู้ที่อยู่ในระดับดีมาก ดังนั้น ครูผู้สอนวิชาดนตรีควรนำสื่อการ์ดเกม Stop it ไปประยุกต์ใช้ในการจัดการเรียนการสอนกับนักเรียนในระดับชั้นมัธยมศึกษาปีที่ 1 หรือระดับชั้นอื่นที่มีเนื้อหาใกล้เคียง โดยปรับรูปแบบกิจกรรมให้เหมาะสมกับบริบทของผู้เรียน เพื่อส่งเสริมความสนใจและการมีส่วนร่วมในการเรียนรู้

2. การนำสื่อการ์ดเกม Stop it เพื่อส่งเสริมการเรียนรู้ เรื่องประเภทเครื่องดนตรีสากล ไปใช้ในการเรียนการสอนในเนื้อหาและระดับชั้นเดียวกันกับงานวิจัย ควรจัดเวลาที่ใช้ให้ยืดหยุ่น และเหมาะสมโดยคำนึงถึงความแตกต่างในด้านความรู้ความสามารถระหว่างบุคคลเป็นสำคัญ เพื่อประโยชน์ต่อการพัฒนาของนักเรียนอย่างเต็มตามศักยภาพ

ข้อเสนอแนะในการวิจัยครั้งต่อไป

1. ควรมีการศึกษารูปแบบการจัดกิจกรรมการเรียนรู้โดยใช้เกมในรูปแบบที่หลากหลาย รวมถึงวิธีการสอนที่เหมาะสมกับความสามารถของผู้เรียนในแต่ละระดับ เพื่อพัฒนาการเรียนรู้ให้มีประสิทธิภาพยิ่งขึ้น

2. ควรมีการพัฒนาสื่อการ์ดเกมในรูปแบบดิจิทัล หรือสื่อออนไลน์ เพื่อให้สอดคล้องกับการเรียนรู้ในยุคเทคโนโลยี และศึกษาผลเปรียบเทียบระหว่างสื่อแบบดั้งเดิมกับสื่อดิจิทัล

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Biographies

Daniel Serrano

Daniel Serrano is a composer, researcher, and Senior Lecturer at the University of Music and Performing Arts Vienna. Born in Jaén, Spain, in 1991, he studied violin at Musikene in San Sebastián before moving to Vienna, where he studied composition, harmony, and music theory at the mdw. Since 2018, he has taught music theory at the Leonard Bernstein Institute. His works have been performed by ensembles including Klangforum Wien, Ensemble PHACE, the Arditti Quartet, Quatuor Diotima, Ensemble Phoenix Basel, and United Instruments of Lucilin. His distinctions include the Fanny Hensel Composition Competition, the Mauricio Kagel Composition Competition, the Austrian State Scholarship for Composition, and the Arnold Schönberg Scholarship.

Dhorn Taksinwarajan

Dhorn is a Thai pianist and improviser. Beginning his musical journey on the piano at a young age, he has since then continuously grown more and more fond of music making, sound recording - soundscaping, and improvisation. His works are often a combined effort of various disciplines such as visual art, moving images, music, acting, and poetry in live performances.

Thet Htar San *et al.*

Thet Htar San is a music educator and violinist who holds both a Bachelor of Music (B.M.) and a Master of Music (M.M.) degrees from the National University of Arts and Culture in Yangon. She is an active musician with the Myanmar Radio and Television Broadcasting (MRTV) Orchestra. Her professional interests include composition, ensemble performance, violin pedagogy, and strengthening resilient and context-responsive musical practices within Myanmar's cultural institutions.

Dr. Yoonil Auh is a professor at Kyung Hee Cyber University in Seoul, South Korea, and Judson University in the U.S. His research covers global conflict and peace studies, Global Citizenship Education (GCED), AI governance, and political culture, with a focus on the connections between music, education, and society.

Dr. Auh earned his Bachelor of Music (B.M.) and Master of Music (M.M.) degrees from The Juilliard School, as well as his Master of Arts (M.A.), Master of Education (M.Ed.), and doctoral degree from Teachers College, Columbia University, USA.

Yoonil Auh et al.

Dr. Yoonil Auh is a professor at Kyung Hee Cyber University in Seoul, Korea, and principal conductor of the Wheel-Harmony Orchestra. His research focuses on global conflict and peace studies, Global Citizenship Education, AI governance, and political culture. He serves as principal researcher at the Glocal Cultural Cooperation Research Center of the M4One Foundation (INGO), where he has led international education-for-development initiatives across Central America, Southeast Asia, and Africa. He publishes widely and contributes regularly to University World News.

Dr. Minjeong Cho is a music educator and violinist. She currently serves as an adjunct professor at Hansei University and is the Music Director of the Wheel-Harmony Orchestra and Cornerstone Academy. In addition, she is the National Director of Harmony Nation Education and Program, where she leads nationwide initiatives integrating music education with community development and social inclusion.

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Changgun Ji is the Director of the Music for One Foundation (INGO). He oversees both international and domestic projects in education and development, with a focus on program strategy, partnership building, and organizational leadership.

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Rachelle Ann D. Labasan

Rachelle Ann D. Labasan is a Ph.D. candidate in Music at the University of the Philippines Diliman. She completed her Master of Arts in Ethnomusicology at The Philippine Women's University in 2024. Her M.A. thesis, "Brass Bands: A Gift of Gaddangs in Solano, Nueva Vizcaya," was completed under the advisorship of the late social anthropologist Raul Pertierra. Her work was presented at various conferences, including the 48th World Conference of the International Council for Traditions of Music and Dance (ICTMD). Ms. Labasan also holds a Bachelor of Arts in Christian Education from Harris Memorial College, which informed her extensive professional experience as a music director and teacher in a church setting. Her current scholarly work centers on the research of Gaddang cultural and musical arts in the contemporary context.

Rujikarn Weerapong *et al.*

Rujikarn Weerapong is an undergraduate student in the Bachelor of Education programme in Western Music Education at the College of Music, Bansomdejchaopraya Rajabhat University. Born in Nan, Thailand, she completed her primary education at Holy Redeemer School Khon Kaen and her secondary education at Namphongsuksa School, Khon Kaen. Her academic interests include music education, classroom-based learning, and creative approaches to teaching music for young learners.

Natsarun Tissadikun is a versatile professional in the music realm. Presently, she holds the position of assistant professor of music at the College of Music, Bansomdejchaopraya Rajabhat University. In addition to this role, she imparts her musical expertise as a visiting teacher at international schools and other universities. Natsarun's academic articles and research primarily delve into music education in wind bands, music performance, music composition, and community music within the context of Thailand. Her current project involves composing a book on music activities tailored for children. Her academic journey includes the completion of basic ear training and four-part harmony since 2018. Natsarun acquired her PhD in Music from Khon Kaen University, MA in Music from Mahidol University, and BA in Music from Kasetsart University.

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