



Ladrang Siyem: The Royal Anthem Of Thailand, In Javanese Gamelan Version

¹Surasak Jamnongsarn, ²Phunchita Detkrut and ³Yotin Wangsaptawee

¹²³ Srinakharinwirot University Thailand

Abstract: Ladrang Siyem: The Royal Anthem of Thailand, in Javanese Gamelan Version. During 19th century, Thailand modernized by associating itself with the "West" or Westernization; consequently, musical concepts from the West were implemented. Sansoen Phra Barami, also known as the Thailand Royal Anthem, is a musical composition composed to pay tribute to the King of Thailand. Therefore, the Western musical style was utilized in the composition. The Thai people should examine Java's prosperity in the areas of transportation, postal and telegraph, railways, military, and irrigation, in addition to European colonial policies and governance styles toward Asian nations. Through the Netherlands, the relationship between Thailand and Java was revealed during the three visits of Thai King Chulalongkorn in 1870, 1896, and 1901, as well as King Prajadhipok in 1929. An item that was performed in homage to His Majesty King Prajadhipok, King Rama VII of Thailand, who arrived at Surakarta palace in 1929 accompanied by the Queen, is Ladrang Siyem, which is the Javanese rendition of the Thai Royal Anthem. This item is mentioned in an archive titled Serat Saking Gotek or Wedhapradangga. The Javanese musicians at the Surakarta Palace adapted the gamelan piece known as "Sansoen Phra Barami" to become known as "Ladrang Siyem." An unmistakable illustration of the manner in which crypto-colonialism is projected through music is provided by the occurrence. In other words, the text takes into consideration political movements that occurred in Southeast Asia during the time of the colonial era.

Keywords : Thailand Royal Anthem; Ladrang Siyem; Wedhapradangga; Javanese Gamelan



1. Introduction

Thailand and Indonesia have maintained historical ties that date back to ancient times. Various evidence, including historical records, indicates that trade activities were conducted on the island of Java during the Ayutthaya period, indicating the existence of a relationship between the two nations. Ayutthaya specifically the purchase of horses from Java for use in the royal court (na Pombejra, 2008). In addition, it has been documented that Susuhunan Amankurat II of Mataram court in Kartasura and the Ayutthaya court engaged in a diplomatic exchange towards the conclusion of King Narai's reign in 1687 (King Narai the Great (1632–1688) was the 27th King of the Ayutthaya Kingdom. He was the King of the Ayutthaya Kingdom from 1656 to 1688 and arguably the most famous King of the Prasat Thong dynasty of Thailand). This conversation concerned the preparations for a joint military campaign against the Dutch East India Company forces, also known as the *Verenigde Oost-Indische Compagnie* (VOC).

During the reign of King Phetracha (King Phetracha known as Phra Phetracha, ruled as the King of the Ayutthaya Kingdom. The Ban Phlu Luang dynasty, to which he belonged, was the last reigning family of the Ayutthaya Kingdom), diplomatic ties grew between the Ayutthaya Court and the Mataram Court; there was notable interaction between the Ayutthaya Court and the Jambi Court on the island of Sumatra, specifically within the administrative jurisdiction of the Mataram Court in Kartasura City. This interaction included an exchange of pepper and tribute during the reign of King Narai the Great, according to Ricklefs (Ricklefs, 1993). In addition, there are traces of the travels of various cultures, such as the Javanese literature of *Panji Inu Kertapati* (a collection of Javanese tales that revolve around the legendary monarch in East Java, Indonesia. These legends inspire several poems and a form of Javanese shadow puppetry known as wayang gedhog and wayang topeng in East Java. The dissemination of Panji tales from East Java, Indonesia, has served as a rich source of inspiration for literature and drama across Southeast Asian nations) or *Inao* in Thai, which arrived in Thailand during the close of the Ayutthaya period and developed until it became a significant part of Thai literature and drama. Whether it is *Inao Yai* or *Dalang* (Large *Panji Inu Kertapati*) and *Inao Lek* (Little *Panji Inu Kertapati*), and so on (Soedarsono, R. M. dan Narawati, 2014), the literature about *Panji Inu Kertapati* was established as a literary symbol of the relationship between the two nations, which continued during the days of Dutch colonial and the republic era. Even His Majesty King Chulalongkorn's (Chulalongkorn the Great, also known as Rama V ruled Thailand or Siam as the fifth monarch) visit to Java, the *Panji Inu Kertapati* literature were mentioned in conversations between the Thai and Javanese royal families

(Chulalongkorn, 2012). Later, it was also found that within the Yawa Mosque community in Bangkok, a Javanese community had been formed by combining members of the community with Malay ethnicity (Sumali, 1998). Also, there are attempts to widen the scope of Thai traditional music by creating a new Javanese-accented composition for the Thai Angklung titled *Hom Rong Chawa* (the Java Overture Suite) (Amatyakul, 1985) based on *Bima Kurda* song. Bima Kurda, also known as Bimo Kurdo, is a type of Ladrang composition that accompanies Javanese sword performances (Hood, 1958; Hughes, 1992), a Javanese original repertoire contributed by Master Luang Pradit Pai Roh (Sorn Silpabanleng was a Thai musician who was well-known for playing Thai instruments and composing traditional Thai songs. He was also known by his title, Luang Pradit Pairoh, which is an official courtier designation), who accompanied Prince Bhanurangsi Savangwongse to Java in 1908.

The case of traditional Thai repertoires ornamented with Javanese accents, which were contributed by masters of traditional Thai music, is a particularly interesting rise in expanding musical culture scope, not only in terms of musical contexts but also in relation to other contexts such as Thailand's national history, international politics, and the integration of foreign music to establish the stability of Thai court music. Following their respective introductions to Thailand, the Sundanese Angklung and Javanese Gamelan were instrumental in fostering the development of new musical genres, namely traditional Thai repertoires with a Javanese accent or a Javanese idiomatic melody in Thai music. Based on the already existing Language Suite or *Pleng Phasa*. *Pleng Phasa* is a Thai traditional repertoire that imitates the idiomatic melody of various foreign nations. It has been present since the Ayuddhya Era. Earlier, the repertoire was known by the name of the country whose idiomatic melody it imitated, such as Nerapati, Patong (likely derived from the Melayu word patung, which means a statue), and Mudtrum (likely referring to the Mataram Empire in Java, Indonesia) combined with the knowledge of Javanese music, whether in the form of Angklung, Javanese Gamelan, or the memorized songs from Indonesia, a new Javanese-accented composition for Thai Angklung was created.

Regarding Javanese music, traditional Javanese repertoires such as Ladrang Sri Minulya, Ladrang Siyem, and so on were studied for musical compositions to comprehend Javanese musical contexts, social phenomena, and concepts. To illustrate the importance of music originating from both countries as a form of soft power that can be employed to promote understanding and harmony between the two nations, which is upcoming for discussion.

2. Literature Review

2.1 The Thai King's Royal Visit to Java

From the 19th century onwards, Java was known as a prosperous country in a variety of fields, such as transportation, postal and telegraph, railways, military, and irrigation, which are valuable and worth studying for Thai people in that era (Suharto, 2012), including the governance styles and policies of the European powers towards the Asian colonial nations. After King Chulalongkorn or King Rama V's three visits in 1870, 1896 and 1901 and King Prajadhipok's (King Prajadhipok, also known as Rama VII was the seventh Chakri dynasty monarch of Siam) visit to Java in 1929, the relationship between Thailand and Java through an intermediary such as the Netherlands became apparent (Sāttraprunṅ & Kannikā, 2008).

2.2 The Ladrang Siyem in Javanese musical archives

In 1870 and 1901, during the last two of King Chulalongkorn's three visits to Java, he visited the court of Surakarta, where Susuhunan Pakubawana X reigned (Suharto, 2012). He was honored by composing Javanese gamelan music for him, which was documented in the Wedhapradangga or Serat Saking Gotek musical archives (Pradjapangrawit, 1990).

The Wedhapradangga or Serat Saking Gotek, a Javanese musical archive, comprised of six volumes and was authored by R.Ng. Pradjapangrawit, a musical aristocrat from Surakarta palace, with Javanese script. A group of academicians later deciphered the archives and published them in Roman script in a book titled Wedhapradangga in 1990

Ladrang Siyem, or Ladrang Siam, is an arrangement of Thailand or Siam's Royal Anthem or *Sansoen Phra Barami* (Thai: สรรเสริญพระบารมี) into a format suitable for Gamelan by royal families of Java and music virtuosos from the Royal Court of Surakarta. The original score of the military band version of the composition from Thailand was rearranged employing the Javanese style of musical composition (Sumarsam, 2003).

2.3 Transculturation of music

Through its performance with Javanese gamelan, the artists of the Surakarta Palace derived the composition "Ladrang Siyem" from the song "Sansoen Phra Barami." The artists of the Surakarta Palace adopted Western music notation to represent the influence of Thai colonialism (Young, 1995) through their musical compositions. The artists of the Surakarta Palace acquired proficiency in Western notation by actively

participating in a Dutch military band. The pitch, melody development, instrument range, and music scale show that the music played in Thailand and Indonesia after the event incorporates Indonesian and Thai cultures. This musical fusion reflects the concepts of transculturation (Ortiz, 1995) and crypto-colonialism (Adigun, Ashcroft, & Griffiths, 2019).

3. Method

The objective of this research is to examine the impact of musical phenomena on society and their potential to clarify other social phenomena, with a particular focus on the cultural diplomacy stemming from the micro-history of music between Thailand and Indonesia. The information collected from archives, research reports, and documents was incorporated into the gathered data, which was obtained via interviews with Thai and Javanese music experts. There exists a process in both Thailand and Indonesia whereby Javanese songs are transformed into Thai songs and Javanese songs are adapted into Thai songs.

Regarding Thai music, we examined Thai songs with Javanese influences. As previously mentioned, it was discovered that numerous songs exhibit indications of interpersonal musical connections. Thai traditional musical masters collaborated with Javanese influences to compose Thai traditional repertoires. This collaboration greatly elevated the genre's composition, concept, and popularity, making it one of the most prominent accented repertoires in Thai traditional music. The Javanese-accented Thai traditional repertoires can be categorized into the following groups:

1. Unmodified Indonesian original repertoires, e.g., Burung Kakatua song.
2. Composed repertoires based on Javanese original repertoires, e.g., Yawa (it signifies Java in the traditional Thai language) Kao song being composed based on Bima Kurda song.
3. Completely new Thai traditional repertoires with a Javanese accent, e.g., Rabum Krailas Samroeng song (it is a repertoire designed to accompany the Krailas Samroeng Dance and was composed by Master Montri Tramote), and Rabum Sriwichai (Rabum Sriwichai or Srivijaya is a repertoire for the Srivijaya dance that was composed in 1966 by Master Montri Tramote) song.
4. A Javanese-accented variant version of an existing repertoire, e.g., Khaek Sai song.

As mentioned above, figuring out the research questions and objectives needs appropriate research techniques in accordance with the approaches used. This qualitative research will reveal the textual and contextual meanings through a

comparative study. The kinds and resources of data needed in this research are primary and secondary. The preliminary data is the Wedhapradangga or Serat Saking Gotek; the musical archives of Raden Ngabehi Pradjapangrawit; and the archives of Thailand about The Thai King's Royal Visit to Java during the Colonial Era, as well as interviews with the experts of Javanese gamelan in Java and Thailand. Secondary data are books and articles related to the research, including VCD and DVD recordings. The technique of collecting data is field study and literature. Data gathered through observation, interview, documentation, and focus group discussion are relevant to a field study. Literature research is taken to collect documents related to the Ladrang Siyem, the Thai King's Royal Visit to Java, and the theories used.

4. Result

4.1 The Thai King's Royal Visit to Java during the Colonial Era

The first royal visit of King Chulalongkorn to Java was in 1870 via Singapore on the Regent royal yacht. The Governor-General of the Dutch East Indies, Pieter Mijer (1812–1881), was the Regent of King William III of the Netherlands, who presented him with the highest honor in Batavia, the modern capital of Jakarta. His Majesty visited the significant port cities of Batavia and Semarang, both on Java Island. King Chulalongkorn observed hospitals and school structures. They developed according to the Western educational system, military activities, and weapons factories during this period. His Majesty generously presented the Dutch authorities with a bronze elephant statue. Later, a monument was constructed in front of the National Museum.

The second royal visit of King Chulalongkorn to Java in 1896 occurred via Singapore by the Maha Chakri royal yacht. For this visit, His Majesty's stay in Java was regarded as considerably longer than the first visit. His Majesty visited major towns in Java, including Batavia (Jakarta) and Buitenzorg (Bogor), which were the Netherlands administrative center of Java, Yogyakarta, and Surakarta or Solo, which were the two cities where the crucial palaces of the Mataram Kingdom of Java were located, Surabaya, Kediri, and so on. He observed Java's various activities, including railways, postal service, the military, education, public health, art, music, and dance. He met Sri Sultan Hamengkubuwana VII, the ruler of Yogyakarta, and Susuhunan, the ruler of Surakarta, who was Pakubawana X.

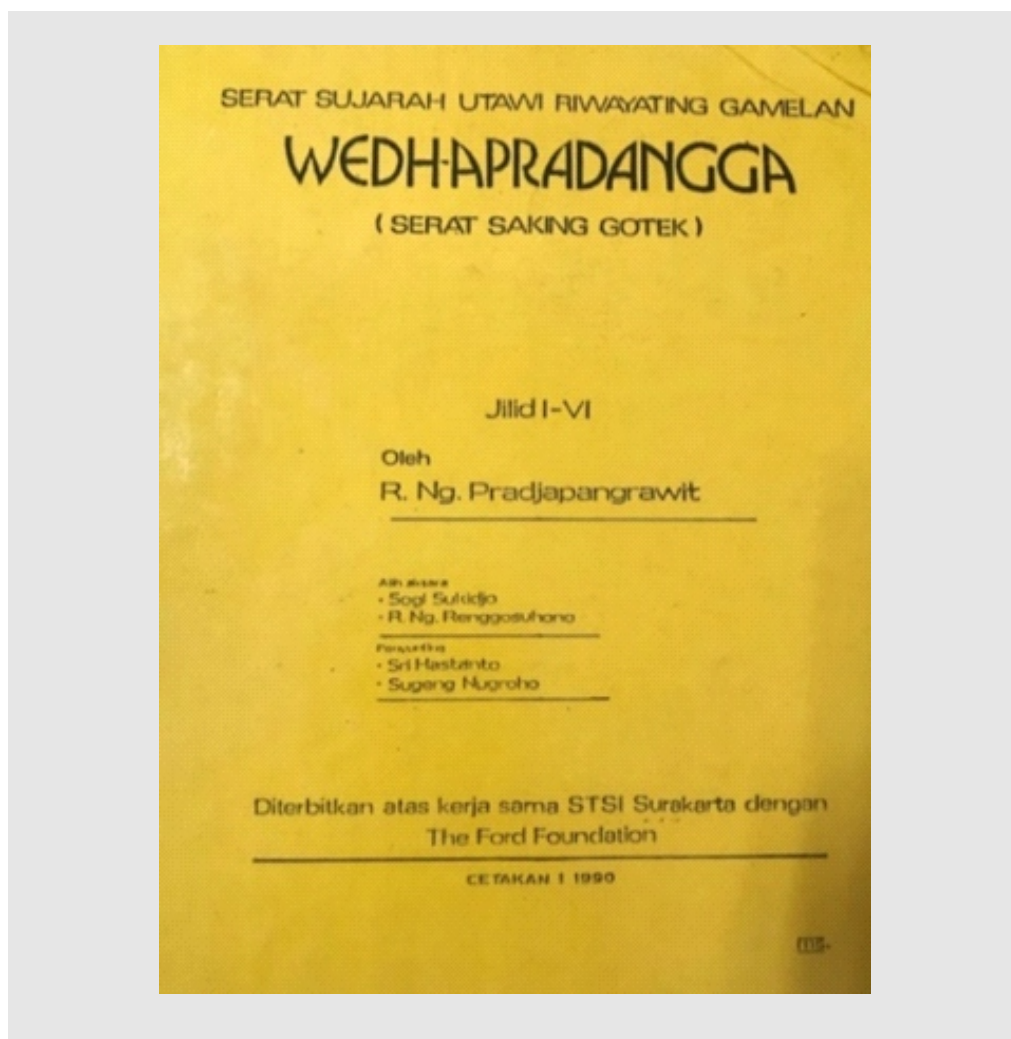
Figure 1. The bronze elephant statue in front of the National Museum, Jakarta. (Source: Jamnongsan, 2020)



The third royal visit of King Chulalongkorn to Java occurred in 1901. On May 5, 1901, he departed Bangkok via Singapore by the Maha Chakri royal yacht. He traveled from West Java to Central Java and East Java before returning to West Java's Bandung City to board the royal ship from Batavia to Thailand. During this visit, His Majesty had considerable interest in the military and public health. Additionally, Susuhunan Pakubawana X, the ruler of Surakarta, or Solo, and the former host of His Majesty in Surakarta, was honored.

In 1929, King Prajadhipok, King Rama VII and Queen Rambhai Barni embarked on a royal excursion to Java, commencing in Singapore and traveling to Java and Bali by Maha Chakri II royal yacht. Susuhunan Pakubawana X of the Surakarta Court presented a complete set of Javanese gamelan musical instruments during this visit. Mangkunegara also presented a collection of Javanese dancing garments, which were then transported from Semarang by ship. This set of Javanese gamelan music is the first Javanese gamelan in Thailand (National Archives of Thailand, 1908 and 1929).

Figure 2. Serat Sujjarah Utawi Riwating Gamelan Wedhapradangga (Serat Saking Gotek)
(Source: Pradjapangrawit, 1990)



4.2 The Javanese Gamelan Repertoire Commemorating King Chulalongkorn of Thailand

The Wedhapradangga (Serat Sujjarah Utawi Riwating Gamelan Wedhapradangga or Serat Saking Gotek, inscribed in Javanese script by R. Ng. Pradjapangrawit, is Java's musical archive. A group of academicians later deciphered the archives and published them in Roman script in a book titled Wedhapradangga in 1990) or Serat Saking Gotek, a Javanese musical archive, comprised of six volumes and was authored by R.Ng. Pradjapangrawit, a musical aristocrat from Surakarta palace, with Javanese script. The archive details the history of numerous Javanese Gamelan musical repertoires, some of which were composed to greet noble visitors and foreign royal guests, such as the arrival of Thai monarchs. The details of the musical composition and performances to honor Thailand's royal visit are given below:

Panembrama

...Panembrama nalika rawuhipun Sri naranata ing nagari Siyam, Kitha Bangkok, ingkang ajejuluk Sang Maha Silalon Prabu Koren Praculasom Klowa. Rawuhipun ing Surakarta amarengi ing dinten Senen Pon, tanggal kaping 25 wulan Sura ing warsa Jimakir angka 1826(1896).

The translated version of the above passage is:

Panembrama – the instrumental and vocal music of Java – was performed to honor the King of Siam from Bangkok, that is, His Majesty the King Chulalongkorn, upon his arrival to Surakarta city on Monday-Pon (The Javanese five-day week, known as Pasaran or Pancawara, consists of Legi, Pahing, Pon, Wege, and Kliwon, which coexist with the common Gregorian seven-day week or Saptawara) 25, of Sura month, Jimakir year, 1826 Javanese Era (AD 1896); The Javanese calendar was based on a particular era of the lunar calendar and was adopted following the Saka era of the solar calendar. As the Javanese calendar is lunar, its years are shorter than those of the Saka calendar, a solar calendar. The Javanese calendar has more years than the Saka calendar, which is currently in use by the Balinese Hindu community, or equivalent of July 6, 1896; Compared with the 100-Year Lunar Calendar.

Ladrang Sri Minulya

. . . Sri Minulya (ladrangan) raras slendro pathet sanga. Mengeti rawuhipun sri naranata ing Nagari Siyem (raja Siyem rawuh ingkang kaping kalih) dhumateng ing Karaton Surakarta. Jelukipun Sri Maharaja Siyem wau Somdhet Prabat Paramendro; Mahasilalon Prabu Koren Praculasomklowa. Asung pratandhaning sih bintang Groot Kries Kroon Order ing Siyem. Amarengi ing dinten malem Akad Pahing, tanggal kaping 11 Mulud ing tahun Dal 1831 wuku sinta, utawi kaping 30 Juli 1901. (Pradjapangrawit, 1990)

The translated version of the above passage is:

Sri Manulya, a Ladrangan musical piece of the Slendro tuning system, Sanga tonal cluster, was played to acknowledge the arrival of the King of Siam (King Rama V's 2nd visit) to the royal palace of Surakarta.

The name of the King of Siam was King Chulalongkorn. To commemorate the visit of His Majesty, the King bestowed a royal regalia of Siam. The King arrived at night just before Sunday-Pahing on the 11th of Mulud month (The Mulud Month, or Rabi' al-awwal month, is when Muslims celebrate the birthday of the prophet Mohammad), Dal year (Javanese years are organized into a cycle of 8 years), 1831 Javanese Era, Sinta segment (wuku; The Wuku system is a traditional Javanese way of dividing a calendar

year into 30 segments known as Wukus. Each wuku contains seven different days and is given a particular name, e.g., Wuku Sinta, the 1st Wuku), 30th July 1901. (However, H.M. the King Chulalongkorn's writing suggested the date to be 30th June, AD 1901)

Figure 3. Ladrang Sri Minulya in Javanese Kapatihan Notation (Source: www.gamelanbvg.com, 2020)

Ladrang **Sri Minulya**, laras sléndro pathet sanga

Buka

| | | | |
|------------|----------|----------|-----------|
| • 2 • 1 | • 2 • 1 | 2 2 1 1 | • 6 • ⑤ |
| • 1 • 6 | • 1 • 5̇ | • 1 • 6̇ | • 1 • 5̇ |
| • 1 • 6̇ | • 1 • 5̇ | • 1 • 6̇ | • 1 • ⑤ |
| [• 6 1 5̇ | 2 3 2 1̇ | 3 5 3 2̇ | • 1 2 6̇ |
| • • 6 6̇ | 5 5 6 1̇ | 3 2 1 2̇ | • 1 6 ⑤ |
| 1 6 5 6 | 5 3 2 1̇ | 5 6 2 1̇ | 5 2 1 6̇ |
| 2 2 • 6̇ | 5 3 2 1̇ | 6 6 2 1̇ | 6 5 3 ⑤] |

4.3 Ladrang Siyem: Thai Royal Anthem to the Javanese Repertoire in Honor of the King of Thailand

Ladrang Siyem, or Ladrang Siam, is an arrangement of Thailand or Siam's Royal Anthem or *Sansoen Phra Barami* (Thai: สรรเสริญพระบารมี) into a format suitable for Gamelan by royal families of Java and music virtuosos from the Royal Court of Surakarta. The original score of the military band version of the composition from Thailand was rearranged employing the Javanese style of musical composition (Sumarsam, 2003). Ladrang Siyem, or the Javanese variation of the Thai Royal Anthem, is one of the songs performed in honor of His Majesty King Prajadhipok, King Rama VII of Thailand, who arrived in 1929 with the Queen. However, it is possible that this was not the first time that Java ever rearranged Siam's Royal Anthem to compose songs to reinforce good relations between the three parties: the Kingdom of Siam, the Javanese court, and the Dutch colonial ruler. Earlier in the year 1896, an unidentified Western Band (presumably a marching band) of the Batavia officials had already once used to

compose “Thai March” based on the Royal Anthem of Siam to honor H.M. the King Chulalongkorn during his second visit to Java at Concordia Club (Suharto, 2012).

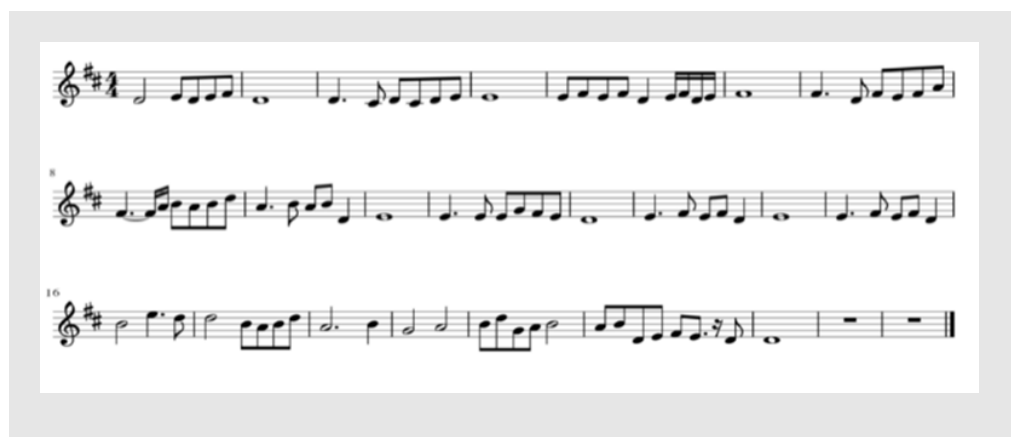
The book *Wedhapradangga*, which contains information from *Serat Saking Gotek*, also includes the following statement regarding the history of the song *Ladrang Siyem*:

... Ladrang Siyem(2), Slendro pathet nem. Pengetan nalika katamuan Sang Maharaja Prabu Yadipa Sukadhaya Ingkang Kaping VII, narendra Nagari Siyem, sakaliyan prameswari. Amarengi ing dinten melem Rebo Kliwon, tanggal 29 Mulud Ehe 1860.utawi 3-4 September 1929. Ladrang Siyem wau anggitan: 1. Kangjeng Wiryadiningrat; 2.Raden Ngabehi Atmamardawa; 3.Raden Ngabehi Wirapradangga; tuwin 4. Mas Lurah Reksapangrawit (Mlayaresaka)(Pradjapangrawit, 1990).

The translated version of the above statement is *Ladrang Siyem*, a Slendro tuning system, Nem tonal cluster composition, was performed to honor the arrival of the royal guests, His Majesty the Prajadhipok, the King VII of Siam, and the Queen, on the evening of Wednesday-Kliwon, 29 Mulud, 1860 Javanese Era. The date described falls between September 3-4, 1929. *Ladrang Siyem* was composed by 1. Kangjeng Wiryadiningrat; 2. Raden Ngabehi Atmamardawa (an official designation is given to a courtier); 3. Raden Ngabehi Wirapradangga; and 4. Mas Lurah Reksapangrawit (Mlayaresaka).

Royal Anthem of Thailand or *Sansoen Phra Barami* in Western Staff Notation

Figure 4. Royal Anthem of Thailand or *Sansoen Phra Barami* in Western Staff Notation (Jamnongsarn, 2014)



Vocal Notation of Ladrang Siyem

Figure 7. The Vocal Notation of Ladrang Siyem by K. P. H. Notoprojo

(Diamond, 1995; Notoatmodjo et al., 2014)

Ladrang Siyem (3)

$\bar{.6}$ $\bar{i6}$ $\bar{i\bar{2}}$ 6 $\bar{.7}$ $\bar{6i}$ $\bar{25}$ 3
 $\bar{.6}$ i $\bar{.6}$ i $\bar{i\bar{2}}$ 6 $\bar{i\bar{2}}$ 6 $\bar{.7}$ 2 $\bar{56}$ 3
 Gandes. Gandes hu. wés lu. wés sa. so. la. ho'

$\bar{.6}$ 6 $\bar{.5}$ $\bar{.6}$ $\bar{i.6}$ $\bar{i.1}$ $\bar{6.3}$ $\bar{2.1}$ 3 $\bar{3.6}$ $\bar{.6532}$
 Murni ning gita karsadalem Sri Narendra

Gerang: $\bar{.6}$ $\bar{i.2}$ $\bar{2.2}$ 3 $\bar{.5}$ $\bar{35}$ $\bar{35}$ 3
 $\bar{.6}$ $\bar{i.2}$ $\bar{2.2}$ $\bar{3.5}$ $\bar{.6}$ $\bar{6.i\bar{2}}$ $\bar{6i65}$ 3
 Mi. dering rat a. nga. la. ngut

$\bar{.6}$ $\bar{.6.1}$ $\bar{i\bar{i}6i}$ 3 $\bar{.7}$ 6 $\bar{i\bar{i}6}$ $\bar{5.3}$
 Mi. dering rat a. nga. la. ngut

$\bar{.6}$ $\bar{.3}$ $\bar{5.3}$ 3 $\bar{5.3}$ 5 2 $\textcircled{1}$
 $\bar{.6}$ $\bar{.3}$ $\bar{5.3}$ $\bar{6.i}$ $\bar{.7}$ $\bar{i.6}$ $\bar{6i\bar{2}}$ i
 la. la. na djadjah na. ga. ri

$\bar{.6}$ $\bar{.3}$ $\bar{3.3\bar{5}}$ 2 $\bar{.6}$ $\bar{i6}$ $\bar{i\bar{2}}$ 6
 $\bar{.6}$ $\bar{.3}$ $\bar{3.3\bar{5}}$ $\bar{3.6}$ 3 $\bar{i\bar{2}i}$ 6
 Mu. beng te. pi. ning sa. mo. dra.

$\bar{.6}$ $\bar{.3}$ $\bar{3.3\bar{5}}$ 2 $\bar{.6}$ $\bar{i6}$ $\bar{i\bar{2}}$ 6
 $\bar{.6}$ $\bar{.3}$ $\bar{3.3\bar{5}}$ $\bar{3.6}$ 3 $\bar{i\bar{2}i}$ 6
 Mubeng tepining sa. mo. dra

$\bar{.6}$ $\bar{.3}$ $\bar{6.6}$ 5 \bar{i} $\bar{i.3}$ 3 $\bar{i\bar{2}i}$ $\bar{2.1}$
 $\bar{.6}$ $\bar{.3}$ $\bar{6.6}$ \bar{i} $\bar{i.3}$ 3 $\bar{i\bar{2}i}$ $\bar{2.1}$
 Su. mangka hang. gra. ning wu. kir

$\bar{.6}$ $\bar{.3}$ $\bar{6.6}$ 5 \bar{i} $\bar{i.3}$ 3 $\bar{i\bar{2}i}$ $\bar{2.1}$
 $\bar{.6}$ $\bar{.3}$ $\bar{6.6}$ \bar{i} $\bar{i.3}$ 3 $\bar{i\bar{2}i}$ $\bar{2.1}$
 Suming. ka hanggraning wu. kir

$\bar{56}$ i $\bar{.2}$ 6 $\bar{.6}$ $\bar{56}$ $\bar{26}$ 3
 $\bar{i.2}$ 3 $\bar{i\bar{2}i}$ $\bar{6.i}$ $\bar{i.6}$ $\bar{5.3}$ $\bar{6i65}$ 3
 A. na. la. sak wa. na wa. sa.

$\bar{.6}$ $\bar{.6.2}$ $\bar{i6i}$ $\bar{2.6}$ 6 $\bar{i.6}$ $\bar{5.3}$
 Ana-lasak - wana wa. sa

$\bar{.6}$ $\bar{.6}$ $\bar{6.6i}$ 5 $\bar{.35}$ 6 $\bar{353}$ 2 $\textcircled{2}$
 $\bar{.6}$ $\bar{.6}$ $\bar{6.6i}$ $\bar{5}$ $\bar{.35}$ 6 $\bar{353}$ 2
 Tu. murun ing djurang ére - bis.

$\bar{.6}$ $\bar{i.6}$ $\bar{i.1}$ $\bar{i.6}$ 3 $\bar{3.6}$ $\bar{.6532}$
 Tumurun ing djurang ére - bis

4.4 The distinction and similarity after modifying the melody

It is widely acknowledged that the tone system, fundamental notes, and pitches of gamelan music differ from those typical of Western music. In order to accommodate the Javanese gamelan performance of the Western-tuned 'Sansoen Phra Barami,' it is necessary to raise a few of notes in the 'Ladrang Siyem' rendition. However, this is not a transposition; instead, simply part of the notes is raised to accommodate the tuning of the gamelan, such as the example of musical notation below:



How the melody in the song Ladrang Siyem is elaborated differs significantly from that in the Sansoen Phra Barami. Conversely, elaboration is achieved by implementing a harmony line comprising the primary and secondary melodies. This transpires due to the existence of two distinct possibilities. To begin with, the Javanese musician believed it was unfeasible to duplicate the fundamental melody of Sansoen Phra Barami. Secondly, the composer might have done so deliberately to maintain the Thai song's elaboration structure, such as the example of musical notation below:



"Sansoen Phra Barami" is transformed into Ladrang form, when performed with gamelan Java; the fifth chord is consistently omitted in this rendition. This is feasible due to the fact that Javanese gamelan instruments lack the pitch range necessary to play the low pitch (Teguh, 2017) of the fifth chord. This significantly enhances the likelihood of preserving the pitch level (Fitria, 2018) of Sansoen Phra Barami's initial composition, such as the example of musical notation below:



5. Discussion

The Javanese musical artists at the Surakarta Palace then appropriated the song "Sansoen Phra Barami" for performance with gamelan, transforming it into the composition "Ladrang Siyem." However, these arrangements produce a crypto-colonial of Thai colonialism in the form (Young, 1995) of musical artists at the Surakarta Palace employing Western music notation. Comprehending Western notation was acquired through Dutch military band participation. Combining the cultures of Indonesia and Thailand, the music pitch, melody elaboration, instrument range, and music scale discovered in the songs or pieces performed in Thailand and Indonesia after the incident serve as a clear manifestation of the projection of transculturation (Ortiz, 1995) and crypto-colonialism (Adigun, Ashcroft, & Griffiths, 2019) through music.

There has been an increase in the amount of research Thai academics have done on Javanese culture, including studies on music, shadow puppet theater, and creative tourism. However, this type of study is undoubtedly not as extensive as the historical, linguistic, and literary research found in publications written in the Thai language. On the other hand, I discovered that there are still a limited number of scholarly articles about Thai culture or music in Indonesian. In addition to historical, musical, cultural, and performing arts information that would be beneficial to bridging the knowledge gap between Indonesia and Thailand, I sincerely hope that Indonesian scholars give more attention to this field.

Particularly concerning the Javanese and Thai languages, their cultural roots are comparable. Several relationships can be identified, including a common heritage of culture spanning various historical periods (Barker, 2005), such as the prehistoric Hindu-Buddhist period, which attributes influences from India or the Islamic Mataram period, the colonial period, and even the Republican period.

6. Conclusion

The Thailand Royal Anthem, also known as Sansoen Phra Barami, is a musical composition that pays tribute to the King of Thailand and was created in the style of Western classical music. At the time, Thailand modernized itself by identifying with the 'West' or Westernization, so Western musical concepts were employed. The song 'Sansoen Phra Barami' was then Javanized by musical artists at the Surakarta Palace to be played with Javanese gamelan, becoming the piece 'Ladrang Siyem.' However, the results of these arrangements do not accurately represent Thai music.

It is generally accepted that Javanese gamelan music's tuning system, fundamental notes, and frequencies differ from Western music. Several notes must be improved to transform the Western-tonal composition 'Sansoen Phra Barami' into 'Ladrang Siyem' for play on the Javanese gamelan. However, this is not transposed; only a few notes are presented to match the tuning of the Javanese gamelan. In addition, the fifth chord is always omitted when Ladrang Siyem is performed with Javanese gamelan because the tuning range of Javanese gamelan instruments (Siswadi, Prasetya, & Widodo, 2018) fifth chord It is challenging to maintain the intonation of the original song, namely Sansoen Phra Barami. The composer of the composition 'Ladrang Siyem' purposefully transposed the B note, originally present in the composition 'Sansoen Phra Barami', to the C note in 'Ladrang Siyem', while ensuring that the transposition remained within the gamelan's tonal range.

I also observed Thai musicians perform this composition, and I found that instructors, students, and members of the general public regarded it as an act of attentive listening rather than with respect. Furthermore, I discovered they are astonished and doubtful, it may be because augmented chord and the combination of melody and counter-melody. Also, they have emotional warmth from honor, maybe from a major subdominant notation and the sentiment of warmth emanates from the Javanese people as they pay the King of Thailand the greatest of honors.

The musical perspective offers a limited representation that is clearly comprehensible to individuals with expertise in musicology (Mrazek, 2008). The Wedhapradangga, or Serat Saking Gotek, not only contains documentation about the Surakarta Royal Court's composition of the musical work (Mloyowidodo, 2013) "Ladrang Siyem," which drew inspiration from the Siam Royal Anthem; additionally, this archive includes a summary of another musical composition that was specifically designed to welcome royal families from Cambodia along with other countries during their visits to Java at the same duration. Furthermore, the text shows an image of the political movements that transpired in Southeast Asia throughout the colonial period (Hall, 2010).

7. References

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