Character and Expressivity
in the Sacred *Naphat* Music of Thailand

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ABSTRACT

The *wai khru* ceremony (in which homage is paid to Hindu deities as divine teachers) is considered a mysterious and exclusive space of Thai tradition which sits at the heart of many forms of artistic practice. The soundscape created by the *piphat* ensemble is at the centre of this ritual, where *naphat* music is treated as a sacred device suggesting the imagined appearance of Hindu deities: sacrifice is offered, and blessing and good fortune is asked for. This thesis scrutinises the details of this music from the perspective of a cultural insider, focusing on the manifestations of musical expressivity associated with divine qualities, and how Thai underlying conceptual models are made manifest in art. The melodic core of the repertoire, played by the *khong wong yai*, is analysed in terms of grammar and affective syntax found within Thai musical practice by reference to examples from forty individual pieces of music.

Affective expressivities of the music are associated with two particular modes, the demonic and the deva, that are governed by the concept of *thang*. This process involves a complex cooperation between expressivity and how that may be constituted in musical terms, with a cultural insider's perspective reliant on known patterns of musical cognition against which an ambiguous expressivity is created through a process of distortion. Through the examination of this process, a quality of the divine in this music can be identified, involving a projection of the fantastical in relation to ambiguous expression; the music thus emerges as a uniquely subtle use of compositional methods founded within Thai musical theory.

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ACKNOWLEDGEMENTS

DECLARATION

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References. This research has been approved by the Arts and Humanities Ethics Committee of the University of York.

BACKGROUND INFORMATION ABOUT THE AUTHOR

My life-journey in music began at the age of six in Phetchabun province, in the lower northern region of Thailand. I enjoyed attending performances as a child and although my parents are non-musical, they nevertheless supported my desire to learn more, not only about my own cultural heritage, but also about other music perspectives.

My academic journey started with an offer to study in the undergraduate music programme at Chulalongkorn University in Bangkok (1993-1996) with some of the great masters of Thai music at that time, namely Assistant Professor Sangobseuk Thamviharn (*piphat* instruments, especialy the *ranat ek* and *the khong wong yai*), *Khru* Chamnien Srithaiphan – National Artist (*sinlapin haeng chat*) – (the *pi nai*), *Khru* Thassanai Phinphat (the *ranat ek*), *Khru* Somchai Duriyapranit (drums), *Khru* Surang Duriyaphan – National Artist – (Thai *vocal*), *Ajarn* Anant Narkong (theory of Thai music and world music), and *Ajarn* Chaibhuk Bhutrachinda (theory of Thai music composition). All of these masters played an important role in expanding my musical knowledge. This was followed by a Master's degree in music at Mahidol University in Nakhon Pathom from 2001 – 2004 where *Khru* Phinij Chaisuwan – National Artist – (the *ranat thum*, the *khong wong yai*), Professor Udom Arunrattana (the *so sam sai*), and Assistant Professor Dr Anak Charanyananda were particularly influential in my studies. I was honoured at Mahidol University to have been taught not only virtuosic pieces but also the most important sacred *naphat wai khru* repertoire – now the subject of my PhD thesis – by Assistant Professor Sangobseuk Thamviharn and also *Khru* Phinij Chaisuwan. To this was added *rap mop* (a rite of teaching permission) and *chap mue* of *Ong Phra Phirap* (which is the highest stage of traditional learning), taught to me by *Khru* Phinij Chaisuwan in 2002. I had thus completed my training in Thai music.

In an academic career spanning over 16 years, I have enjoyed teaching undergraduate students majoring in Thai traditional music. As a Thai music instructor at Naresuan University in Phitsanulok, I have taken advantage of the opportunities for academic development on offer, and in particular a scholarship to study in the UK to develop my research potentials. My goal is to support Thai music culture in many different ways, including teaching, researching, and preserving, especially in the area of traditional and folk music cultures.

ROMANISATION OF THE THAI LANGUAGE

Thai terms in this thesis are transliterated into English characters principally by means of a system of Romanisation developed by The Royal Institute of Thailand. This applies to all common nouns within the thesis, and this system is shown in Figure 0.1 (for consonants) and Figure 0.2 (vowels).

Within the thesis a number of modifications are made to this system with respect to the final consonant (and occasionally the initial consonant). This applies to proper nouns, Sanskrit loanwords, names of people or names of institutes (except the names of sacred *naphat* compositions). These modifications are noted in the text, and are according to the orthographical analysis of particular words (e.g., historical inscriptions, cross-cultural comparisons of particular common terms, names of people) in order to clarify their specific form. For example, the term *phat* is on occasion romanised as *phathya* (พาทย์, showing the Sanskrit root in Thai orthographic form), *phad* (พาด, for an ancient Thai inscription from the Sukhothai period), *pat* and *pad* (ป้าต and ป้าด, for two distinct northern Thai pronunciations of the word), and *peat* (*Khmer* term for the ensemble).

Figure 0.1 Table of consonants

Thai Consonants	Romanised Characters Initial Consonants	Sounds	Romanised Characters Final Consonants	Thai Consonants	Romanised Characters Initial Consonants	Sounds	Romanised Characters Final Consonants
Single Consonants				ภ	ph	$[p^h]$	p
ก	k	$[k]$	k	ม	m	$[m]$	m
ข, ฃ	kh	$[k^h]$	k	ย	y	$[j]$	i
ค, ฅ	kh	$[k^h]$	k	ร	r	$[r]$	n
ฆ	kh	$[k^h]$	k	ฤ, ฤๅ	r	$[r]$	none
ง	ng	$[ŋ]$	ng	ล	l	$[l]$	l
จ	ch	$[tɕ]$	t	ฦ, ฦๅ	l	$[l]$	none
ฉ	ch	$[tɕ^h]$	none	ว	w	$[w]$	w
ช	ch	$[tɕ^h]$	t	ศ	s	$[s]$	t/s
ฌ	ch	$[tɕ^h]$	none	ษ	s	$[s]$	t/s
ญ	y	$[j]$	n	ส	s	$[s]$	t/s
ซ	s	$[s]$	t/s	ห,	h	$[h]$	none
ฎ	d	$[d]$	t/d	ฮ	h	$[h]$	none
ฏ	t	$[t]$	t	ฬ	l	$[l]$	n/l
ฐ	th	$[t^h]$	t	อ	a	$[ʔ]$	none
ฑ	th	$[t^h]$	t	ฤ, ฤๅ	r	$[r]$	none
ฒ	th	$[t^h]$	t	ฦ, ฦๅ	l	$[l]$	none
ณ, น	n	$[n]$	n	Clusters			
ด	d	$[d]$	t/d*	กร	kr	$[kr]$	none
ต	t	$[t]$	t	กล	kl	$[kl]$	none
ถ	th	$[t]$	t	กว	kw	$[kw]$	none
ท,	th	$[t]$	t	ขร	khr	$[k^hr]$	none
ธ	th	$[t]$	t	คล	khl	$[k^hl]$	none
น	n	$[n]$	n	ขว, คว	khw	$[k^hw]$	none
บ	b	$[b]$	p	ปร	pr	$[pr]$	none
ป	p	$[p]$	p	ปล	pl	$[pl]$	none
ผ	ph	$[p^h]$	none	พล, ผล	phl	$[p^hl]$	none
พ	ph	$[p^h]$	b	พร	phr	$[p^hr]$	none
ฟ	f	$[f]$	p	ตร	tr	$[tr]$	none
ฝ	f	$[f]$	none	ทร	s	$[s]$	none

Figure 0.2 Table of vowels

Romanised Character/ Vowels	Short Sounds	Thai Vowels	Long Sounds	Thai Vowels
Single Vowels				
a	[ʔaʔ]	อะ, อ้,	[ʔaː]	อา
an	[ʔan]	รร	none	none
am	[ʔam]	อำ	[ʔaːm]	อาม
i	[ʔiʔ]	อิ	[ʔiː]	อี
ue	[ʔɯʔ]	อึ	[ʔɯː]	อื
u	[ʔuʔ]	อุ	[ʔuː]	อู
e	[ʔeʔ]	เอะ, เอ็	[ʔeː]	เอ
ae	[ʔɛʔ]	แอะ	[ʔɛː]	แอ็, แอ
o	[ʔoʔ]	โอะ	[ʔoː]	โอ
o	[ʔɔʔ]	เอาะ	[ʔɔː]	อ็, ออ
oe	[ʔɤʔ]	เออะ	[ʔɤː]	เออ, เอิ
Diphthongs				
ai	[ʔaj]	ใอ, ไอ, ไอย	[ʔaːj]	อาย
ao	[ʔaw]	เอา	[ʔaːw]	อาว
ia	[ʔiaʔ]	เอียะ	[ʔiaː]	เอีย
io	[ʔiw]	อิว	none	none
ua	[ʔuaʔ]	อัวะ	[ʔuaː]	อัว
ui	[ʔuj]	อุย	[ʔuːj]	อูย
eo	[ʔew]	เอ็ว	[ʔeːw]	เอว
aeo	none	none	[ʔɛːw]	แอว
uea	[ʔɯaʔ]	เอือะ	[ʔɯaː]	เอือ
oei	none	none	[ʔɤːj]	เอย
oi	none	none	[ʔoːj]	โอย
oi*	none	none	[ʔɔːj]	ออย
Triphthongs				
iao	[ʔiəw]	เอียว	none	none
uai	[ʔuəj]	อวย	none	none
ueai	[ʔɯəj]	เอือย	none	none

Note: 'ʔ' (in phonetic pronunciation) and 'อ' (in a Thai character) are represented as an initial consonant in order to represent the pronunciation of the vowels in this table.

LIST OF THAI MONARCHS AND THEIR REIGN DATES

This list presents a timeline of the Kingdoms of Thailand, divided into two parts. The first part lists all the known Kingdoms of Thailand, with the earliest being the Thavaravadi (Dvaravati) Kingdom. The second part lists the Kings of the current Chakri dynasty in the Rattanakosin Period, starting with King Rama I. It is worth noting that the name of the country was through most of its early history recorded as 'Siam', only officially changing to Thailand in 1939; the name reverted briefly to 'Siam' in 1945, before becoming Thailand again after 1949.

<u>Kingdoms of Siam /Thailand</u>

Thavaravadi Kingdom	circa 600s–1100s
Sukhothai Kingdom	circa 1249–1310
Ayutthaya Kingdom	1350–1767
Thonburi Kingdom	1768–1782
Rattanakosin Kingdom	1782–present

<u>Rattanakosin Period</u>

King Rama I (Buddha Yodfa Chulalok)	1782–1809
King Rama II (Buddha Loetla Naphalai)	1809–1824
King Rama III (Nang Klao)	1824–1851
King Rama IV (Chom Klao, known as Mongkut)	1851–1868
King Rama V (Chula Chom Klao, known as Chulalongkorn)	1868–1910
King Rama VI (Mongkut Klao, known as Vajiravudh)	1910–1925
King Rama VII (Pok Klao, known as Prajadhipok)	1925–1934
King Rama VIII (Ananda)	1934–1946
King Rama IX (Bhumibol)	1946–2016
King Rama X (Vajiralongkorn)	2016–present

NOTATION POLICY

Thai *naphat* melodies in this thesis are transcribed into Western staff notation by the author. A number of modifications to conventional practice have been made in order to express more clearly a number of key elements of the musical analysis undertaken here.

Pitch

Because of the incompatibility of tuning between the Thai seven-note and the Western 12-note scales, the first adaptation in any transcription must be to determine how Thai pitches will be approximated into Western notation. In this thesis the approach has been to evolve a system which will enable a reader familiar with staff notation to 'hear' the melodies in a way which also corresponds with a Thai understanding of their pitch organisation – alternative approaches that simply avoid accidental marks throughout do not allow for this. Although the current system is not ideal –in fact each step is slightly less than a Western major second,[1] it can hopefully be accepted both by a 'Western' and also a Thai sense of hearing; readers should consult *Phra* Chen Duriyanga's work for a full exploration of these issues.[2]

   Naphat melodies in *piphat mai khaeng* ('hard mallet' *piphat*) are mainly dominated by a particular pitch level called *thang nai* (*thang* meaning a tuning scale)*,* in which the 11th gong (called '*luk nai*') on a *khong wong yai*, functions as a main note (*lak siang*, lit. 'pillar sound') within the underlying pentatonic mode. This pitch is notated in Western staff notation as G4. Ascending from this point, the 12th gong is then notated as A4, the 13th as B4, and so on; descending, the 10th gong is F4, the 9th E4, and so on.

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[1] David W. Hughes, "Thai Music in Java, Javanese Music in Thailand: Two Case Studies," *British Journal of Ethnomusicology* 1 (1992): 23, accessed May 6, 2019. http://www.jstor.org/stable/3060725.

[2] *Phra* Chen Duriyanga, *Siamese Music: In Theory and Practice as Compared with That of the West and a Description of the Piphat Band* (Bangkok: Prachandra Printing Press, 1948), 20-26.

Figure 0.3 The pitch orders on the *khong wong yai* and notated in staff notation
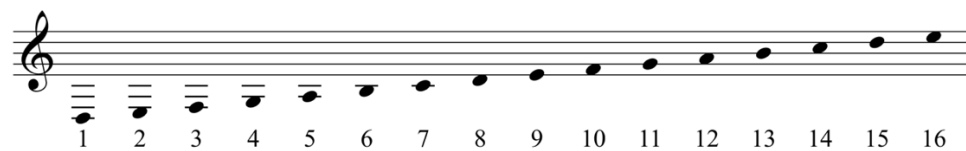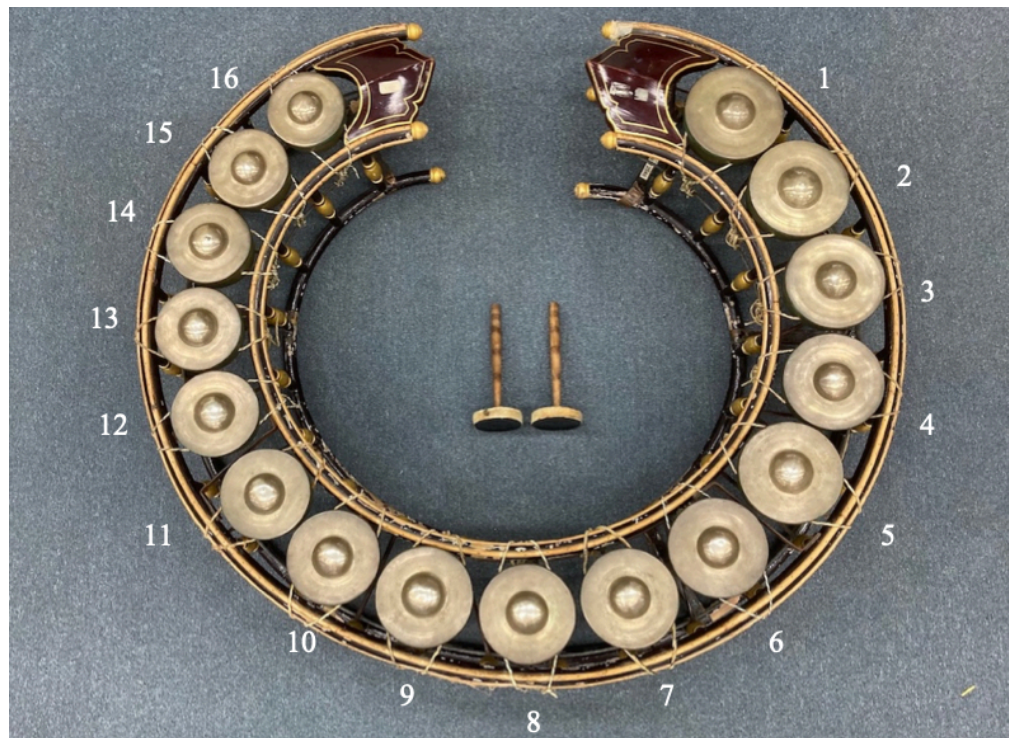
Accidentals within Pentatonic Modes

Accidentals are used in order to allow the reader to understand the feature of modulation within the music based on Western tuning. In *thang nai*, G represents the primary, 'tonic' note, and the mode is accordingly GABcDEf# (capital letters show the underlying pentatonic mode, and lower-case letters represent passing notes). The neighbouring modes to *thang nai* are *thang nok* (CDEf#GA♭), *thang klang-haep* (DEF#gABc#), and *thang phiang-o lang* (FGA♭˥CDe). Thus, melodies using each mode represented in this thesis are notated as follows:

Thang phiang-o lang: FGA CD

Thang nai: GAB DE

Thang klang: ABC# EF#

Thang phiang-o bon: B♭CD FG

Thang nok: CDE GA

Thang klang-haep: DEF# AB

Thang chawa: E♭FG B♭C

Rhythm and Structure

In order to preserve the sense of musical phrases and unit structure within Thai melodies, the music is transcribed according to 'four-bars-per-line' and using a 2/4 time signature. This allows the structure of the melodic organisation to remain clear: one line represents one *prayok*, divided into two *wak* (see Figure 0.3); the end status of the note at the end of each *prayok* is also preserved in this notation (this method was also used by David Morton in his book titled *The Traditional Music of Thailand*.) [3] This approach also maps directly onto the Thai notation. (see Figure 0.4 below)

Figure 0.4 Tra *Thewa Prasit*, Line 1-2, consistent setting of staff notation

Figure 0.5 Tra *Thewa Prasit*, an example of Thai notation for the *khong wong yai*

(prayok 1)							
(wak 1)				(wak 2)			
- - - ม	- - ซ ซ	- - - ด	- - ซ ซ	- - - ม	- ร - -	ซ ซ - -	ล ล - ท
- - - ท	- ซ ฺ - -	- - - ด ฺ	- ซ ฺ - -	- - - ท	- ด ฺ - ซ ฺ	- - - ด ฺ	- - - ท

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[3] David Morton, *The Traditional Music of Thailand* (University of California Press, 1976).

(prayok 2)							
(wak 1)				(wak 2)			
- - - -	- ท - ท	- - ซ ซ	- ล - ท	- รํ - มํ	- รํ - -	ท ท - -	ล ล - ซ
- - - ทฺ	- - - -	- ซฺ - -	- ลฺ - ทฺ	- ร - ม	- ร - ทฺ	- - - ลฺ	- - - ซฺ

Notation for Analytical Version

Within the analytical discussion of this thesis, the characteristics of expression are examined in terms of melodic structure rather than hand movements; as a result, the examples, particularly in Chapter 9, represent non-performance versions of the *khong wong yai*. For example, the use of *khu* (dyads) that occurs in actual performance (shown in Figure 0.4) is represented using a single note (see Figure 0.6 below); similarly, the *ting-neng* idiom of the instrument (the use of broken octaves) is notated in melodic form (compare the notation of Tra *Thewa Prasit* in Figure 0.4 with Figure 0.6).

Figure 0.6 Tra *Thewa Prasit*, an example of non-practice melody for an analytical version for the *khong wong yai*

Other Instruments

　　Klong That and *Taphon*

The *klong that* are a pair of vertical large barrel-shape drums: *tua phu* (lit. male) with high register sounding 'tum' and *tua mia* (lit. female) with lower register sounding 'tom'. The other drum is the *taphon*, a horizontal barrel-shaped drum, with two heads producing different sound effects. Both instruments are played in interlocking style to create a particular drumming pattern, called *nathap-mai klong*, considered as a vital part for constituting a sense of sacred *naphat*. Figures 0.7-0.9 below represent how their main drumming sounds used in sacred *naphat* compositions are notated in the staff notation.

Figure 0.7 Sounds and signs of the *taphon* in staff notation[4]

Figure 0.8 Sounds and signs of the *klong that* in staff notation

Figure 0.9 An example of staff notation of the *taphon* and *klong that*

[4] Sitkhrusomphong, *Tamra Taphon Khun Samniang Chanchoeng* (Mon Komonrat) [Book of *Taphon, Khun Samniangchanchoeng* (Mon Komonrat)] (Bangkok: Rueankaeo Kan Phim, 1992), 40.

Ching

The *ching*, a pair of small hand-held cup-cymbals, primarily functions as the central beat-control for the performance of players and/or singers by the use of a very treble-vibrant register. The smallest instrument, it is indispensable for any ensemble, including the *piphat* ensemble. The vibrant sounding '*ching*' is marked on a lighter beat with an undamped technique following the melodic progression strokes – or syncopated in the case of the fast stroke of *chan diao* (the shortest metric level measurement of a piece) – while the more important damped technique sounding '*chap*' is marked on a stronger down-beat indicating the end of each melodic unit. The two different strokes are notated as a sign i.e., minus (–) for undamped and plus (+) for damped sound, as shown in the figure below.

Figure 0.10 Tra *Thewa Prasit*, Lines 1-2, an example of the *ching*'s sounds notated

Chapter 1:

INTRODUCTION

This chapter outlines the structure and purposes of this study and consists of five sections. The first deals with the research rationale and aims. It not only reviews the reasons and motivations of this thesis's interest in *naphat* music, but also includes the existing arguments about the repertoire of *naphat* music in order to fill in the gaps in this area. It also proposes the thesis's standpoint and the central aims. In the second section 'method and approach' are presented, including terminological issues in Thai music studies, the aesthetic basis of traditional Thai music, musical examples, scope and methodology, and the structure of the thesis. The third section gives a brief historical orientation of traditional Thai music categorised into three eras: Sukhothai, Ayutthaya, and Rattanakosin. This provides a background knowledge of the development of Thai music through the historical lens. The fourth section, 'review of relevant background literature', provides an overview of the publications among Thai and non-Thai scholars. The final section, 'the review of relevant background literature', deals with the literature relating to the sacred *naphat* repertoire in the *wai khru* ceremony; its contents are grouped into two different sections according to their language of publication: English and Thai.

1.1 RESEARCH RATIONALE AND AIMS

Wai khru (lit. 'paying homage to a teacher', denoting a *puja* in Sanskrit, a ceremony for a deity, a *guru*), has a special connection with Thai traditional music and dance, and is a religious ritual which involves worshipping Hindu deities by offering them a variety of different foodstuffs. This assembling of these deities is accomplished through a process of invitation in which the ritual music, called *naphat*, plays a crucial role. The intention here is to please the deities who are esteemed as spiritual *guru* and to receive in turn a blessing from their power.

Over the past few decades, the *naphat* music of the *wai khru* ceremony, called *phithi wai khru*, has become a focus of interest among scholars of Thai music; however, due to its religious significance, there are numerous restrictions which have protected it from careful study, in particular from those outside the culture, and from any attempt to view it from a cross-cultural perspective. Because sacred *naphat* music holds this 'high' religious value, there are only a few studies that have explored it so far, whilst the specific questions of musical expressivities or the aesthetic aspects of sacred *naphat* music have never really been addressed by non-Thai researchers.

This thesis presents a part of a developing worldwide conversation about Thai music, focusing on the sacred *naphat* repertoire. The *naphat* of Thai music was first mentioned in English as 'ceremonial and theatre music'[5] by David Morton (1964); and it was first discussed in detail in English by Pamela Myers-Moro.[6] Later in 2001, Deborah Wong's *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual* provided an in-depth discussion of ethnographic research, resulting in one of the most influential attempts to understand Thai music.[7] Wong undertook her fieldwork in Bangkok in 1987, covering the principal Thai music communities and institutes. In her impressive study of the *wai khru*, she suggests that it is essential to pay particular attention to the sacred *naphat* music as a significant part of the ritual, which is regarded as the essence of Thai performing arts, especially music. She further highlights that "the *wai khru* ceremony lies at the heart of Thai music."[8]

Wong's study is a masterpiece of ethnographical research into Thai music, which describes even the smallest details of the ceremony. It bridges the gap between traditional Thai music literature and the literature outside of the Thai context. Nevertheless, despite the remarkable achievement of Wong's approach to ritual, there are still criticisms of it, some of which are particularly relevant to this research. In particular, the discussion of musical

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[5] David Morton, "The Traditional Instrumental Music of Thailand," (PhD diss., University of California at Los Angeles, 1964); Morton, *Music of Thailand*, 216.

[6] Pamela Ann Myers-Moro, "Thai Music and Musicians in Contemporary Bangkok: An Ethnography," (PhD diss., Berkeley: University of California, 1988); Pamela Ann Myers-Moro, *Thai Music and Musicians in Contemporary Bangkok* (Monograph, Center for Southeast Asia Studies no. 34) (University of California, 1993), 57-60.

[7] Deborah Wong, *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual* (Chicago: University of Chicago Press, 2001).

[8] Ibid., 284.

content of the *wai khru* repertoire is very limited. Greene[9] and Shahriari[10] argue that Wong's approach seems to be discouraged by the obstacle of accounting for the levels of intrinsic content in the music which she asserts as central. After her attempt at such detailed analysis, she concludes that formal analysis of music structure is seldom a constructive or substantive approach to ritual pieces, and it lacks any emic basis in Thai musical explanation.[11] Nevertheless, Wong asserts that she was more interested in how Thai musicians discuss the pieces they perform than in the music itself. This characterizes her approach as an anthropologist/ethnomusicologist rather than a musicologist, music theorist, or acoustician.[12] Despite the positive response to Wong's approach, the sacredness of the *wai khru* repertoire is still a point of contention. Thus, it appears that the subject matter of this *wai khru* repertoire is still elusive.

Giovanni Giuriati, in a review of Wong's book, highlights the link between musical questions and implications of where quality of the divine should be found. He states that explaining why and how music is built in the way it is in order to reflect and associate with the divine, as well as identifying a 'grammar' and a 'syntax' of music based on its relationship with sacred meanings and functions, are issues that remain.[13] He further emphasises that these tasks are difficult to archive, in part because musicians are evasive on the subject and they seldom theorize about their music in general.[14] These challenges have gradually become more heated in the Thai context amongst both Thai and non-Thai scholars. The question then arises: How do we approach the highly respectful music which 'lies at the heart' of the *wai khru*?

Sacred *naphat* is considered as an item of exceptional value (*khong sung*) since it plays a significant role in accompanying particular stages of the ritual. It presents strict conventional conditions, which might be regarded as hidden, and preserving concepts, such as the rule of person-to-person transmission, qualification of maturity, the necessity of attending in order to progress as a musician, performance restriction to males only, and the

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[9] Paul D. Greene, review of "Sounding the Center: History and Aesthetics in Thai Buddhist Ritual," by Deborah Wong, *Yearbook for Traditional Music* 33, (2001), accessed: July 14, 2016, http://www.jstor.org/stable/1519645.

[10] Andrew Shahriari, review of "Sounding the Center: History and Aesthetics in Thai Buddhist Ritual," by Deborah Wong, *Asian Music* 35, no. 1 (2003), accessed July 14, 2016, http://www.jstor.org/stable/4098477.

[11] Wong, *Sounding the Center*, 103.

[12] Ibid.

[13] Giovanni Giuriati, review of "Sounding the Center: History and Aesthetics in Thai Buddhist Ritual," by Deborah Wong, *The World of Music* 48, no. 2 (2006): 168, accessed: July 14, 2016, http://www.jstor.org/stable/41699703.

[14] Ibid.

view that accidentally omitting some notes can lead to misfortune. This is known as *phit khru* (lit. 'wrong-teacher') or '*tong thoranisan*' (an effect of the deity's power).[15] In the current debate, the 'untouchable' nature of the sacred *naphat* music has been repeatedly omitted. Only a small number of new pieces are being composed by professional musicians, such as Samran Koedphol, Phinij Chaisuwan, Dech Kongim and Sirichaichan Fachamroon. Composing sacred *naphat* repertoire has led to two main distinct views. Thassanai Phinphat, on the one hand, states that "it is considered 'insane' to compose such a deity piece".[16] Phichit Chaiseri, however, reckons that creating a deity piece is regarded as 'divine inspiration' which is occasionally invoked. He also states that an adequate number of inherited pieces (i.e., six of Samoe; five of Tra) can cover all deities, e.g., Tra *Phra Para Khonthap* for Gandharva, *Ong Phra Phirap* for Bhairava, Samoe *Then* for *Phrot Ruesi* (Bharata Muni), Samoe *Man* for all types of demonic deities, Samoe *Phi* for spirits, and Samoe *Kham Samut* for all types of deities. [17]

Although sacred *naphat* has been widely disseminated, the theory and source of composing techniques are still obscured compared to other genres.[18] This thesis's main purpose is thus to understand the musical aesthetic expressivity of the *wai khru* and to seek out the applicability of musical expressivity to the sacred *naphat wai khru* repertoire. In other words, based on a concept of 'programmatic' music, the soundscape, created by the *wong piphat* (*piphat* ensemble), is at the centre of this ritual, where *naphat* music is treated as a sacred device which suggests the imagined appearance of Hindu deities to offer sacrifice and ask for blessing and good fortune. Cultural approaches have most usually failed to account successfully for this music, concentrating instead on the more ritual context and thereby ignoring the salient religious expressivity that arises during the ritual process. Thus, this thesis stands for more radically scrutinising the musical detail from the perspective of a cultural insider, focusing on the manifestations of musical expressivity associated with divine qualities, and how Thai underlying conceptual models are made manifest in art. The principal melody of the repertoire, played by the *khong wong yai*, is analysed in terms of grammar and affective syntax found within Thai musical practice, with representations of selected examples from forty-one pieces.

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[15] Phichit Chaiseri, interviewed by the author, Phitsanulok, November 23, 2016.

[16] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.

[17] Phichit Chaiseri, *Kan Praphan Phleng Thai* [*Thai Music Composition*] (Bangkok: Chulalongkorn University Press, 2013), 64.

[18] Other genres mentioned here including *phleng thao*, *phleng homrong sepha*, and *phleng diao*, would be an explicit example of where theories and compositional techniques are currently available.

1.2 METHOD AND APPROACH

This thesis will not attempt to cover every aspect of the *wai khru* ceremony but will instead concentrate on the musical expressivity of the sacred *naphat* melody. Since there is a lack of any previous work on this topic, this thesis is thereby to be regarded as a pioneer in the exploration of musical expressivity in Thai traditional music, especially the *naphat* melody. It should be noted, however, that some of the available methodologies may be applicable to Western classical music but not to Thai music. Thus, the analysis and critique in this thesis mainly draw upon an integration of the author's own life experiences as a cultural insider, plus comments from interviews with the learned music-masters.

Thus, this section will provide a brief introduction on terminological issues in Thai music studies, the aesthetic basis of traditional Thai music, musical examples, scope and methodology, and structure of the thesis.

1) Terminological Issues in Thai Music Studies

The term 'Thai music' (*dontri thai*) is used to describe a broad concept of music in Thailand. Some say that 'Thai music' in Thai means 'Music 'of' Thais' (*dontri khong thai),* therefore meaning 'Music belonging to Thais'. In fact, there are some other adjectival uses, which explain different characteristics of Thai music. These include 'traditional', 'court', 'classical', and '*thai-doem*'; they will be explained in turn.

Firstly, the term 'traditional' indicates a function of music that is ultimately linked to a custom, belief, or religious ceremony and to classical drama and theatre performances (*khon* and *lakhon* in Thailand). As in other nations, where the nation's music is regarded as being a national art, *dontri thai* in Thai culture is regarded as *sinlapa pracham chat* (arts of the nation), representing the uniqueness of its people in their music affairs according to characteristics in ensemble, music expression, musical thought, belief, and aesthetics. Through these, *dontri thai* provides a sense of national identity of the nation (*laksana pracham chat*) of which Bangkok is the centre. This thesis intends to present *dontri thai in* this sense.

Secondly, the term 'court', on the other hand, provides an intimate relationship between musician and sovereign; although less used in the present day, it reflects an original function in the past, nowadays ingrained into the musician's soul and handed down from generation to generation. It seems to be useful for reasons concerned with particular methods of playing, the setting for performances, and even as a means to hide feelings. Besides, the term 'court' also captures the idea that both the musician and the music can be regarded as a gift and/or

property when viewed from a cultural context involving the sovereign. Outstanding musicians worked in the past as royal servants, holding a rank (*bandasak*) with a royal title (*ratcha thinnanam*).[19] These court musicians served at both court rituals and also traditional entertainment events, and were usually presented to special foreign visitors to the country. In some instances, they were even sent overseas: for example, to *The International Inventions Exhibition* held in London, United Kingdom in 1885,[20] where the Siamese (a previous name of Thai) court band was sent to perform as a special gift from King Chulalongkorn to Queen Victoria of Great Britain[21] (discussed in 1.4.2). Through the great support of the sovereign, court musicians were treated to a high standard of living and a recognised social honour, thus enabling them to develop their musical potentials, and from time to time to create valued artworks of national importance.

Thirdly, the term 'classical', *baep chabap* [22] (lit. standard or prototype), may reflect a Western idea – "of the highest quality and outstanding of its kind; very typical of its kind" [23]– to value what has been developed until it has reached its zenith. However, in the Thai context, the term is also used to categorise certain types of music from other existing genres, such as regional music, folk music (*dontri phuenban*), and popular music.

Finally, the last term '*thai doem*' (*doem* denoting 'original', 'old' or 'former' version) has been coined as a result of the penetration of Western and other foreign music, and the extension of popular music in Thailand, which is created based on Western musical influences, such as *luk krung*, *luk tung*. The term therefore denotes what belongs to Thai culture, as opposed to these newer, invasive ones.

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[19] *Ratcha thinnanam* (ราชทินนาม-Pali *raja-thinna-nama*) is a name (usually in Sanskrit) given by the King to vassals, denoting positions or duties in their areas of expertise. These could be in every subject including music, e.g., Pradit Phairoh (melodious composing), Sanoh Duriyanga (melodious music), Prasan Duriya Sap (harmony of musical sound). *Bandasak* is a traditional title representing a rank of nobility; the individual ranks in descending order are *Somdet Chaophraya*, *Chaophraya*, *Phraya*, *Phra*, *Luang*, *Khun*, and *Muen* respectively (comprehensive details on this issue are available in the book titled 'Thai titles and ranks' written by Robert B. Jones) For example, the full name *Luang* Pradit Phairoh (Sorn Silapabanleng) can be broken down into its individual elements as follows: *Luang* is a rank of *bandasak*; Pradit Phairoh denotes an expertise in music (pradit means 'to invent'; *phairoh* denotes 'melodious'); these are then followed by the real name (Sorn) and the surname (Silapabanleng) which are shown in brackets. Another example is *Phra* Chen Duriyanga (Piti Vathyakorn) where *Phra* denotes the rank, with Chen Duriyang denoting the given name representing one who is an expert in music (Chen, a Thai term, means 'expert' or 'skilful'; 'Duriyanga' is a Sanskrit term denoting 'music'), followed by his real name and surname (Piti Vathyakorn) presented in brackets.

[20] *The International Inventions Exhibition: Daily Programme, Musical and Other Arrangements* by Royal College of Surgeons of England (London: William Clowes & Sons, 1885).

[21] Ibid.

[22] Royal Thai dictionary, s.v. "แบบฉบับ," accessed May 6, 2019, http://www.royin.go.th/dictionary/.

[23] Oxford Dictionary, s.v. "classical," accessed May 6, 2019, https://en.oxforddictionaries.com/definition/classical.

2) The Aesthetic Basis of Traditional Thai Music

Thai music is primarily presented in complex which is constituted by a principal linear motion of variant melodic lines. And intuitively changeable melodic lines are developed on the basis of one main melody which has been composed by the composer. This is known as 'heterophony: polyphonic stratification.'[24] At heart, the main melody, called *thamnong lak*, of Thai music has traditionally been composed as '*nuea-ha*' (content) of music discourse. Thus, the main melody in the Thai concept plays an important role conveying musical contents. This thesis thus focuses on an expression generated from main melody, instead of from the harmonic elaboration.

Hence, in order to analyse Thai music, Terry Miller suggests that there are at least two layers of reaction in people to musical expression that are required to be considered: "sensually and intellectually."[25] Miller explains that "a pedagogy often takes an intellectual, cognitive approach, insisting that listeners 'understand', 'know', and 'appreciate' the music being heard."[26] In this thesis, a central challenge is deriving the technical language to discuss the sensual response to music that is fundamental to our experience of it. Thus, this thesis will first describe the various musical terms of Thai music and will then proceed to analyse the metaphoric language regarding qualities of expressivity and emotional expressiveness in Thai music.

3) Musical Examples

Over 41 sacred *naphat* compositions have been analysed in this thesis, with particular attention being paid to the two different sets of sacred *naphat* repertoires. The first set, known as the standard College of Dramatic Arts set, is considered to have been taught by *Luang* Bamrung Chitcharoen (Dhup Satanawilai). This set was traditionally passed on to the author (in 2009) by *Khru* Sangobseuk Thamviharn who in turn received it from *Khru* Son Wongkhong. The set is acknowledged as an original repertoire for the *wai khru* ceremony since the time of King Rama II and was used for performing at ceremonies during the lifetime of *Khru* Montri Tramote (1900-1995). It is nowadays presented as a set belonging to Krom Silapakorn (The Fine Arts Department) and comprises 23 pieces which are used as a main focus in this thesis.

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[24] Morton, *Music of Thailand*, 21.

[25] Terry E. Miller and Sean Williams, ed. *The Garland Encyclopaedia of World Music Volume 4*: *Southeast Asia*. (New York and London: Garland Publishing, 1998), 12.

[26] Ibid.

The other set of *naphat* repertoires is derived from a set known as '*wang ban mo*' ('Ban Mo' Palace). It is nowadays believed that these sacred *naphat* pieces were composed by *Phra* Pradit Phairoh (Tad) [27] with other new compositions being added after 1957 by various other composers such as *Khru* Thongdi Chusat, *Changwang* Thua Phathayakosol, *Khru* Saman Thongsuchot, *Khru* Bunyong Ketkhong, and *Khru* Samran Koedphol. Some of these pieces have been passed on to the author in person by Dech Kongim ('*khong-im*') (actual name, Ekphasit Phatcharakusolphong).

4) Scope and Methodology

The hypothesis of this thesis is based on the main question 'what is the link between sonic substance and its message?' Thus, the proposition may lie in 'musical expression' which might involve a particular thought respecting 'perceptual understanding' within music culture. The expressivity of the sacred *naphat* is a key, with this thesis aiming to pay greater attention to questions of musical expressivity. But what does musical 'expressivity' really mean? This is a huge and very complex topic, but, in this thesis, I will follow a straightforward definition where 'expressive' denotes 'showing feelings in your voice, behaviour, or appearance.' The primary scope of musical content in this thesis thereby lies in the correlation between the affective expressivity of the sacred *naphat* melodies. Finally, such a relationship would be a source of in-depth understanding of the accomplishment of aesthetic sentiments mapped onto the characteristics of specific deities related to the *wai khru* ritual context.

This thesis thus provides cultural contexts of the *wai khru* ceremony and other relative traditional schemes as introductory components. The introductory components will reinforce a comprehensive theoretical understanding about aesthetic phenomena of *naphat* music.

The data collection from my fieldwork in 2016 dealing with current honoured music-masters, together with the experience gained during my Master's studies (2001-2004), will all form part of the analytical process here. The analytical navigation approach is also used to consider melodic organisation and musical expressivity within a principal melody (*thamnong lak*) played by the *khong wong yai*.

5) Structure of the Thesis

This thesis consists of three main parts and ten chapters. The first part encompasses the fundamentals and development of Thai *piphat* music: the treatment of relevant key issues, namely *phat*, *piphat*, *phleng naphat*, sacred *naphat* (Chapters 2-6). Chapter 2 outlines the

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[27] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

overview of *phat* music in the mainland of Southeast Asian music communities. Chapter 3 presents a specific type of *piphat* ensemble and its elements. Chapter 4, titled "*Phleng Naphat*" describes the perspectives of *naphat* music. Chapter 5 then highlights the key subject of the thesis 'the sacred *naphat* for *wai khru* ceremony.' Chapter 6, theoretical approach, covers the basic knowledge of Thai music regarding the concepts of *piphat* music. Chapters 7-8 form the second part of this thesis, titled "Exploring *Naphat* Characteristics", aiming to provide a musical analysis of sacred *naphat* outside the musical expressive context. i.e., *changwa*, the formal recognition, is presented in Chapter 7, whilst '*thamnong*', the idiomatic recognition, is presented in Chapter 8. The final part includes an analysis of musical expressivity in the sacred *naphat* melodies (Chapter 9). Chapter 10, a concluding chapter of the thesis, includes a synopsis of background contents, research findings, and limitations, including suggestions for future research.

1.3 BRIEF HISTORICAL ORIENTATION OF TRADITIONAL THAI MUSIC

This section provides a brief historical background of the evolution of Thai musical culture between the 10th and 19th and concerns raised by previous studies, before providing more detailed information in Chapter 2.

To begin with, this thesis asserts that as a region, none of the Southeast Asian countries (consisting of five countries, i.e., Myanmar, Thailand, Laos, Cambodia, and Vietnam) represents a cultural monolith, but rather a mix of multiculturalism and multiple ethnic groups. Geographically, Thailand is situated in the centre of the mainland of Southeast Asia. It is bound by many neighbouring countries: Myanmar (formerly Burma) to the west and northwest, Laos to the north and northeast, Cambodia to the southeast, and Malaysia to the south. Dating back to the 10th century, this region was a huge realm with a high civilisation, historically known as Dvaravati [28] (from the 6th to 11th centuries) which included both Mon (Pegu) and Khom (ancient Khmer) traditions indicating Indian influence in their religion. From around A.D. 100 to 1000, both Buddhism and Brahmanism thrived and became the main religions in many countries in Southeast Asia.[29] Since then, Thailand has become a nation that is home to a wide range of cultures, ethnicities and religions.

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[28] See Wickanet Songtham et al., "Development of the Lower Central Plain of Thailand with History of Human Settlements: Evidence from Pollen, Spores and Diatoms," *Journal of Geological Resource and Engineering* 2 (2015): 98-107, accessed May 12, 2019, doi:10.17265/2328-2193/2015.02.004.

[29] James R. Brandon, *Theatre in Southeast Asia* (Harvard University Press, 1967), 12-13.

Previous studies in comparative linguistic research indicate that 'Thai' refers to both a nation and also a Tai ethnic group, namely the indigenous people of Thailand, also known as Nanchao, an independent group who migrated from the Nanchao kingdom in Southern China in the 16th century[30]. Even though some studies claimed that the Tai people migrated to the southern part after the armies of Kublai Khan conquered the land in the 1250s[31], Pittayaporn Pittayawat states in the linguistic literature that the Tai's migration might perhaps have happened before "the last quarter of the first millennium CE."[32] Their new settled area is known historically as the Indochinese peninsular, an ancient trade route between India and China, where the Tai met the settled empire, Dvaravati.

The Dvaravati empire, regarded as the early hosting realm of the Tai, had been the home of various indigenous communities for thousands of years, including the Mon and the Khmer. The Dvaravati empire also connected with the Chams who settled in the central and southern areas of Vietnam[33] and with the Javanese empires[34] called *Srivijaya* in the south, and with the *Yonok Chiang-Saen* empire (6th to 12th centuries) in the north.[35] The capital of the Dvaravati realm was located at Ratchaburi province in Thailand, where archaeological evidence of music has been found at Kubua district, in the form of a sculpture illustrating a group of five female musicians in performing posture (Figure 1.1).

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[30] Pittayaporn Pittayawat, "Layers of Chinese Loanwords in Proto-southwestern Tai as Evidence for the Dating of the Spread of Southwestern Tai," *Manusya J Humanit* 20 (2014): 47-68.

[31] Nicholas Tarling, ed. *The Cambridge History of Southeast Asia*: *Volume 1, from Early Times to C. 1800*, vol. 1 (Cambridge University Press, 1992), 168.

[32] Pittayawat, "Layers of Chinese Loanwords," 64.

[33] Brandon, *Theatre in Southeast Asia*, 8-9.

[34] Ibid., 9.

[35] Roongruang, "Thai Classical Music," 34.

Figure 1.1 Five female musicians, Kubua sculpture, 8th-9th centuries A.D.[36]

Montri Tramote and Dhanit Yupho indicate that according to Thai documents dating back to around 2250 B.C., the Tai, who may have been of Chinese descent, established their independent realm called Tsaung-Wu [Ts'ang-Wu]. They were located in the southern part of today's Republic of China between 2255 B.C. and 2205 B.C. [37] (see Figure 1.2).

The Tai ethnic groups have had a flourishing musical culture since then, according to the historical account by Yupho.[38] Yupho claims that the Tai large bronze drums were made as early as 1135 B.C. (called *mahoratheuk* in Thai), which belonged to migrants from Yunnan, China. In 802 A.D., the King of the Nanchao dynasty sent a musical instrument as a gift to the Chinese court.[39] As a result, the traditional music of China today is mostly derived from this earlier southern kingdom. The '*nan tang gu*' ('drum of southern people')[40] reflects a derivation of a particular drum originating from people in southern China, which is fairly similar to the one in a Thai *piphat* ensemble, called the *klong that*. Furthermore, the similarities between the traditional Chinese fiddle known as a *huhu*[41] and the *so-u* in the Thai tradition highlight a relationship between these two cultures.

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[36] Phatcharin Sukpramul ed., *Duriyang Haeng Ratchasamnak* [Musical Instruments of the Royal Court] (Bangkok: Thaiphum Publishing, 2014), 9.

[37] Montri Tramote, *Khrueang Sai Thai Khong Montri Tramote* [Thai Stringed Instruments by Montri Tramote] (Bangkok: Fine Arts Department, 1962), 7-8; Dhanit Yupho and David Morton (trans.), *Thai Musical Instruments*, 2nd ed. (Bangkok: Fine Arts Department 1971), 1.

[38] Yupho and David Morton (trans), *Thai Musical Instruments*, 2nd ed. (Bangkok: Fine Arts Department, 1971), 61.

[39] Tramote, *Khrueang Sai Thai*, 7.

[40] Ibid., 7-8; Morton, *Music of Thailand*, 2.

[41] Jie Jin, *Chinese Music* (Cambridge University Press, 2011), 58.

Figure 1.2 Map of Han China indicating Ts'ang-Wu in the South[42]
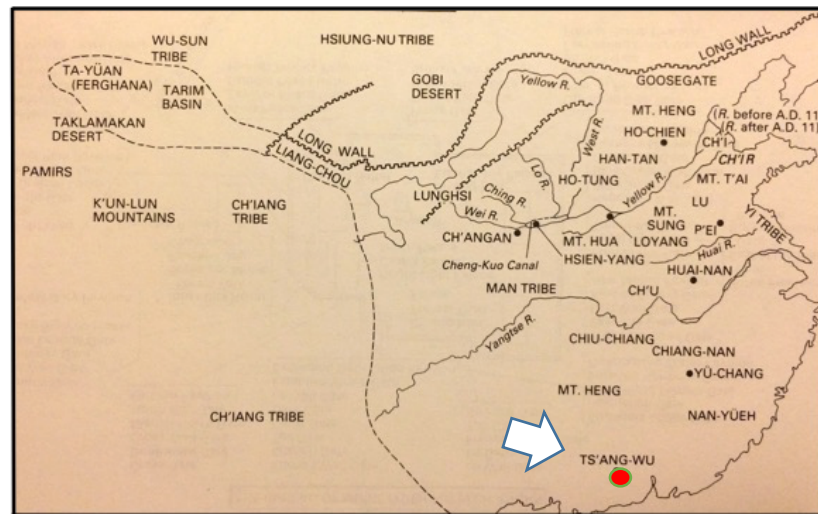
From this assertion, the question then once again arises as to whether a geographical factor is a causal factor behind the cultural similarities between Thai and Chinese traditional music. This thesis agrees with the argument that there is integration between internal and external influences. Whilst the Tais had their own original culture, [43] owing to the ancient Indochina trading route, the great civilisations of India and China must also be regarded as exerting an external influence on the Tai's culture. This idea is also expressed by David Morton: "Blended with early Thai itself are influences from Chinese, Indian, and Khmer (Cambodian) music." [41] Mon and Khmer cultures were regarded as the hosting culture of the area, thereby making their influence felt. Tai music was even sent as a special gift to the Chinese court.[42] This thesis builds on previous studies to further explore whether Thai traditional music was also influenced by Chinese traditional music.

The Kingdom of Sukhothai, recorded as one of the earliest kingdoms of Siam (Thailand), existed between the 13th and the 14th centuries (1238 - 1310 A.D.).[44] The Kingdom of Sukhothai was first under the domination of the Khmer Empire. The Tai chieftains later overthrew the Khmer at Sukhothai and established Sukhothai as an independent kingdom. Siam then came to be considered as a regional power in Southeast Asia. Later, Ayutthaya was founded as the capital of Siam, and Sukhothai was absorbed as

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[42] Anne Birrell, *Popular Song and Ballads of Han China* (Honolulu: University of Hawaii Press, 1993), foreword-3.

[43] Yupho, *Thai Musical Instruments*, 3-4.

[41] Morton, *Music of Thailand*, 1.

[42] Yupho, *Thai Musical Instruments*, 3; Tramote, *Khrueang Sai Thai*, 7.

[44] Thongchai Winichakul, *Siam Mapped: A History of the Geo-Body of a Nation* (University of Hawaii Press, 1997), 163.

part of the nation of Siam. Based on the historical background, it appears that the Thai cultural identity reflects the cultures from different ethnicities throughout the establishment of the nation.[45] Although Ayutthaya was later destroyed in 1767 by the Burmese invasion, King Taksin the Great of Siam was a leader in the liberation of Siam from Burmese occupation after the fall of Ayutthaya, and relocated the capital city to Thonburi (Dhonburi), on the west side of the Chao Phraya river. The kingdom of Thonburi existed from 1768 to 1782. Later, the Rattanakosin kingdom was founded in 1782 by King Rama I of the Chakri dynasty. An area on the east side of the Chao Phraya river was selected as the site of the new capital city and Bangkok has remained the capital there ever since.

1) Music in the Sukhothai Era

Ancient stone inscriptions have captured some clear scenes of 'musicking' during the Sukhothai era. During this period in 1283, a new alphabet called *lai sue thai* was invented under the direction of King Ram Khamhaeng the Great, which was adopted from Khom (ขอม) characters which in turn related to ancient Indian characters.[46] This finding was confirmed by Cornelius Beach Bradley who studied the writing style of Sukhothai inscriptions dating back to 1205 A.D.

> The particular writing from which these letters were adopted and adapted has not yet been identified. Their general character confirms the impression based on quite other grounds that it must have been South-Indian and Singhalese; that its immediate exemplars were doubtless the Pali religious texts; and that the efficient agents in the accomplishment of the Prince [Ram Khamhaeng]'s scheme were Buddhist scholars like him who is mentioned in the inscription as one of the chief glories of the realm.[47]

The earliest data about ancient Thai music dating from the Sukhothai era in the early 13th century was found on stone inscriptions.[48] Although only a few instruments have been named on these stone inscriptions, they are ones which have been widely used until now (these instruments will be named and explained in Chapter 2). Many stone inscriptions in

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[45] Udom Arunrattana, *Duriyangkha Dontri Chak Phra Phutthasatsana* [*Music from Buddhism*] (Nakhorn Pathom: Silapakorn University Press, 1987), preface.

[46] Prasert Na Nagara and Winai Phongsiphian, "Khwamru Phuenthan Prawattisat Sukhothai" [Basic Knowledge of Sukhothai's History], in *Prawattisat Thai: Cha Rian Cha Son Kan Yang Rai* [*Thai History: How to Teach and to Study*], ed. Prasert Na Nagara and Winai Phongsiphian (Bangkok: Rongphim Kan Satsana, 2000): 131.

[47] Cornelius Beach Bradley, "The oldest known writing in Siamese: The Inscription of Phra Ram Khamhæng of Sukhothai, 1293 A.D.," *Journal of the Siam Society*, 6 (1): 1–72. 1909, 10.

[48] Etienne Aymonier, Khmer Heritage in the Old Siamese Provinces of Cambodia with Special Emphasis on Temples, Inscriptions, and Etymology (White Lotus Press, 1999).

the Sukhothai period reflect the culture of Dvaravati, which in turn was influenced by Indian culture. Culture in the Sukhothai period thus had its origins in both Dvaravati and also Indian culture.

2) Music in the Ayutthaya Era

There are two important sources that pay attention to the ancient music of the Ayutthaya period, as Thai art's Golden Age. [49] The first source derives from the considerations of Prince Damrong Rajanubhab (1862-1943) who observes that the stone inscriptions in the Ayutthaya period depicted two types of traditional Thai ensembles: *piphat khrueang ha* (quintet *piphat*) –*khrueang* lit. 'instrument'– and *mahori* [50] *khrueang si* (quartet *mahori*), presumed that the origin of these two types of ensemble was influenced by the Indian treatise. [51] Based on the *Sangkhita Ratanakon* [52] (Sanskrit musicological texts from India, composed by Śārṅgadeva in the 13th century), Prince Damrong Rajanubhab suggests that the concept of Thai music is more likely to focus on instruments and the orchestration's concept of *bencha duriyang* [53] (five instruments). This is a core idea of the Thai *piphat* ensemble, as Prince Damrong Rajanubhab explains:

> The 'Pī Pāt'[Piphat] modelled upon the system of ancient India comprised five instruments: Oboe playing the melody (Sushira); Drum with one face (Ātata); Drum with two skins connected by means of straps (Vitata); Two-faced drum with skins nailed down (Ativitata)[Ātavitata]; and Gong marking the cadence (Ghana). The combination is known as "The Five Instruments". [54]

The second source is pieces passed down to the present day by oral tradition, including *naphat*, *rueang*, and *phleng mahori*. Prince Damrong Rajanubhab states that one of the

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[49] Udom Arunrattana, "Court Music in Persia and Thailand During the Early Ayudhaya Period," in *Ancient Trades and Cultural Contacts in Southeast Asia*," ed. The Office of the National Culture Commission (Bangkok: Srimuang Printing, 1996), 309.

[50] *Mahori* was originally a court ensemble for royal lullaby music which may be related to Persian culture, in which the *so sam sai* (a fiddle with three strings) plays an important role. (Arunrattana, "Court Music," 309) Recently, this ensemble has been appearing in a form which gathers instruments from both *piphat* and *khrueang sai*.

[51] Arunrattana, *Music from Buddhism*, preface.

[52] Damrong Rajanubhab, *Tamnan Khrueang Mahori Piphat Phra Nipon Somdet Phra Chao Borommawong Thoe Krom Phraya Damrong Rachanuphap Song Phra Niphon* [A Legend of *Mahori-Piphat* Instruments by Prince Damrong Rajanubhab], 2nd ed. (issued with the approval of the King) English, with English tran. by the Royal Institute, Siamese Musical Instruments by H.R.H. Prince Damrong Rajanubhab (Phranakhorn: Sophonphiphatthanakorn, 1930), 1, 4.

[53] Ibid., (Thai part), 11.

[54] Ibid., (English translation part), 6.

functions of the *piphat* ensemble in the Ayutthaya period was to give assistance to an early form of stage performance, called *khon* and *lakhon*.

> The Pī Pāt of five instruments, derived from the above [Sushira, Ātata, Vitata, Ativitata, and Ghana], has been in use from early times, and is of two distinct types: one called 'light' serves to accompany indigenous 'Lakhon' performances (still in use in the Southern province in the 'Norā' theatre); the other known as 'heavy' serves to accompany the 'Khon' or masked drama of men. Each of these consists of five players, [...][55]

It can be assumed from this remark that the sort of music accompaniment described must be *naphat,* thereby supporting the theory that the *naphat* ensemble existed in the Ayutthaya period. Panya Roongruang [56] suggests that the *rueang* (suite of pieces) of the *piphat* ensemble can be regarded as primary because the *rueang* genre, a ceremonial accompaniment, is a lengthy suite of pieces which is made up of many individual pieces. As for *phleng mahori*, Roongruang provides a number of *mahori* compositions, with more than 197 titles dating from the Ayutthaya period, all to be found in the *mahori* song book (*Tamra Phleng Mahori*) written in traditional manuscript.[57]

Apart from the discussion of *naphat* in Thai research papers, Terry E. Miller and Jarernchai Chonpairot's study, *A History of Siamese Music Reconstructed from Western Documents, 1505-1932* is also a key text on Thai music in the Ayutthaya period.[58] This study discusses Siamese music as mentioned in European voyage documents from the early 16th century through to the year of the bloodless revolution (1932).

3) Music in the Rattanakosin Era

The Ayutthaya era was followed by the short-lived Thonburi Kingdom of Siam under King Taksin. A new Kingdom was then established by King Buddha Yodfa Chulalok (later known as King Rama I), who moved his capital from Thonburi across over the *Chao Phraya* river to present-day Bangkok. This was the founding of the Chakri dynasty and the start of the Rattanakosin era. King Rama I attempted to retrieve Siam's lost heritage (resulting from the Siamese-Burmese War) from the last four decades of the Ayutthaya era, as well as its social and political systems. There was also a rebirth of Buddhist literature with the creation of

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[55] Ibid., (English translation part), 6-7.

[56] Roongruang, "Thai Classical Music," 40.

[57] Ibid.

[58] Terry E. Miller, and Jarernchai Chonpairot, "A History of Siamese Music Reconstructed from Western Documents, 1505-1932," *Crossroads: An Interdisciplinary Journal of Southeast Asian Studies* 8, no. 2 (1994): 1-192.

doctrine setting down Buddhist tradition. In other words, King Rama I was considered as an important driving force for reinvigorating the country. The arts and the culture of Siam were advocated by the royal court, with music, dance, theatre, and other high-class arts all being promoted. These various art forms are considered as 'high culture' i.e., for the court rather than for the common people. The Thai *Ramayana* epic, known as *Rammakian* (Thai orth. *rama kiatti*, denoting "Glory of Rama"), was written in the reign of King Rama I.[59] This important piece of literature influenced not only the purpose of court entertainment by helping to establish a court tradition and entertainment culture for the country, but also, more importantly, provided a glorification of the King as God *Narayana* (Vishnu)'s avatar. [60] Thus, each King in the Thai Chakri dynasty is also called King 'Rama', just like the God Rama in the *Ramayana* epic. It is especially worth noting that almost all sovereigns are considered to have musical talent, even as performers and composers.

King Buddha Loetla Naphalai (Rama II) (1809-1824) was known for his great love of the *so sam sai,* which he named '*sai fa fat*'[61] (thunderbolt). It is said that his musical talent was such it enabled him to compose the royal composition *Bulan Loi Luean* [62] (floating moon) in a dream. This piece had traditionally been used for royal salutation. It is still one of today's favourite *mahori* pieces, having been handed down through the generations.

In the reign of King Nang Klao (Rama III), theatre was considered a corrupting influence on both religion and politics. King Rama III even suggested restricting this kind of traditional entertainment.[63] There was a change of policy, however, in the next reign, when under King Mongkut (Chom Klao, Rama IV) the country first engaged with foreign influences and Western knowledge.[64] King Mongkut reigned along with his younger brother, Pin Klao, who was appointed Viceroy of Siam. Pin Klao was crowned by King Mongkut as a monarch with equal honour, referring to himself as the 'Second King' and to his brother,

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[59] Brandon, *Theatre in Southeast Asia*, 66.

[60] Winai Phongsiphian, "*Dindaen Thai Tangtae Samai Boran Chon Thueng Ton Phutthasattawat Thi Yi Sip*" [The Areas of Thailand from Ancient Times to the Beginning of 20th Buddhist Century], in *Prawattisat Thai*: *Cha Rian Cha Son Kan Yang Rai* [*Thai History: How to Teach and to Study*], ed. Prasert Na Nagara and Winai Phongsiphian (Bangkok: Rongphim Kan Satsana, 2000): 43.

[61] Punpit Amatayakul et al., *Namanukrom Sinlapin Phleng Thai Nai Rop Song Roi Pi Haeng Krung Rattanakosin* [The Dictionary of Music Artists over a 200-year Period of the Rattanakosin Era] (Bangkok: Rueankaeo, 1989), 197.

[62] Ibid.

[63] Dhanit Yupho, *Khon* (Bangkok: Seuksaphanphanit, 1965), 78.

[64] Henri Cordier, "Le Roi de Siam", *T'oung Pao*, Second Series 11, no.5 (1910): 681.

King Mongkut, as the 'First King'.[65] King Mongkut recognised that court arts and culture, which had in previous reigns been restricted to the court, could actually be of great benefit to the masses, as well as being an honour for the country. [66]As a result, the art forms of *khon* and *lakhon* became very popular beyond the court. In addition, it should be noted that King Pin Klao was known for his musical talent [67] and for his remarkable contributions to Thai music's prosperity during his brother's reign.

The Rattanakosin era during this time is considered as the most developed period for performing arts and music. Most particularly, being a high-class musician was considered as a prestigious role, especially when asked to perform for the coronation of the Thai monarch. Outstanding musicians were treated as a royal vassal (see Footnote 18), receiving given names (*ratcha thinnanam*) and civil service rank titles of dignity (*bandasak*).[68] Through the support of the royal family, Thai music reached its peak: theory, practice, orchestration, and ensembles were vastly more recognised. This period saw a great extension in the composition form (*phleng yai*), whilst the new high level of performance required virtuosic skills in instrumental practices (*phleng diao*). An increasing number of great composers created new and sophisticated compositions. For example, *Phra* Pradit Phairoh (Mi Khaek), who lived during the reigns of three Kings (Kings Rama III-V), was nominated by King Pin Klao for his 'immortal' pieces, such as *Choet Chin*.[69] In addition, other pieces, e.g., *Tayoi Nok*, *Tayoi Diao*, *Khaek Mon*, *Phya Sok*, *Pae*, *Khaek Borathet*,[70] are still admired to this day. In terms of ensemble development, the enlarged ensemble of *piphat khrueang yai* (grand *piphat* ensemble) and *mahori khrueang yai* (grand *mahori* ensemble) emerged during the time of King Rama IV. In addition, the royal *wai khru* treatise (*tamra wai khru chabap luang*)[71] for *khon* and *lakhon,* including holy texts with specific sacred *naphat*

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[65] Amatayakul et al., *Namanukrom*, 168; John Bowring, *The Kingdom and People of Siam*, vol. 2, London: John W. Parker and Son, West Strand, 1857, 431)

[66] Yupho, *Khon*, 86.

[67] Bowring, *Kingdom and People*, vol. 2, 324.

[68] Pamela Myers-Moro, "Names and Civil Service Titles of Siamese Musicians," *Asian Music* 19, no. 2, East and Southeast Asia (Spring - Summer, 1988).

[69] Waraporn Cherdchoo, *Cherd-Jeen: Form, Identity, and Concept of Composition* (Naresuan University, 2009), 31.

[70] Amatayakul, Punpit et al., *Namanukrom Sinlapin Phleng Thai Nai Rop Song Roi Pi Haeng Krung Rattanakosin* [The Nomenclature Dictionary of Music Artists over a 200-year Period of Rattanakosin Era] (Bangkok: Rueankaeo, 1989), 153.

[71] Dhanit Yupho, ed., *Phithi Wai Khru Lae Tamra Khrop Khon Lakhon* [*Royal Treatise of Wai Khru Ceremony and 'Khrop' Ritual for Khon and Lakhon*], 2nd ed. (Fine Arts Department, 1951), 15-26.

pieces, was written down based on historical remains from the Ayutthaya kingdom; it is regarded as an earliest prototype for the current *wai khru* ceremony.

However, citizens' activities which resembled court activities were prohibited. In other words, the importance of the court and the restricted use of court-related arts for the king, all contributed to the sense of an exclusive court music, court dance, court drama, and so on. The relationship between the royal family and the arts can still be seen to this day. For example, because of a serious decline in the popularity of *khon* performances in Thai society, this performance art has now recovered and has become remarkably popular under the royal patronage of Queen Sirikit: it is widely known as '*Khon Phraratchathan*' (Royal *khon* performance) or '*Khon Somdet*' (Queen's *khon* performance).[72]

In the reign of King Chulalongkorn (Rama V) (1868-1910), since the King was mostly concerned with the development of international relations, he himself did not get involved in theatre and music, but he did offer great support to his royal relatives[73]. In this reign, Prince Narisara Nuvadtivongs (1863-1947) was known for his remarkable artistic talents, being a key figure in the modern musical style called *thang kro,* which first emerged in the well-known piece *Khamen Saiyok*.[74] Moreover, he formed a new *piphat* ensemble called *piphat duekdamban*, serving his new *lakhon* (stage performance) called 'tableau vivant' – following a French influence [75]– during the reign of Rama V.

King Vajiravudh (Rama VI), a key promoter of literary works in the country, also saw drama theatre as a great means of supporting nationalism[76]. His reign was regarded as the 'golden age' of performing arts in the history of Thailand. As a British-educated King, his expertise in Sanskrit literature enabled him to translate Hindu treatises into Thai. The Thai traditions associated with Hindu culture from ancient times were elaborately refined during his reign and literature and Hindu studies became standardised in the format still known today. The *wai khru* ceremony for *khon* and *lakhon* was officially formed in this reign.

The significant prosperity of Thai traditional music during King Vajiravudh's reign was assisted through the establishment by the King of a standard set-up of music ensembles throughout the country at that time.[77] This reign also saw the emergence of some remarkably

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[72] Natthakan Pholphitak, "The Royal *Khon* Performance: Continuity and Creation of *Bot Khon* for Contemporary Audience," (Master's thesis, Chulalongkorn University, 2016), 17-20.

[73] Yupho, *Khon*, 87.

[74] Amatayakul et al., *Namanukrom*, 126.

[75] Ibid.

[76] Walter F. Vella, *Chaiyo!: King Vajiravudh and the Development of Thai Nationalism* (University of Hawaii Press, 2019), 241.

[77] Montri Tramote, *Duriya San* (Bangkok: Kasikornthai Bank, 1995), 18.

high-level performers, including outstanding virtuosos, e.g., *Luang* (later *Phra*) Sarn Phleng Suang (Bua Kamolwathin) for the *pi*; *Khun* Sanit Banleng Kan (later *Luang* Chan Choeng Ranat) (Ngoen Phlarak) for the *ranat ek*; *Khun* (later *Luang*) Bamrung Chit Charoen (Dhup Sataravilai) for the *khong wong yai*; *Luang* Phairoh Siang So (Un Durayachiwin) for the *so* fiddle.;[78] Unfortunately, in spite of King Vajiravudh's contribution to music, this period of overall prosperity for the arts was followed by a period of stagnation in the reign of the next monarch, King Prajadhipok, (known as King Pok Klao, Rama VII).[79] Some poor fiscal management in Thailand, together with the global economic downturn, had now resulted in the Thai state budget going into deficit.

The reign of King Prajadhipok (1925-1934) was a time of significant political change throughout the country. The bloodless revolution of 1932 resulted in reforms which transformed the country from an absolute monarchy to a constitutional monarchy. However, this King did retain a great interest in Thai music composition, learning with two great masters, *Luang* Pradit Phairoh (Sorn Silapabanleng) and *Luang* Phairoh Siang So (Un Durayachiwin). Consequently, he composed three masterpieces, *Ratri Pradapdao*, *Khmen La-o Ong*, and Homrong *Khluen Krathop Fang* [80](*homrong* meaning a prelude or overture).[81]Alongside this, the important project for preserving endangered ancient pieces by transcribing them into Western staff notation was approved by the King.[82]

During the reign of King Ananda (Rama VIII) (1934-1946) passing through to the beginning of the reign of King Bhumibol (Rama IX), Thai traditional music had met its 'dark age.' The premiership of Field Marshal Plaek Phibunsongkhram (1938-1944 and again from 1948-1957), resulted in a significant change in politics and government which in turn had a substantial influence on Thai culture overall. As Tramote writes:

> In the reign of King Rama VII, although the King Pok Klao was capable of playing instruments, and his relatives also admired Thai traditional music, the country's severe economic downturn meant that Thai music was not flourishing as it should. The economic slump got progressively worse and was followed by the premiership of Field Marshal P. Phibunsongkhram during which time performances of traditional music were almost totally prohibited. The conventional custom of

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[78] Montri Tramote, *Prawat Luang Phairo Siang So* [*Biography of Luang Phairoh Siang So*], a commemorative publication of the cremation under royal patronage for *Luang* Phairoh Siang So on 19 February 1977, (n.p.), 7.

[79] Tramote, *Duriya San*, 18.

[80] Tramote, *Prawat Luang Phairo Siang So*, 12.

[81] Kovit Khanthasiri, *Duriyangkhasin Tawantok* (*Bueang Ton*) [*Western Music (Preliminary)*] (Bangkok: Chulalongkorn University Press, 2007), 264.

[82] *Phra* Chen Duriyanga, *Ban Theuk Khwam Song Cham Khong Phra Chen Duriyang* (Piti Wathyakorn) [Memorandum of *Phra* Chen Duriyanga] (Bangkok: Amarin Printing Group, 1990), 35.

communities staging music performances was stopped and as a result lots of families which ran music businesses decided to discontinue and sell their instruments.[83]

In the reign of King Bhumibol (Rama IX), it is worth mentioning that the King was born and raised abroad, and learned jazz, not Thai music, so when he came back to Thailand, he understandably had a different musical priority. Having said that, however, kingship and Thai culture were still intimate during his reign. The best example is that of the most important sacred *naphat* piece, *Ong Phra Phirap*, where the King had to give permission for the piece to be transmitted to a new musician, thus preventing it from being lost for ever.[84] This happened on several occasions, namely in 1961, 1963 and again in 1984 when King Bhumibol (Rama IX) attended the *wai khru* ceremony for the *khrop khru* (lit. 'covering', part of the *wai khru* ritual described in Chapter 5) ritual for those masters who deserved to learn the piece *Ong Phra Phirap*.[85] This authority from the king to grant permission to transmit a piece is based on the concept that a king is regarded as *sommutti thep* (Sanskrit '*sammuti deva*' referring to 'a deity by common acceptance').

This chapter has provided a concise overview covering three periods of time, namely the Sukhothai, Ayutthaya, and Rattanakosin eras. Evidence from early Siamese settlements indicates that Indian culture initially influenced the music. It is likely that the music then started to develop in its own unique way. The Rattanakosin age is regarded as a time when the set-up of Thai music ensembles was standardised under the patronage of both the King and also Thailand's various noble families. The largest developments were seen in the early 20th century during the reign of King Vajiravudh (Rama VI). The King and several of his royal relatives had been educated abroad, bringing back 'modern' knowledge, including a Western understanding of music. The various musicians and vocalists who were appointed to the vassal rank, *bandasak*, together with the upper-class royal descendants helped contribute to the knowledge which now exists in the form of publications on Thai music. These publications will be dealt with in the next section.

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[83] Tramote, *Duriya San*, 18-19. (Translated by the author).

[84] Myers-Moro, *Thai Music and Musicians*, 189.

[85] Praphan Sukondhachati, *Phra Phirap*, (Bangkok: Siwaphorn, 1979), 10; Naruth Sutthachit, ed., *Phleng Naphat: Cultural Heritage and Its Transmission*, (Bangkok: Center of Cultural Studies, Faculty of Education, Chulalongkorn University, 1995), 3; Phonphol Anurakthawon et al., ed., *Phleng Phra Phirap Tem Ong* (Bangkok: Songsitthiwan, 2005), 48-65.

1.4 REVIEW OF RELEVANT BACKGROUND LITERATURE

In this section, general publications on Thai music by key authors will each be briefly reviewed, giving readers an overview of what is available. The publications are categorised according to whether they are in Thai or in a non-Thai language.

1.4.1 General Publications in Thai

The publications in Thai by six key authors, namely those by Prince Damrong Rajanubhab, Prince Narisara Nuvadtivongs, Montri Tramote, Dhanit Yupho, *Phra* Chen Duriyanga, and Uthit Naksawat, are considered fundamental sources for studying Thai music. The second generation of texts includes those by Jarernchai Chonpairot, Udom Arunrattana, Panya Roongruang, Phichit Chaiseri and others who have built upon the work of those initial six key authors. The work by Prince Damrong Rajanubhab (1862-1943) is regarded in the history of Thai music as the primary historical source. His 1928 publication in Thai: *Tamnan Khrueang Mahori Piphat* and translated into English as *Siamese Musical Instruments* [86] ('A Legend of *Mahori and Piphat* Instruments') provides an historical account of the development of current Thai traditional ensembles dating back to 1238 A.D. It is regarded as the reference text for music from the Ayutthaya period. Prince Damrong Rajanubhab, along with his relative Prince Narisara Nuvadtivongs (1863-1947), also contributed to the broader knowledge of Thai culture including music, dance, theatre, and other arts. These art forms were discussed in writings later published under the title *San Somdej* (Royal Letter), written between 1932 and 1943,[87] which has value as an historical account. This is particularly so because Prince Narisara Nuvadtivongs was also a Thai music composer with a knowledge of Thai music and various other artforms, such as painting, language, religion, culture, and literature. Another writer, *Phraya* Anuman Rajathon, known by his pen name *Sathiankoset*, wrote comprehensive works about arts and culture, especially aesthetics and arts, in his publication *A Study of Literature in Literary*, first published in 1964.[88]

The connecting link between the fundamental sources and present-day knowledge is Montri Tramote (1900-1995), who reached 95 years of age and is regarded as one of the

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[86] Damrong Rajanubhab, *Tamnan Khrueang Mahori Piphat*.

[87] Narisara Nuvadtivongs and Damrong Rajabubhab, *San Somdet*, [Royal Letter] (Bangkok: Fine Arts Department,1950), preface.

[88] *Phraya* Anuman Rajathon, *Kan Seuksa Wannakhadi Ngae Wannasin Lem 3* [A Study of Literature in Literary] Vol 3. (Bangkok: Fine Arts Department, 1988).

most influential masters. He was also a composer who created over two hundred pieces covering several genres, and a theorist and academic author whose tremendous publications cover a wide range of subjects including history, theory, composition, and folk plays as well as literary works. These include sixteen articles in *Warasan Sinlapakon* (Silapakorn Magazine)[89], *Duriya San* (1995), *Listening and Understanding Thai Music* (1980), and others. The two most important are *Sapsankhit* (Thai Music Terminology) (1938) in which standard technical terms are officially defined and extensively explained, and the textbook *Duriyankhasat Phak Wichakarn* [90] (Theory of Thai Classical Music) (1938). Both are officially a fundamental source for later scholars. Dhanit Yupho (1907-2004), is another remarkable historian and scholar of great importance who is an expert in history, religion, and art-culture, with his seminal work titled *Thai Musical Instruments* published in 1960. Due to his non-music background, Yupho's explanations about music are influenced not only by the writings of Montri Tramote but also those of other authors. However, Yupho's book does provide more evidence and is a comprehensive study on historical issues.

Phra Chen Duriyanga (1883-1968) (Piti Wathyakorn, born Peter Feit) should be noted for his exceptional qualifications and contributions as a musician trained in Western classical music. Born in Thailand, the son of a German-American immigrant Western classical musician and a Mon-Thai mother, *Phra* Chen Duriyanga studied Western classical music in Thailand. He never left Thailand and identified as 100% Thai. His key contributions include important observations about the correlations between Thai and Western music. It is said that Chen Duriyanga gained a knowledge of traditional Thai music from working on the preservation project of Thai ancient melodies started by Prince Damrong Rajanubhab. Consequently, he is the very first Thai to spread an understanding of Thai music worldwide by publishing works under the Thai Culture Series of the Fine Arts Department, including *Thai Music* (1956), *Thai Music in Western Notation* (1962), an article named *The Technique of Siamese Music* (1947), and a book titled *Siamese Music in Theory and Practice as Compared with That of the West and a Description of the Piphat Band* (1948).

Uthit Naksawat (1923-1982), distinguished from others by his doctoral degree in Economics, was a performer taught by the great composer *Luang* Pradit Phairoh (Sorn Silapabanleng). His 1969 publication titled *Tritsadi Lae Kan Patibat Dontri Thai* (Theory

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[89] Montri Tramote, "*Athibai Lae Not Phleng Thai*" [Description and Musical Notation of Thai Music] *Silapakorn Magazine 1958-1972*, 12.

[90] Boontham Tramote, *Kham Ban Yai Wicha Duriyangkhasat Thai Doy Nai Buntham Tramot, 2481* [Commentary on Subject in Thai Music by Boontham Tramote, 1938 A.D.] (Bangkok: Sinlapasanong Kan Phim, 1997).

and Practice of Thai Music) covers Thai music practice.[91] Naksawat was also known for his TV programme *Doktoe Uthit Nae Dontri Thai* (Dr Uthit suggesting Thai music) which provided an understanding of Thai music for the community. He owned a sound recording studio which released a huge number of cassette records and had thus been involved in the recording of many well-known performers.

Unlike other writers, Jarernchai Chonpairot collected first-hand anecdotal information from esteemed music-masters during personal interviews: this was published in 1970 under the title *Prawat Nak Dontri Thai* [*Historical Account of Thai Musicians*].[92] Moving on, Panya Roongruang published a book, titled *Prawat Kan Dontri* [History of Thai Music] [93]in 1974; and his cassette recording with manual, *Dontri Thai Prakop Siang* [Thai Music in Sound][94] was published in 1988. Chalermsak Phikulsri, who completed his PhD in musicology from Banaras University, India, published a book titled *Sangkhit Niyom Wa Duai Dontri Thai* in 1987 (first edition), one of the book chapters, titled *Rot Nai Dontri Thai*, describes Thai '*rot*' or Sanskrit '*rasa*' as 'taste appreciation' in Thai music.[95] Next, Sangad Phukhaothong published his Thai music theory book, titled *Kan Dontri Thai Lae Thang Khao Su Dontri Thai* [Thai Music and Approaches] in 1989. [96] Manop Wisutthipat wrote his textbook of musical analysis for Thai classical music titled *Dontri Thai Wikhro* [Analysis of Thai Music][97] in 1990. Orwan Banchongsilpa, Kovit Kantasiri, Sirichaichan Fachamroon, and Pakorn Rodchangpheun, a current music master, conducted research in 1991 on Thai thought and wisdom regarding Thai music including the *wai khru* tradition and *a-rom phleng* (music expression).[98] Another person, who has been a great influence on the writing of PhD theses by students, especially those of Pamela Myers-Moro and Francis Silkstone,[99] is

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[91] Uthit Naksawat, *Tritsadi Lae Kan Patibat Dontri Thai* [Theory and Practice of Thai Music] (Bangkok: Charoen Kanphim, 1969).

[92] Jarernchai Chonpairot, *Prawat Nak Dontri Thai* [Historical Account of Thai Musicians] (Mahasarakham: Mahasarakham Teacher College, 1970).

[93] Panya Roongruang, *Prawat Kan Dontri* [History of Thai Music] (Bangkok: Thai Watthanaphanit, 1974).

[94] Panya Roongruang, *Dontri Thai Prakop Siang* [Thai Music in Sound], Three cassettes and book, (Bangkok: Chulalongkorn University, 1988).

[95] Chalermsak Phikulsri, *Sangkhit Niyom Wa Duai Dontri Thai* [Music Appreciation in Thai Music]. (Bangkok: O. S. Printing House, 1999), 146-156.

[96] Sa-ngad Phukhaothong, *Kan Dontri Thai Lae Thang Khaosu Dontri Thai* [Thai Music and Approaches] (Bangkok: Rueankaeo Printing, 1989).

[97] Manop Wisutthipat, *Dontri Thai Wikhro* [Analysis of Thai Music] (Bangkok: Chuanphim, 1990).

[98] Orwan Banchongsilpa et al., *Rueang Khwamkit Lae Phumpanya Thai Chut Duriyangkasin* [Thought and Wisdom of Thai in Their Music Creation] (Bangkok: Chulalongkorn University, 1991).

[99] Pamela Ann Myers-Moro, "Thai Music and Musicians in Contemporary Bangkok: An Ethnography," (PhD diss., University of California, Berkeley, 1988); Francis Silkstone, "Learning Thai Classical Music:

Phichit Chaiseri, a remarkable Thai musician with an expertise in philosophy. Chaiseri has greatly influenced philosophy, Buddhism, aesthetics, and the theory of traditional Thai music. Chaiseri published his two in-depth books, namely *Thai Music Composition* and *Form and Analysis of Thai music*, in 2014 and 2016 respectively.[100]

1.4.2 General Publications in Non-Thai Languages

The documents that are the primary useful source by Non-Thai scholars come from the late 17th century onwards. Thai music in the Ayutthaya period was described by French author and ambassador, Simon de La Loubère, from the court of Louis XIV, in *Du Royaume de Siam* which included anecdotal evidence from his observations of Siamese court culture from 1687-1688. In the 1800s, another important text was produced by George Finlayson, titled *The Mission to Siam and Hué, the Capital of Cochin-China, in the Years 1821-2*. Others include François-Joseph Fétis's *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours* published in 1869.[101] Whilst the importance of these documents cannot be ignored, they do, however, provide a limited description of Siamese music as seen from the Western viewpoint of untrained musicians and diplomats. The Siamese musical character, because it is exhibiting a non-European aesthetic expression, has in some instances been misunderstood, resulting in a critique which is ethnocentric.

Siamese music started to attract a lot of attention in the late 19th century with the publication of writings by several Western scholars. Alexander John Ellis wrote an article titled *On the Musical Scales of Various Nations*.[102] Published in 1885, his findings relating to Thai music were based on the *ranat ek* available in the South Kensington Museum (now named The Victoria and Albert Museum), London. In the same year 19 music masters[103]

Memorisation and Improvisation," (PhD diss., School of Oriental and African Studies (SOAS), University of London, 1993).

[100] Phichit Chaiseri, *Kan Praphan Phleng Thai* [Thai Music Composition] (Bangkok: Chulalongkorn University Press. 2014); Phichit Chaiseri, *Sangkhitalak Wikhro* [Form and Musical Analysis] (Bangkok: Chulalongkorn University Press, 2016).

[101] François-Joseph Fétis, *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours* (tome deuxième) (Paris: Librairie de firmin didot frères, fils et c'. 1869).

[102] Alexander J. Ellis, "On the Musical Scales of Various Nations," *The Society of Arts* 33, no. 1,688 (March 1885): 485-527, 506-507.

[103] Khanahem, *Khon Thai Nai Ratsamnak Phra Nang Wiktoria* [Thai People in Queen Victoria's Royal Court] (Phranakhorn: Watthanaphon, 1935), 169.

(including Mr Plaek, who is *Phraya* Prasan Duriyasap)[104] came to London to attend *The International Inventions Exhibition* held in South Kensington, in May 1885.[105] This event was the first time that Siamese music had been heard in Britain and in particular by Queen Victoria and members of the British Royal Family.[106] The Siamese musical performances at *The International Inventions Exhibition* also resulted in publications by other British scholars. It is Frederick Verney, a British secretary to the Siamese Legation in London, who published an insightful pamphlet, *Notes on Siamese Musical Instruments* (1885).[107] Based on Verney's publication, Alfred James Hipkins subsequently wrote about several Siamese instruments in his publication, *Musical Instruments Historic, Rare, and Unique* (1888).[108] As a result of the 1885 performances at London's Exhibition (including provincial concert-tours), Western scholars described the Siamese tuning system as being an example of a 'unique equidistant temperament and other remarkable orchestrations'.[109] Then, 15 years later in France, the *Exposition Universelle*[110] held in Paris in 1900 was attended by another group of performers known as *Nai Bussayamahin*. This was the second visit of traditional Thai musicians to the West. At the same time as this visit two well-known German music scholars, Carl Stumpf and Erich Moritz von Hornbostel, made a recording of Siamese music ensembles, in Berlin.[111] They afterwards published their book titled *Tonsystem und Musik der Siamesen*, in 1901, based on phonographic records and an examination of instruments;

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[104] Kraileuk Nana, *Prawattisat Cheong Wikhro Na Nueng Nai Sayam* [Analytical History on One Aspect of Siam] (Bangkok: Matichon Press, 2013), 74.

[105] *The International Inventions Exhibition: Daily Programme, Musical and Other Arrangements* by Royal College of Surgeons of England (London: William Clowes & Sons, 1885), accessed April 10, 2019, https://archive.org/details/b22449164/page/n9.

[106] Nana, Analytical History on One Aspect of Siam, 86; Khanahem, Thais in Queen Victoria's Royal Court by Khram Bunyasat, 61; Wednesday Osborne, "Court Circular", *Morning Post* (London), August 6, 1885, accessed May 2, 2019, https://www.britishnewspaperarchive.co.uk/viewer/bl/0000174/18850806/044/0005.

[107] Frederick Verney, *Notes on Siamese Musical Instruments* (London: William Clowes and Sons, 1885).

[108] Alfred James Hipkins, *Musical Instruments, Historic, Rare, and Unique* (London: A. and C. Black LTD., 1921), 99-101.

[109] "A Siamese Concert," leading article, *North London News* (London), June 27, 1885, accessed May 2, 2019, https://www.britishnewspaperarchive.co.uk/viewer/bl/0000440/18850627/058/0006.

[110] Le Pavillon du Siam au Champ de Mars" L'Illustration Journal Universal, 116 Volume, 58 Année, Nº3009, Samedi 27 Octobre 1900, 262.

[111] Lars-Christian Koch, Albrecht Wiedmann and Susanne Ziegler, "The Berlin Phonogramm-Archiv: A Treasury of Sound Recordings," *Acoustical Science and Technology* 25, no. 4 (2004): 227-231, 277; Ethnologisches Museum Berlin, "Music!: 100 recordings, 100 years of the Berlin Phonogramm-Archiv, 1900-2000." sound recording (CD) (Mainz, Germany: Wergo, p2000); Miller and Chonpairot, "A History of Siamese Music."

in it Thai traditional orchestration was for the first time defined as having a 'unique heterophony'.

A large number of ancient Thai pieces have in recent years been microfilmed, becoming the subject for the PhD thesis of Panya Roongruang, *Thai Classical Music and Its Movement from Oral to Written Transmission, 1930-1942: Historical Context, Method, and Legacy of the Thai Music Manuscript Project*, completed in 1999 at Kent State University.[112] The project of preserving ancient Thai pieces launched by Prince Damrong Rajanubhab was undertaken by *Phra* Chen Duriyanga. With Prince Damrong Rajanubhab's authority, the key music-masters alive at that time (e.g., *Luang* Bamrung Chitchareon, *Luang* Pradit Phairoh, Montri Tramote) were asked to dictate their memories of ancient melodies. These melodies were then transcribed into Western staff notation. The project was accomplished but only a few repertoires were subsequently published.

After the accomplishment of the preservation project in which Thai music theory and practice were both elaborately analysed and also compared with the Western classical music system, *Phra* Chen Duriyanga (who though he was born in Thailand was in fact of mixed race), then became an important contributor who spread an understanding of Thai music worldwide by translating it into English. His first two books titled '*Thai Music*' and '*Thai Music in Western Notation*' were published within the 'Thai Culture New Series' undertaken by *Phraya* Anuman Rajathon. This English publication series is considered an all-encompassing publication comprising 25 numbers which cover the entire gamut of Thai culture perspectives with key writers at that time.

American ethnomusicologist David Morton's *The Traditional Instrumental Music of Thailand* in 1964, first published in book form in 1976, is regarded as the first comprehensive study of traditional Thai music based on information from key masters e.g., Montri Tramote, Dhanit Yupho, Jirat Atnarong, Prasidh Silapabanleng, and *Phra* Chen Duriyanga. This pioneering analytical study shows an attention to mode issues and compositional forms in Thai traditional music genres. During Morton's fieldwork study, he translated the aforementioned publication of Dhanit Yupho into English.

Jarenchai Chonpairot[113] became the first Thai traditional musician to complete a PhD programme in Ethnomusicology abroad (in the USA), in the area of the folk music of

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[112] Panya Roongruang, "Thai Classical Music and Its Movement from Oral to Written Transmission, 1930-1942: Historical Context, Method, and Legacy of the Thai Music Manuscript Project," (PhD diss., Kent State University, 1999).

[113] Jarernchai Chonpairot, "*Lam Khon Sawan*: A Vocal of Southern Laos," (PhD diss., Kent State University, 1990).

Northeast Thailand, under the supervision of Terry E. Miller. Chonpairot and Miller co-authored a comprehensive book about the history of Thai traditional music, dealing with existing European records, titled *A History of Siamese Music Reconstructed from Western Documents, 1505-1932*, published in 1994,[114] as well as an article named *The Ranat and Bong-Lang*: *The Question of Origin of the Thai Xylophones*, in 1981. As just mentioned above, Panya Roongruang wrote his thesis titled *Thai Classical Music and Its Movement from Oral to Written Transmission, 1930-1942: Historical Context, Method, and Legacy of the Thai Music Manuscript Project*, 1999, also under the supervision of Terry E. Miller. This thesis is not only a very comprehensive review of Thai music theory, but also provides very substantial evidence, including rare cursive scripts, which can be the subject of future studies.

Pamela Ann Myers-Moro explores comprehensive theories of traditional Thai music in her thesis titled *Thai Music and Musicians in Contemporary Bangkok*, completed at the University of California, Berkeley, in 1988.[115] Francis Silkstone focuses on the *thang kep* of the *so duang* (a high-pitch fiddle) in his thesis *Learning Thai Classical Music: Memorisation and Improvisation*, undertaken at the School of Oriental and African Studies (SOAS, University of London), in 1993. In this study, a derivation of 'a penta-centric pitch-set'[116] was the main focus, instead of the conventional 'pentatonic.' Both Myers-Moro and Silkstone interviewed the important informant, Phichit Chaiseri. A comprehensive study exploring the relationship between a lyric's tonation and its vocal melodies has been done by Yoko Tanese-Ito[117](1988), titled *The Relationship between Speech-Tones and Vocal Melody in Thai Court Song*.

In 1989, Somsak Ketukaenchan's PhD thesis[118] analysed the cooperation between the *khong wong yai* and the *ranat ek*, focusing on some *se-pha* pieces under the title of *The Thang of the Khong Wong Yai and Ranat Ek*: *A Transcription and Analysis of Performance Practice in Thai Music*. Deborah Anne Wong[119] also wrote two books relating to the *wai khru* ceremony: 1991's *The Empowered Teacher: Ritual, Performance, and Epistemology*

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[114] Miller and Chonpairot, "A History of Siamese Music."

[115] Myers-Moro, *Thai Music and Musicians*.

[116] Silkstone, "Learning Thai Classical Music," 91-92.

[117] Yoko Tanese-Ito, "The Relationship between Speech-Tones and Vocal Melody in Thai Court Song," In *Musica Asiatica*: *Volume 5*, edited by Richard Widdess (Cambridge University Press, 1988): 109-139.

[118] Somsak Ketukaenchan, "The *Thang* of the *Khong Wong Yai* and *Ranat Ek*: A Transcription and Analysis of Performance Practice in Thai Music," vol. 1 (PhD diss., University of York, 1989).

[119] Deborah Anne Wong, "The Empowered Teacher: Ritual, Performance, and Epistemology in Contemporary Bangkok," (PhD diss., University of Michigan, 1991).

in Contemporary Bangkok and 2000's *Sounding the Center: History and Aesthetics in Thai Buddhist Performance*. Wong is a world-renowned expert of the *wai khru* ceremony. Wong's papers thus are the key literature of this thesis, allowing us to explore in-depth the details of the *wai khru* ceremony. The techniques of the Thai drum, the *taphon*, were studied by Anant Narkong[120], titled *Aspects of Improvisation in Thai Classical Drumming with Special Reference to the Taphon*, in 1992. Next the *thang* of the *ranat ek was* studied in Bussakorn Sumrongthong [now Bussakorn Binson]'s PhD Thesis (in 1997), *Melodic Organisation and Improvisation in Thai Music, with Special Reference to the Thaang Ranaat Eek*, dealing with the variation of the *ranat ek*'s *thang* in *Suthukarn*.[121] Dusadee Swangviboonpong focused especially on Thai traditional singing under the title *Thai Court Singing: History, Musical Characteristics and Means of Transmission*,[122] in 2000. Pornprapit Phoasavadi explored an area of music competition in traditional Thai music, titled *From Prachan to Prakuad: The Process of Officializing Traditional Music Competition in Contemporary Bangkok (Thailand)*,[123] in 2005. Supeena Insee Adlerexplored the ethnographical aspects of the *khrueang sai pi chawa* (the *pi chawa*-stringed ensemble), titled *Music for the Few: Nationalism and Thai Royal Authority*, [124] in 2014. Jutamas Poprasit,'s PhD thesis studied traditional music for funerals, titled *The Role of Music in Thai Funeral Rituals in Contemporary Bangkok: Its History, Performance and Transmission*, [125] in 2015. Great Lekakulstudied traditional competition in Thai classical music in his PhD thesis, titled *Prachan: Music, Competition, and Conceptual Fighting in Thai Culture*, [126] in 2017. Paphutsorn Wongratanapitak dealt with Thai music culture in the 21st century in her PhD thesis, titled *Thai Music and Its Others: The Westernisation, Modernisation and*

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[120]Anant Narkong, "Aspects of Improvisation in Thai Classical Drumming with Special Reference to the *Taphon*," (MPhil thesis, School of Oriental and African Studies (SOAS), University of London, 1992).

[121] Bussakorn Sumrongthong, "Melodic Organisation and Improvisation in Thai Music, with Special Reference to the *Thaang Ranaat Eek*," (PhD diss., University of York, 1997).

[122] Dusadee Swangviboonpong, "Thai Court Singing: History, Musical Characteristics and Means of Transmission," (PhD diss., School of Oriental and African Studies (SOAS), University of London, 2000).

[123] Pornprapit Phoasavadi, "From *Prachan* to *Prakuad*: The Process of Officializing Traditional Music Competition in Contemporary Bangkok (Thailand)," (PhD diss., University of Washington, 2005).

[124]Supeena Insee Adler, "Music for the Few: Nationalism and Thai Royal Authority," (PhD diss., University of California Riverside, 2014).

[125] Jutamas Poprasit, "The Role of Music in Thai Funeral Rituals in Contemporary Bangkok: Its History, Performance and Transmission," (PhD diss., School of Oriental and African Studies (SOAS), University of London, 2015).

[126] Great Lekakul, "*Prachan*: Music, Competition, and Conceptual Fighting in Thai Culture," (PhD diss., School of Oriental and African Studies (SOAS), University of London, 2017).

Globalisation of Thai Music Culture in the 21st Century, [127] in 2018. Suchada Sowat (2018) analysed theatre music and voice in *khon* performance, particularly in the Phrommas episode of the Ramakian, titled *Thai Classical Music for the Phrommas Episode in Khon Performance*. [128]

1.5 RELEVANT LITERATURE TO THE RITUAL *NAPHAT WAI KHRU* REPERTOIRE

The literature review of this thesis focuses on the ritual *naphat wai khru* repertoire in both Thai and non-Thai scholars' work and points out some incomplete issues for future research exploration.

Over the past few decades, the ritual *naphat wai khru* repertoire has been one of the main interests in the academic pathway. The ritual *naphat wai khru* repertoire has been discussed through three different aspects: religious belief, religious ritual, and music. Through the lens of the musical aspect, restrictions resulting from high protective conditions could be regarded as the most important obstacles. The integral reason rests upon the ideology that the music is not 'general music' since it holds 'high' religious value. This highly protective feature surrounding this music is regarded as a key difficulty in making the music public knowledge. As a result, there are just a few studies that have been done so far. The prior literature reviews are broadly categorised into two groups: those written in English and those in Thai.

1) Previous Work Written in English

Since the 1900s, Thai traditional music has more and more caught the interest of non-Thai ethnomusicologists and international scholars. Nevertheless, only three scholars have paid any particular attention to *naphat* music: David Morton (1964), Pamela Myers-Moro (1988), and Deborah Wong (1991). Morton is the first scholar who briefly explored the compositions of *naphat* music. Later, Myers-Moro explained comprehensive elements of the *wai khru* ritual and the overall music culture of Thailand. She was also one of the very first non-Thai scholars who made a contribution to knowledge in the understanding of the Thai *wai khru*

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[127] Paphutsorn Wongratanapitak, "Thai Music and Its Others: The Westernisation, Modernisation and Globalisation of Thai Music Culture in the 21st Century," (PhD diss., School of Oriental and African Studies (SOAS), University of London, 2018).

[128] Suchada Sowat, "Thai Classical Music for the *Phrommas* Episode in *Khon* Performance," (PhD diss., University of York, 2018).

tradition. In Myers-Moro's book, Chapter 6: 'Religious Cosmology and the Honoring to Teachers,' she highlighted the significance of the ritual *naphat wai khru* repertoire. Myers-Moro's principal aim was to explain the cultural perspective of music.[129] Lastly, Deborah Wong followed along the same line as Myers-Moro's work but also dealt with further underlying significant concerns of the *wai khru* repertoire. More prominently than the others mentioned above, Wong concentrated on the musical significance of the *wai khru* ceremony using an ethnographic approach; this approach is worthy of further study.

Wong puts forward her argument against Morton's 1964 report. Although Morton was the first non-Thai scholar who studied Thai music, he paid attention only to 'ceremonial and theatre music.' Morton stated that *naphat* music "is used as background music to the drama in a manner comparable to Wagner's system of *leitmotifs* in his music drama." [130] Wong, however, disagrees with this statement. It is still intriguing as to why the *naphat* performance in the *wai khru* ceremony was not one of Morton's main interests. Wong argues that the *naphat* music is by far more significant than just background music.[131] Interestingly, it appears that both Morton and Wong viewed the case from different perspectives. Hence, from my point of view, neither of them is wrong. Morton introduced *naphat* music as a music for accompanying dance-drama stage performance, which is theoretically known as *naphat saman* (a generic type of *naphat*). Wong, on the other hand, points to another type/level of *naphat* music, called *naphat chansung* ('high class' *naphat*, denoting 'sacred') for the *wai khru* ritual. However, this issue can be clarified through classifying *naphat* by its functions, general and high class (see types of *naphat* in detail in Chapter 4). Wong's distinction is made by concentrating on the musical significance of the *wai khru* ceremony through the lens of an ethnographic approach. In other words, it was the first time that the aesthetic aspect of the Thai sacred *naphat* had been underlined by a non-Thai researcher.

2) Previous Work Written in Thai

The majority of Thai practising musicians claim that the sacred *naphat* music is regarded as a highly respected art (*khong sung*). In Narongchai Pidokrajt's 1991 Master's thesis *Sadhukarn* [*Sathukan*]*: Analysis of Gong Wong Yai Melody,* Pidokrajt highlights significant connections between cultural customs and musical aesthetics through the lens of musical analysis. More specifically, he emphasises that though *Sadhukarn* is one of the highest levels of *naphat* pieces, it actually is more practical and approachable than other types of *wai khru*

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[129] Myers-Moro, *Thai Music and Musicians*, preface.

[130] Morton, *Music of Thailand*, 216.

[131] Wong, *Sounding the Center*, 107.

repertoire. The main findings of Pidokrajt's research underlined the point that despite the fact that *Sadhukarn* is considered as a highly respected piece, it is in fact very approachable. This is because it is often the first piece for *piphat* musicians to learn, which is different from the *wai khru* repertoire. The *wai khru* repertoire is more complicated than the *Sadhukarn* (the differences will be explained in detail in Chapter 4).

In musical analysis, there are ten different methodological tools for studying the formal structure and emotional expression of *mue khong* (lit. 'hand gong', denoting melodic practice of the *khong wong yai*). Pidokrajt highlights the distinct usage of *khu* (dyads) in *mue khong*. The usage of *khu* (dyads) is related to aesthetic expression. For instance, there are some similarities and differences of aesthetic expression in *khu-si* (4th dyads) and *khu paed* (8th dyads): the qualities of *khlang* (mystical), *saksit* (sacred), *sa-nga ngam* (magnificent). All the qualities of *mue khong's* aesthetic expression are related to the definition of 'worship'. He uses the technical term '*kan damnern thamnong naew kwang*'[132] (melodic representation of the 8th dyad [*khu paed*] in the entire melody) to describe this *khong wong yai*'s melody.

The second important work on *tra* (the main genre of sacred *naphat*) in the *wai khru* repertoire, is titled *Role and Function of Phleng Tra Wai Khru*. In it master Nattapong Sovat (1995),[133] analyses the *tra* genre in the *wai khru* repertoire. Sovat's work reveals compositional aspects in sacred *naphat*, especially those of melodic arrangement as a question-answer correlation within the *mai doen* and *mai la* formal structure among 21 sacred *naphat* pieces. Sovat found there was a strong correlation between the melodic expression, a *prayok* and *nathap* (drum pattern), and some of the *thao* as providing a connecting melodic part between the question-and-answer arrangement. More interestingly, there are also some pieces arranged with non-correlation, namely Tra *Thep Damnoen* and Tra *Ya Pak Khok*. He uses the term *khuen* ('go against') to explain those pieces whose ending expression is not correlative to the ending drum pattern. In other words, to some extent we may say that Sovat's focus is beyond a formal quality, reaching instead into some particular melodic expressivity. Therefore, it is noted that Sovat's scope covers only the main genre, *tra*, while *Bat Sakuni* and *Ong Phra Phirap* remain out of his scope.

Although there have been further studies of sacred music, the musical expression of substantial pieces such as *Bat Sakuni* and *Ong Phra Phirap* has never been the subject of any significant academic research. Panhatai Sukontaros's 2009 Master's thesis focusing on

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[132] Narongchai Pidokrajt, "*Sadhukarn*: Analysis of *Gong Wong Yai* Melody," (Master's thesis, Mahidol University, 1991), 331-332.

[133] Nattapong Sovat, "Role and Function of *Phleng Tra Wai Khru*," (Master's thesis, Mahidol University, 1995).

Homrong *Klangwan* ('afternoon overture', denoting a *naphat* repertoire for *khon* performance) analysed the formal structure of *Bat Sakuni*.[134] Furthermore, an analytical thesis dealing with sacred *naphat* for the goddess was undertaken by Penpicha Sawangvareesakul (2012), titled *A Study of Pleng Napad for the Goddess in Thai Music*.[135] Sawangvareesakul's aim is to deal with the *thang* correlation of the *ranat ek* and the *khong wong yai* in five sacred Goddess *naphat* as performed and realised by Samran Koedphol and Dech Kongim. Sawangvareesakul highlights the significance of mode and modulation within the compositions; and *tai luat* (the melodic figure constituted by a specific sequence) reveals the most appropriate *klon* (melodic rhyme) for the *ranat ek*.

Holistically, the aforementioned works all contribute to the pool of knowledge relating to music contents in the sacred *naphat*. However, those authors who have taken a musical approach have probably only considered the musical character of the 'entire' *naphat* music in a weak sense. As a result, there remains a lack of work on at least three intriguing issues: 1) musical syntax among musical expressivity, 2) derivation of aesthetic expression according to a master's emotional reactions to a particular arrangement, and 3) explanation of the connection between musical aesthetics and the sacred. This thesis will address these topics in order to contribute an understanding towards the musical culture.

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[134] Panhatai Sukontaros, "*Homrong Klangwan: Khru* Tongdee Chusat's Version," (Master's thesis, Mahidol University, 2009).

[135] Penpicha Sawangvareesakul, "A Study of Pleng Napad for the Goddess in Thai Music," (Master's thesis, Srinakharinwirot University, 2012).

PART ONE

OVERVIEW OF THAI *PIPHAT* MUSIC

Chapter 2:
PHAT CULTURE

Before beginning an in-depth analysis of the *naphat* repertoire in this thesis, it is necessary to elaborate on the derivation of Thai music and its cultural contexts in order to provide a fundamental overview of the *naphat* repertoire's nature. This chapter is intended to prepare readers for my consideration of the *piphat* ensemble in the next chapter by providing a discussion of the issues about the key term, '*phat,*' as a larger network of related musics centred in the mainland of Southeast Asia. As a result, I will reveal an image of intercultural communities through examining different sources; this is needed as background information before the Thai *piphat* ensemble is introduced.

My discussion starts with the existence of the term '*phat*' (a term belonging to the *piphat* ensemble), including its relevant contexts, and then moves to an overview of music among Southeast Asian cultures – of which the Thai *piphat* is a part. The term itself is prevalent among Southeast Asian music cultures, but hitherto the varied definitions that exist have not been clarified. Nomenclatures concerned with the term constitute a historical mosaic, and therefore it seems to have been lost from the mainstream studies of Southeast Asian music. Thus, linguistic questions need to be asked in order to uncover the hidden historical interactions implied by the existence of the term. These questions start from the centralised term '*phat*'– as a root-base for other compound terms which connect to relevant contexts, from the larger-scale perspective of Southeast Asian music cultures, to sources that are specifically Thai. My discussion is divided into three main sections: a survey of inter-cultural musicking; etymology and linguistics; and *phat* as an instrument.

2.1 SURVEY OF INTER-CULTURAL MUSICKING

This section introduces cross-cultural sources that suggest cultural hybridity among Southeast Asian cultures. It begins with overviews of percussion, theatre and ritual, and ensembles. Within Southeast Asian music ensembles great significance is given to percussion instruments, especially gongs and drums.[136] Some scholars argue that these are the oldest instruments of ancient music. Let us consider the history of what we will call – following scholarly practice – gong chimes, that is, a set of tuned kettle gongs usually placed horizontally and used for playing melodies (as opposed to most suspended gongs, which usually punctuate a piece).

A gong-chime has very likely been developed from a pair of unmelodic bossed gongs which do not play melodies. It took some time, however, with the newer types being formed in a pentatonic set and, then, a diatonic set respectively. Somsak Pluempricha reports on the development of the gong-chime in the mainland of Southeast Asia between the 6th to 12th centuries: a tuned set of gong chimes which most likely consisted of five or six tuned kettle gongs suggests an emergence around the 6th to 7th centuries of the pentatonic scale within one octave of the gong chime. Until the appearance of the eight-gong set it is assumed to have been constructed with a complete seven-pitch or diatonic scale within one octave as shown in the Khmer bas-relief of Angkor Wat (circa 8th to 12th centuries).[137] Currently, a *khong wong yai* of the Thai *piphat* and the *khong wong thom* of the Khmer *pin peat* are represented with two sets of the diatonic scale within two octaves.

The evidence from the 12th century bas-relief of Angkor Wat suggests that some cultural blending can be assumed to have occurred, based on interacting with Indian culture, since various types of musical instruments are represented as shown in Figures 2.1, 2.2, and 2.3, including gong chimes and a drum that shares the shape of an Indian drum known as the *mridangam* (see Figure 2.1). Gong chimes are largely found in Southeast Asia, despite the lack of evidence for this design in ancient India. Thus, South Asia cannot be considered the primary influence. It may confirm that percussion instruments were, by and large, invented before the arrival of South Asian influence in the 10th century[138] (see Figure 2.1). From this perspective, traditional music ensembles and musical styles in Southeast Asia can be seen

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[136] Arsenio Nicolas, "Gongs, Bells, and Cymbals: The Archaeological Record in Maritime Asia from the Ninth to the Seventeenth Centuries," *Yearbook for Traditional Music* 41 (2009): 86, accessed November 17, 2018. http://www.jstor.org/stable/25735479.

[137] Somsak Pluempricha, *Yam Khong* [Beating a Gong] (Bangkok: Phikhanet Printing, 2001), 130-131.

[138] Brandon, *Theatre in Southeast Asia*, 126.

as having developed independently, but later to have culturally blended after interacting with Indian culture.

Figure 2.1 Procession, Bas-relief of Angkor Wat, circa 1107-1177 A.D.[139]

Note: Detail from the procession showing: a) a kind of vertical wind instrument, presumably a type of flute; b) *phin*: a stringed instrument that has only one string, similar to the current *phin pia* of northern Thai folk music. The next player is holding c) a pair of cymbals, presumably the *ching*; d) a big drum with stand; e) a pair of suspended dual flat gongs; f) another wind instrument, which suggests components of the oboe; g) a gong-chime consisting of eight bossed gongs; h) conch horn; i) a two-headed drum with stand and head strap played by both hands; j) horn; k) a small two-headed drum with a shoulder strap, played with one hand. (Photograph by Pramote Danpradit, used by permission)[140]

Figure 2.2 Various types of drum and wind instrument, from bas-relief of Angkor Wat

Note: The image shows four types of instrument: a) a big drum with supporting stand played with a stick; b) a cylindrical shape drum with a shoulder strap played with one hand at one end; c) most likely a reed instrument because there is a mouthpiece depicted; and d) a two-headed drum with supporting stand so that the musician can perform in a sitting position

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[139] Rungrot Thamrungruang and Santi Phakdikham, *Sinlapa Khamen* [Khmer Arts] (Bangkok: Matichon, 2014), 37.

[140] Photograph by Pramote Danpradit, taken on 30th August 2010.

– this is similar to the Thai *taphon*. (Photograph by Pramote Danpradit, used by permission)[141]

<u>Figure 2.3 The gong-chimes in detail, from bas-relief of Angkor Wat</u>

Note: Nine bossed gongs are placed in descending order according to size, the biggest is at the top right of the player, played by two mallets. (Photograph by Pramote Danpradit, used by permission)[142]

Our discussion must centre on the three wind and percussion instrumental ensembles of the mainland of Southeast Asia. These are based on a hybrid idea of a communal model common to the region. William Malm states that "hybrid musics have bred further hybrids, so that today it is difficult to separate the many interminglings and cross-influences."[143]

The *phin-phat*, which will be discussed later, is a form of ensemble for theatrical and ritual music, found as the *piphat* or *phinphat* ensemble of Thailand and Laos, the *pinn peat* [144] of Cambodia, the *hsaing waing* [145] of Myanmar (see Figure 2.4), and the equivalent *gamelan* in Indonesia. These ensembles comprise percussion and woodwind instruments, as James Brandon reports:

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[141] Pramote Danpradit, *Bas-relief of Angkor Wat*, 2010.

[142] Pramote Danpradit, *Procession from Bas-relief of Angkor Wat*, 2010.

[143] William Malm, *Music Cultures of the Pacific, the Near East and Asia*, 2nd ed. (New Jersey: Prentice-Hall, 1977), 119.

[144] Sam-Ang Sam, "The *Pin Peat* Ensemble: Its History, Music and Context" (PhD diss., Wesleyan University, 1988), 49-99.

[145] Khin U. Zaw, *Burmese Culture: General and Particular* (Rangoon: Sarpay Beikman, 1981), 67-69.

The wind instrument is likely to be a reed-type aerophone (like an oboe though often with more than two layers of reeds), and the percussion instruments often are the form of xylophones, gong chimes, and drum circles. While instruments made of a series of pitched gongs are common, there are not entire ensembles made up of gongs and xylophones. [146]

This kind of ensemble mainly serves theatrical performances which are influenced by the Indian religious heritage. Specifically, the *Ramayana* comes from this heritage, but became an important classical performance throughout Southeast Asia. This Indian influence within Southeast Asian theatre can be regarded as a demonstration of the Sanskrit drama treatise, *Natya Shastra*. Brandon critiques this influence:

In all the literature of Southeast Asia, there is no mention of the Natya Sastra [*Natya Shastra*]. What this means is really quite remarkable. It means that, while Sanskrit drama was reaching the height of its development (between A.D.400 and 1000) and the highly regarded Natya Sastra, among many other similar dramatic treatises, was part of the mainstream of Indian culture, neither of these intensely important dramatic forces had anything to do with the shaping of Southeast Asian drama. The amazing fact appears to be that it was the Indian epic which became the handmaiden of Southeast Asian drama.[147]

The *Ramayana* dramatic theatre is known as *khon* (Thai court masked-pantomime) in Thailand, *lakhon-khol* in Cambodia, and as the *pwe* of Myanmar (Burma), with the wind and percussion music known as *piphat*, *pin peat*, and *hsaing-waing* respectively. The *Ramayana* theatre represents a correlation between dance and narrative, in which drums likely play a crucial role, as in the *naphat* of Thailand and the "*phleng laim* (dance music) or *phleng skor*"[148] (in Thai known as *phleng klong* – 'drum music') of Cambodia.[149]

In contrast, stringed instruments serve mainly non-theatrical entertainment. Gavin Douglas observes the characteristics of Southeast Asian chamber music ensembles, highlighting that "[l]ower volume indoor ensembles often include stringed instruments and often a flute substituting for the reed aerophone."[150] His view is supported by the softer mode

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[146] Brandon, *Theatre in Southeast Asia*, 127; Gavin Douglas, *Music in Mainland Southeast Asia: Experiencing Music, Expressing Culture* (Oxford University Press, 2010), 38.

[147] Ibid., 23.

[148] Sam-ang Sam, "The Khmer people," *The Garland Encyclopaedia of World Music Volume 4: Southeast Asia*, edited by Terry E. Miller and Sean Williams, (Garland Publishing, 1998): 190.

[149] *Phleng Klong* (lit. 'drum music') is one of the *naphat* genres in which the drum, specifically the *mai doen* pattern of the *klong that*, is prominently associated with a sense pertaining to a military parade in *Khon* performance, e.g., *Klom*, *Krao Nok*, *Krao Nai*, *Choed*.

[150] Douglas, *Music in Mainland*, 39.

of chamber ensembles, which are dominated by stringed instruments, such as the *mahori* of Thailand, the *mohori* of Cambodia, and the anyeint ensemble of Myanmar.[151]

Figure 2.4 Photo of *'Syne'* [Hsaing or Saing], Burmese musicians in 1895

Note: The photo depicts the form of *hsaing waing*, a classical ensemble of Burma, in 1895, featuring a combination of woodwind and percussion instruments. At the centre of the ensemble, where we see the drum-kettles, is the *pat waing* (ensemble leader). (Photograph from Online Gallery, British Library).[152]

The term '*piphat*' (ปี่พาทย์) is believed to be an alternative name of the older term '*phin phat*'(พิณพาทย์), which had been used at least since the middle of the Ayutthaya period,[153] although historical records of *piphat* never include the *phin* (พิณ). Some scholars, including Sujit Wongthed and Prince Narisara Nuvadtivongs, suggest that though both *phinphat* and *piphat* were used, each was distinctive.[154] Prince Narisara Nuvadtivongs explains that *piphat* denotes an ensemble featuring a *pi* (ปี่)*,* while *pinphat* denotes an ensemble in which a *phin* plays an important role: "A *pi* plays along and is characteristic of the so-called '*piphat*' while

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[151] Donald M. Seekins, *Historical Dictionary of Burma (Myanmar)* (Maryland: Scarecrow Press, 2006), 77; Sherry Lee Cox, "A Burmese Classical Song: Text-Music Relationships in the *You: Daya: Song*, "Mya. Man: Gi: Ri," (Master's thesis, University of Hawaii, 1985), 32.

[152] Watts and Skeen, *'Syne' Burmese musicians (Hsaing or Saing)*, 1895, Photographic print, Curzon Collection, British Library, accessed January 16, 2017, http://www.bl.uk/onlinegallery/onlineex/apac/photocoll/other/019pho000430s15u00054000.html.

[153] Arunrattana, *Music from Buddhism*, 135.

[154] Sujit Wongthed, "*Rong Ram Tham Phleng*: *Dontri Lae Nattasin Chao Sayam*" [Singing, Dance, Music: Music and Dance of the Siamese], 2nd ed., *Arts and Culture* (special publication) (Bangkok: Matichon Press, 1999); Arunrattana, *Music from Buddhism*, 155.

a *phin* plays along and is characteristic of the so-called *phinphat*." [155] However, within Thai music culture, the term *phinphat* or *piphat* appears to be a name for the ensemble, but for an ensemble in which no *phin* instrument has ever been used.[156]

Udom Arunrattana highlights another possible connotation. He explains that both *phinphat* and *piphat* might be identical terms for a percussive ensemble which produces a sound like *phin* music.[157] The sound of a *phin* is to him an idea, embracing a system called '*Ghanthap pasippang*,' as part of the *Sangita Shastra*[158] with the purpose of generating the sound of a *phin* or *vina*.[159] Arunrattana further claims that the term '*phin*', as a stringed instrument, of '*phinphat*' has likely been transformed to be taken in the present day by the *ranat*, as the latter's pitch range comprises three octaves.[160]

The idea of a transfer, as mentioned by Arunrattana, resembles Morton's study, where Morton cites Alain Daniélou:

> Il semble bien que, sous sa forme actuelle, le xylophone soit venu en Inde de Birmanie. Plusieurs ouvrages sanscrits mentionnent toutefois une *raghunâtha-vînâ* dont le nom rappelle celui de l'instrument cambodgien.[161]

> If the principle of fixed pitch was transformed from a harp to another instrument of fixed pitch, such as the xylophone, the name might have been transferred also. Similarity is found between the Sanskrit name (*raghunâtha-vînâ*), the Thai name (*ranāt*), and the Cambodian names (*rang nat*, *ronéat*, or *ro nad*).[162]

This assumption seems to match the concept and characteristic of the Burmese *pattala*: the *pattala*[163] is a xylophone that is never included in the percussive ensemble called *hsaing waing* (see Figure 2.4), but instead forms part of a soft-mode ensemble called *anyeint,* which

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[155] Narisara Nuvadtivongs, *Wichan Rueang Tamnan Sepha Pra Niphon Somdet Chaofa Krom Phraya Naritsaranuwattiwong Lae Rabeap Kan Len Tamnan Sepha Phra Niphon Somdet Krom Phraya Damrong Rachanuphap* [Critique of Legend of *Sebha* Composed by Prince Narisara Nuvadtivongs and Method of Playing of Legend of *Sebha* Composed by Prince Damrong Rajanubhab] (Bangkok: Fine Arts Department, 1960), 10; Arunrattana, *Music from Buddhism*, 138.

[156] Narisara Nuvadtivongs, *Banthuek Rueang Khwamru*, vol. 3, 283.

[157] Arunrattana, *Music from Buddhism*, 135.

[158] Ibid., 128-138.

[159] Ibid.,135

[160] Ibid.

[161] Alain Daniélou, *La Musique du Cambodge et du Laos* (Pondichéry: Institut Français d'Indologie, 1957), 27.

[162] Morton, *Music of Thailand*, 55.

[163] The Burmese xylophone, *pattala*, consists of a set of slats suspended over a boat-shaped carved trough acting as a resonator box. *Pa susp:* means lit. 'musical box instrument.' The word is of the probable Sanskrit origin from the word *pataha* meaning 'drum'; Richard Emmert and Yuki Minegishi, ed. *Musical Voices of Asia* (Tokyo: Heibonsha, 1980), 249.

is a kind of chamber music. This ensemble is dominated by the *phin*, called the *saung gauk* (Burmese harp), and by the *pattala*. Donald Seekins suggests that the *pattala* uses a stylistic practice similar to the *saung gaung*.[164] In other words, it appears that the xylophone is in fact a transformation of a *phin* or *vina* lute-type instrument.

What we can observe, then, is that musical instruments have a specific nomenclature and role in ensembles. In this case, this reflects where the term '*phin*' comes from and why a *ranat* can be considered to function as the equivalent to a *phin*. The previous name, *phinphat*, can be an alternative name for the *piphat* ensemble, but the historical record suggests that no *phin* has ever appeared in the ensemble. The derivation of the alternative term, though, remains a matter of conjecture. Therefore, all I can suggest is a possibility based on a sense of relative musicking among the cultures in this area.

2.2 ETYMOLOGY AND LINGUISTICS

This section aims to consider language, leading to the conclusion that every distinct word derives from the same root. As a result, I support the idea that *phat* music is a communal music. Language-based enquiries are important in terms of the constitution of the music communities to which the Thai *piphat* belongs. My discussion here is concerned with the historical factors of language-use. The term *phat* is considered as evidence of historical and cultural participation among cultures, with the use of the term '*phat*' appearing in numerous music cultures of the mainland of Southeast Asian. Since there have been no comprehensive investigations of the language shifts[165] of this term, my consideration represents a first attempt. My consideration will enable us to trace the language shift, and may imply links among cultures in terms of the matters at hand – namely etymology, orthography, epigraphy, and linguistic phenomena, as well as music contexts such as organology, ensembles, and repertoires – with which the term *phat* relates.

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[164] Donald M. Seekins, *Historical Dictionaries of Asia, Oceania, and the Middle East: No. 59* (Maryland: Scarecrow Press, 2006), 77.
[165] Language shift here denotes a process of language transfer or language replacement or language assimilation from one language to another.

2.2.1 Definition

It is widely accepted that the Sanskrit term *vadya* (*vāḍya* or *vāḍyaṁ*) is the origin of the term *phat* (orthographically, *phathya*).[166] In Indian music, this term simply denotes a 'musical instrument' (although the term orthographically means 'utterance,' this is only one of the many meanings in Sanskrit). The Thai term '*phat*' (*phathya*, พาทย์) (appearing in different forms, i.e., *phad* (พาด), *pat* (ป๊าต), or *pad* (ป๊าด) – denoting the same word) and Khmer '*peat*' are identically defined as a 'musical instrument',[167] which offers three possible readings, 1) *pat* denoting percussion, 2) *pat* denoting the *pat khong,* and 3) *pat* as a prefix for any instrument. Joseph Guesdon defines Khmer *peat* as musical instruments of circular form, in the middle of which sits the musician who plays them (such as a gong circle).[168] In other words, the term *phat* refers generally to a sense of instrument, and in particular to a gong-chime Khmer instrument. Besides this, the sense of instrument which the word denotes becomes more reasonable when looking at the original Indian term in respect to what it classifies.

In Indian music, *vāḍyādhyāya* categorises musical instruments using the suffix *vāḍya* (i.e., *Tata Vāḍya*, *Susheera Vāḍya*, Avanadha, *Ghana Vāḍya*)[169] to denote an instrument. The term is used as a noun with specific additional terms (i.e., *Tata Susheera*, *Ghana*, *Avanadha*) to specify a particular genre of musical instrument. This use of language might to some extent reflect certain terms within Southeast Asian music cultures.

2.2.2 Historical Language-Based Factors

Currently, there is great linguistic diversity among the 76 groups of people that inhabit the mainland of Southeast Asia which are distinguished by sharing the character of using 'tonal'

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[166] Dhanit Yupho, ed., *Khrueng Dontri Thai Phrom Duai Tamnan Kan Phasom Wong Mahori Piphat Lae Khrueang Sai* [Thai Musical Instruments and Legend of Orchestration of *Mahori*, *Piphat*, and *Khrueang Sai*], 3rd ed. (Bangkok: Krom Silapakorn, 1980), 116.

[167] Ibid., 117; Jean Baptiste Bernard, *Dictionnaire Cambodgien-Français* (Hong Kong: Imprimerie de la Société des Missions Etrangères, 1902), 215; Joseph Guesdon, *Dictionnaire Cambodgien-Français*, vol. 1 (Paris: Librairie Plon, 1930), 1210; Morton, *Music of Thailand*, 104.

[168] Guesdon, *Dictionnaire Cambodgien-Français*, 1210.

[169] Rangaramanuja R. Ayyangar, *Sangeeta Ratnakaram of Nissanka Sarngadeva* (Bombay: Wilco Publishing House, 1978), 245: "The four categories of musical instruments are aids to music. A stringed instrument was Tata Vāḍya. An instrument with a face covered was Avanadha. A Susheera Vāḍya was played by blowing into holes. A Ghana Vāḍya produced musical sound by clanging two metal pieces together. A Veena, A Mridanga, a flute or a Nagaswarm and a Jalar or Chipla were principal specimens of the four categories."

languages.[170] Present-day modern languages in this area relate in some ways to Khmer, Mon [Pegu], and Cham, because of where they are found (in the former Dvaravati empire); they reflect contacts with powerful civilisations.[171] Besides, India is another source of influence, either experienced at first hand or second hand over time. Indian cultural influence is seen in languages and their usage – this is regarded as a fact in Southeast Asia, and from an etymological perspective, Sanskrit is of particular importance. Inscriptions in Southeast Asian artefacts provide evidence of Indian influence. Hence, it is claimed by Kumar Chatterji Suniti that the old Brāhmī alphabet, one of the two ancient Indian scripts, is a progenitor of almost all Southeast Asian scripts.[172] Keith Taylor claims, in addition, that Javanese scripts were used to transcribe Sanskrit texts in the 10th century.[173] This evidence, that is, inscriptions and transliteration, illustrates a deep interaction between Sanskrit and Southeast Asian languages. Based on this, the existing adopted loanwords have been inevitably adapted, at least to some extent. Although some terms share the same root, they have been used with distinct connotations – this idea sets the tone for my discussion.

2.2.3 Thai Orthography and the Utterance of Indian '*Vadya*'

There is evidence that makes clear the problematic use of the terms *vadya*, *badya*, and *phathya*. These three words provide a perspective on language shift within which *vadya* is the original form, *badya* was the second shift, and *phathya* the final shift.

The word *phathya* in Thai orthography is very close to the Bengali '*badya*', whose form developed from the Sanskrit '*vadya*.'[174] The orthography of Bengali is historically adopted from Sanskrit, but its pronunciation illustrates a mixture of Magadhi and local utterances.[175]

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[170] Tran Nghia, "Some Characteristics of the Khmer-Mon Languages," *Oceanic Linguistics Special Publications*, no. 13, *Austroasiatic Studies Part II* (1976) (University of Hawai'i Press), 1206, accessed: January 15, 2017, http://www.jstor.org/stable/20019199.

[171] Ibid.

[172] Kumar Chatterji Suniti, ed., *The Cultural Heritage of India*, vol. V, (Calcutta: Ramakrishna Mission Institute of Culture, 1978), 757.

[173] Tarling, ed., *Cambridge History*, 178.

[174] Frank J. Korom, review of Two Traditions of the Bengali Language by Afia Dil, *Language in Society* 22, no. 1 (March 1993): 138.

[175] Anderson, *Manual of the Bengali Language*, 1920, 2.
Bengali is an Indo-Aryan language. That is, its vocabulary is derived from Sanskrit and from Prakrit, much as the vocabulary of the Romance languages of Europe is derived from literary and popular Latin respectively. Bengali adopted the vocabulary of Hindu and Buddhist immigrants from Magadha, the country of South Bihar, who spoke a language known as Magadhi Prakrit, the current speech of Magadha.

When the Sanskrit *vadya* is transliterated into Bengali, it appears as '*bādya*' (বাদ্য);[176] in fact, there is no difference between '*v*' and '*b*'in Bengali.[177] In the case of Pali and Prakrit (which also connect with Sanskrit) the '*v*' and '*b*' are also interchangeable; this may be because of the method of articulation of each Indian region.[178] This orthographic form very closely resembles the Thai '*phathya*', and in relation to this it is clear that the '*v*' sound in Sanskrit which transfers to '*b*' in Bengali is close to the Thai utterance of '*ph*' (*pho-phan*). This provides an understanding of *va-(dya)* and *pha-(thya)*, in which *pha-(thya)* becomes a new word derived from its original form of *vadya*, because of a shift between '*v*' and '*b*'. If true, the derivation of the Thai '*phat*' (orthographically *phathya*) can be considered to reflect Bengali orthography as an evolution from the Sanskrit word.

In Khmer culture, it becomes *peat* [179] (Khmer pronunciation [piat], ពាទ្យ), fragmenting '*pha* for ព, *thya* for ទ្យ'. Furthermore, the definition of the term(s) in each culture is similar. The term ពាទ្យ is a noun denoting a musical instrument, and has Sanskrit origins (as in, *vāḍya*) denoting 'to be sounded, or played: musical instrument.' All in all, according to the etymological origins of the term '*phat*', there is agreement on a common origin for the different words used in each country. But the Thai '*phat*' has been differentiated by language shifts:

Romanised	Language	Orthography
vadya	Sanskrit	वाद्य
badya	Bengali	বাদ্য
peat	Khmer	ពាទ្យ
phathya	Thai	พาทย์
pataya	Burmese	ပတ္တလား

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[176] Sahitya Samsad, *Samsad Bengali - English Dictionary*, 889.
(বাদ্য) *bādya*: instrumental music; a musical instrument. কর   n. an instrumentalist. করদল   n. a musical band; a concert party. ধ্বনি   n. sound of instrumental music. ভাণ্ড   n. musical instruments collectively; a set of musical instruments. যন্ত্র   n. a musical instrument.

[177] Prabhākara Mācave, *Learn & Speak 15 Indian Languages Through Hindi & English* (Bharat Ki 15 Bhashaen Boliye Aur Sikhiye, 2006), 24, 32.

[178] Wen. Yanthawat Ñāṇaddhajo, interviewed by the author, Bangkok, November 20, 2016.

[179] '*Peat*', a standard romanisation of Khmer, preferred by Sam-ang Sam.

This phenomenon shows a first shift in which *vadya* comes *badya,* which is close to the term *phathya*. Then it is rendered as *phat*, according to the phonemic method of Thai, and which is close to the Khmer *peat*.

Thai and Khmer use identical orthography (according to the Pali form, but transliterated into their own scripts as 'พาทย์' and 'កឍ្យ'), so the term '*vadya*' is transliterated into '*phathya*' (พาทย์) but is rendered differently in speech: Thai *phat*, Khmer *peat* (using Roman characters). What can we learn from this? It seems to distinguish the percussion ensembles of Thailand, Cambodia, and Myanmar, although all the three languages borrow terms from Sanskrit. Why did this happen? It can be explained by specific linguistic phonology in the sound-letter representation of Sinan Bayraktaroğlu's observations about "differences in the sound-letter representations in the orthographies of the two languages, namely called 'orthographic interference'."[180] This describes limitations in pronunciation between two different languages that usually happen in the cross-cultural study of terminologies. It can be said in respect to the term *phat* that each nation forms their own pronunciation in terms of sound-letter representation. This representation is usual and reflects different languages because, generally speaking, we articulate foreign words based on our mother tongues.

2.2.4 Ancient Inscriptions of Thai '*Phat*'

Orthographically, in Thai music word '*phat*' [pʰâːt] (written form, *phathya* [พาทย์]) has never appeared alone, but rather as a constituent of a few compound words, including '*piphat*' ensemble and '*naphat*' composition, and *Khuk Phat* (คุกพาทย์, a specific piece). '*Phat*,' in its orthographic form, was initially transliterated from Sanskrit into Thai characters, appearing as '*phathya*'(พาทย์), but then a contraction in utterance was made to give the result '*phat*.' This is a standard method used in Thai pronunciation,[181] omitting the combination '*thya*' and simply requiring a final consonant 't'/tʰ/.

But, with *phat* as a name of an ensemble, the origins of the *piphat* ensemble in Thailand are not precise. What is least clear is the point in time at which it first appeared in history. The earliest pictorial evidence of *piphat* music dates to the 13th century and is found in stone

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[180] Sinan Bayraktaroğlu, "Orthographic interference and the teaching of British pronunciation to Turkish learners," *Journal of Language and Linguistic Studies* 4, no. 2 (2008): 1, accessed January 18, 2017, http://dergipark.ulakbim.gov.tr/jlls/article/view/5000084222.

[181] This is a standard method of pronunciation of Thai which is applied to a word of Sanskrit origin by using a combination of orthography. Thus, it is a romanisation of Thai based on phonemics rather than on orthography.

inscriptions from the Sukhothai period namely, of King Ram Khamhaeng The Great[182] (details below), Wat Khao Sumonkut,[183] Wat Phra Yuen,[184] Pa Nang Kham Yea,[185] Wat Wat Asokaram, [186] Wat Chang Lom, [187] and Hin Khon.[188] These name some musical instruments, including the *phad* (พาด) among others that include the *phin* (พิณ), *phad* (พาด) and *phat* (พาท, พาทย์), *khong* (ค้อง), *klong* (กลอง), *pi* (ปี่), *soranai* (สรไน), *mrthong* (มรทง), *trae* (แตร), *sang* (สังข์, *sangkha*) and so on. Two examples of Sukhothai inscriptions, that of King Ram Khamhaeng and the other of Wat Phra Yuen, are provided in Figure 2.5.

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[182] Griswold, A. B., and Prasert Na Nagara. "The Inscription of King Rama Gamhen of Sukhodaya (1292 AD)" *Journal of the Siam Society* 59, no. 2 (1971): 179-246, accessed June 17, 2019, http://www.siamese-heritage.org/jsspdf/1971/JSS_059_2k_GriswoldPrasert_InscriptionOfKingRamaGamhenOfSukhodaya1292.pdf; Bradley, "The Oldest Known Writing in Siamese," 33.

[183] Princess Maha Chakri Sirindhorn Anthropology Centre, accessed November 20, 2016, https://db.sac.or.th/inscriptions/inscribe/detail/201.

[184] Princess Maha Chakri Sirindhorn Anthropology Centre, accessed November 20, 2016, http://www.sac.or.th/databases/inscriptions/inscribe_image_detail.php?id=189.

[185] Princess Maha Chakri Sirindhorn Anthropology Centre, accessed November 20, 2016, http://www.sac.or.th/databases/inscriptions/inscribe_image_detail.php?id=93.

[186] Princess Maha Chakri Sirindhorn Anthropology Centre, accessed November 20, 2016., http://www.sac.or.th/databases/inscriptions/inscribe_image_detail.php?id=236.

[187] Princess Maha Chakri Sirindhorn Anthropology Centre, accessed November 20, 2016., http://www.sac.or.th/databases/inscriptions/inscribe_image_detail.php?id=252.

[188] Ibid. จารึกเสาหินขอน *2*, http://www.sac.or.th/databases/inscriptions/inscribe_image_detail.php?id=906
http://www.sac.or.th/databases/inscriptions/en/inscribe_image_detail.php?id=906
Reader and translator: G. Cœdès, transliterated from Post-Pallava to Roman (2497 B.E.)
ม.จ. สุภัทรดิศ ดิศกุล (พ.ศ. ๒๕๑๓), (พ.ศ. ๒๕๒๙).

1) Georges Cœdès, "Piliers de Hĭn Kʻôn (K. 388, 389)," in Inscriptions du Cambodge, vol. VI (Hanoi: Imprimerie d'Extrême-Orient, 1954), 73-79.

2) Georges Coedes, "Hin Khon Inscription 2," in The Inscriptions in Thailand Volume 1: Pallava and Post-Pallava Script, 12th-14th Buddhist century (in Thai), (Bangkok: The National Library of Thailand, NLT, 2529), 263-266.

Figure 2.5 The stone inscription of King Ram Khamhaeng The Great (1279-1298)
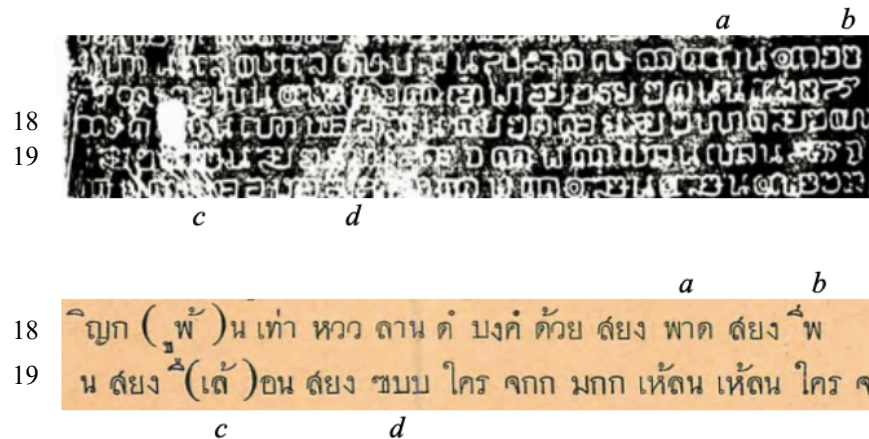
Note: Comparing with transliterated scripts of current Thai (piece 1, side 2, line 18), gives a date of inscription as A.D.1292. (Photograph from Center for Southeast Asian Studies, Northern Illinois University and The Siam Society).[189]

					a	*b*	
dang	*bong*	*khang*	*duay*	*siang*	*phad*	*siang*	*phi-*
ดำ	บง	คํ	ด้วย	สยง	พาด	สยง	พี-
To be drowned out			by	sound	*phad*	sound	*phi-*

(row label: 18)

	c		*d*
-n siang	*luean*	*siang*	*khap*
-น สยง	เลือน	สยง	ซบบ
sound	to sing	sound	chant

(row label: 19)

Translation:

"They join together in striking up the sound of musical instruments [a, b], chanting [c] and singing [d]."[190]

In this inscription, there are four words referring to music, namely *phad* (พาด), *phin* (พิณ), *luean* (เลื่อน), and *khap* (ขับ). Among these, the word *luean* (เลื่อน) is nowadays obsolete, but can be assumed to refer to a type of singing.

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[189] Ramkhamhaeng University. *Prachum Charuek Sayam Phak Neung Chareuk Sukhothai* [Collection of Siam inscriptions], accessed December 15, 2018. http://www.info.ru.ac.th/province/Sukhotai/srjsd22-4en.htm; The Siam Society, "*The Oldest Known Writing in Siamese*," article by Bradley, (p33), accessed December 16, 2018,

https://thesiamsociety.org/wp-content/uploads/2020/02/JSS_006_1b_Bradley_OldestKnownWritingInSiamese.pdf.

[190] SEAsite, Center for Southeast Asian Studies, Northern Illinois University, accessed December 16, 2016, http://www.seasite.niu.edu/thai/inscription/Side2.jpg.

Figure 2.6 Wat Phra Yuen inscription Sukhothai era, 1370, Side 1, Lines 24-25[191]

			a	b	c	d	e	f	g	h	i	j
(dog)mai	tai	tean	ti	phad	dang	phin	khong	klong	pi	soranai	phisnengchai	t
24 (ดอ)กไม	ไต	ทยน	ตี	พาด	ดงง	พิน	คอง	กลอง	ปี	สรไน	พิสเนญไชย	ท-

		k	l	m, n	o	p	q	r	s
thead	kahol	trae	sang-man	kangsdan	mrthong	dongdoes	siang	loes
25 -ทยด	กาหล	แตร	สงงมาร	กงง สดาล	มรทง	ดงเดือส	สยง	เลือส

List of instruments:

phad (พาด)		unknown
phin (พีณ)		chordophone, assumed to be a lute or harp
khong (คอง)		gong
klong (กลอง)		drum
pi (ปี่)		wind reed instrument
soranai (สรไน)		wind instrument; the Indian *shehnai*
phisnengchai (พิสเนญไชย)		aerophone, a horn
tha-thead (ทะเทียด)		unknown
kahol (กาหล)		unknown
trae (แตร)		aerophone, a trumpet-type instrument
sang (man) (สังข์ มาร)		conch shell, the Indian *sangkha*
kangsdan (กังสดาล)		ideophone, metallophone; the Indian *gansha*
mrthong (มรทง)		drum, the Indian *mridangam* or Sanskrit *mrdanga* or Pali *mudhinga*
dongdoes (ดงเดือส)		unknown

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[191]Princess Maha Chakri Sirindhorn Anthropology Centre, accessed November 20, 2016, http://www.sac.or.th/databases/inscriptions/inscribe_image_detail.php?id=189.

These inscriptions reveal that the current term *phat* (พาทย์, *phathya*) was written in Thai orthography as *phad* (พาด) in ancient times (that is, during the Sukhothai period). The *phad* represented may be literally translated as 'to lay something across.' It has been replaced by the current written form, appearing as *pha-tha-ya* [พา-ทะ-ยะ] (พาทย์, *phathya*), referring back to its original written form in Sanskrit, *vadya* (วาทย์, *vādya*), which the term tends to denote. This phenomenon might be considered as a sound transliteration of the original word rather than a matter of orthography. It seems to be accepted by many scholars that its origin is the Sanskrit term, '*vadya*' or *vādyaṁ*. In addition, according to its literal meaning, the term *phad* (พาด, the Sukhothai-script form of *phat* or *phatthya*) relates to the Burmese '*hsaing*'. This represents a link between the two cultures of Thailand and Myanmar (Burma).

2.3 *PHAT* AS AN INSTRUMENT AND ENSEMBLE

Having discussed the term *phat* (พาทย์) in the context of linguistic factors, my next discussion focuses on the instruments and ensembles in which the term *phat* appears, that is, on gong-chime instruments, the xylophone, and the generic name for percussive instruments and ensembles.

2.3.1 *Phat* as a Gong-Chime Instrument

The use of instruments which involve tuned bossed gongs that are either percussive or melodic has been regarded as a key characteristic of Southeast Asian music, and this type of instrument appears as an original instrument in historical sources while the ensembles in which such instruments play an important role are today represented in the classical ensembles of each culture. Gong-type instruments can be found across Southeast Asia, but Burma, China, Annam, and Java are the known centres of manufacturing. The instrument was named '*gong*' only by the Javanese.[192] It can be noticed that within the two main types of Asian gong prototypes – suspended gong and gong-chimes – there are a variety of suspended, tuned, bossed gongs that take a significant role in ensembles, although this becomes of substantially less importance among the mainland of Southeast Asian cultures where the tuned gong-chime is of much more importance than suspended gongs.

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[192] James Blades, *Percussion Instruments and Their History* (Connecticut: Bold Strummer, 1992), 93.

Furthermore, unlike any kind of gong-chime found in Javanese culture, the specific method of tuning by means of a paste (which is made of a combination of mashed lead and beeswax) can be found only in the gong-chime in the mainland of Southeast Asia.[193] (see Figure 2.7) This observation may lead us to being able to trace the origins of gong-chimes. Morton thus claims that there are no gong-chime instruments like the Javanese *bonang* or Khmer gong sets on the early temple carvings in Java. He bases his understanding on Jaap Kunst's book on the music of Java: "There are only the 'dumb-bell' type of *réong* still found in some parts of Bali."[194] In other words, gong-chimes in the Mainland of Southeast Asia are based more upon the traces of Angkor Wat's bas-reliefs that depict them, plus other gongs known in Southeast Asia during the 12th century.[195]

Figure 2.7 Tuning method of Thai *khong wong*

Note: The photographs show the method of tuning of Thai *khong wong*. The gray attachment (shown in the left photograph) is a combination of mashed lead and beeswax which is attached on the underneath of a bossed gong in order to lower pitch; the right photograph shows the gong-kettles are horizontally suspended by leather thread. (Photograph by the author)[196]

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[193] Pluempricha, *Yam Khong*, 126.

[194] Morton, "Traditional Instrumental Music," 4.

[195] Ibid. "When in ancient cultures an article such as a musical instrument was dignified by being included in an important picture or carving, it is often assumed that it had already been in use for some time and had therefore become established. We may presume, then, that the Khmer had a set of gong-kettles by at least the twelfth century and thus before their culture was contacted to any great extent by the Thai."

[196] Decha Srikongmuang, *Tuning Method of Thai Khong Wong*, 2020, at Naresuan University, Phitsanulok.

2.3.2 *Phat* as an Origin of the *Khong Wong*

The emergence of the Siamese 'phat-khong' presents another historical source. It is illustrated by reports of European voyages and appears in discussions of Siamese music. In an example dating from between 1687 and 1688, Simon de la Loubère, a non-music specialist Frenchman, in his book 'Description du royaume de Siam', recorded an observation about the 'pat-cong' [phat-khong]. His detailed depiction helps clarify that instruments like the current *khong wong* had definitely emerged by the Ayutthaya period:

> They have another instrument composed of bells ['timbres' in the French edition], which they call Pat-cong. The bells are all placed successively every one on a short stick, and planted perpendicular on a demi-circumference of Wood, like to the selleys of a little Wheel of a Coach. He that plays on this Instrument is seated at the centre cross-legg'd; and he strikes the bells with two sticks, one of which he holds in his right hand, and the other in his left. To me it seems that this Instrument had only a fifth redoubled in extent, but certainly there was not any half notes, nor any thing to stop the sound of one bell, when another was struck.[197]

Since a gong in European culture was regarded as an unfamiliar instrument, Simon de la Loubère correlated what he saw to a bell and provided a more specific name, 'pat cong' [according to original orthography], with a detailed depiction that is sufficient to suggest the present-day *khong wong yai.* His evidence clearly enables us to prove the existence of this instrument in his time. Interestingly, the 'pat-cong', which we can assume should be pronouced 'phat-khong' [pʰâ:t.kʰɔ́:ŋ], bears a resemblance to the *peat gong* (gong-chime) of the Khmer. This suggests a connection, in which the *peat gong* may be the origin of the Thai gong circle known as the *khong wong.* Furthermore, the word 'pat'[pâ:t] (ปาด or ปาต, pronounced without /h/), may also denote the ancient name of the instrument, as Sam reports:

> According to Mr. Noeung Poeung, the only informant who has this knowledge, *peat* (the Khmer pronunciation of the Thai word 'phat') is an instrument with eight bossed gongs arranged on a wooden frame. It was used in the *kong skor* [gan sgar] ensemble found in the Svay Romeat district, corner of Baray Toeuk Thla and Angkor, and also at the Prasat pagoda approximately three kilometers from Angkor. [198]

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[197] Simon de La Loubère, *A New Historical Relation of the Kingdom of Siam* (F.L. for Tho. Horne, 1983), 68.

[198] Sam, "*Pin Peat*," 23.

Folk music, which has served traditional affairs of a community, may suggest additional historical and even cross-cultural evidence. Next, I delve into the folk music concerning *piphat* culture and which includes the *wong pad* (วงป้าด [wōŋ.pâːt]) of Thai Lanna culture and the Thai-Khmer *tummong*. *Wong pad*, whose musical characteristics are considered to be influenced by Burma and Siam/Thailand,[199] is known as the folk music of Lanna culture, geographically located in the northern part of Thailand. In this region, Chiang Mai province is central, and is also the historical centre of the Sukhothai Kingdom. Present-day Lanna culture, to some extent, reflects an influence of the past civilisation, as its territory of Dvaravati belonged to the Mon empire before the emergence of the Sukhothai just before the 13th century. As a result, with influence from the great civilisation in Lanna culture, one ensemble regarded as an inheritance from the Mon of Dvaravati (Thavaravadi) is *wong pad.* The term '*wong pad*' articulates in the regional accent the term *phat* (พาทย์, *phathya*).

The term *phad* (พาด [pʰâːt]) may relate to a *khong wong*-type instrument. Narong Smitthitham reports that in northern dialect the word *phad* (shown in the [Wat] Phra Yuen script)[200] denotes the term '*pad*' [ปาด] or '*path*'[พาท] (both final consonants, '*d*' (ด, *do-dek*) and '*th*' (ท, *tho-thahan*), are used as orthographic forms), naming a music ensemble known as *wong pad* [วงป้าด, *wong pad*].[201] Because the inscription in historical sources was likely made by somebody belonging to the Sukhothai people, it uses Sukhothai orthography (พ [pʰ]).[202] Smitthitham and other scholars also explain how the word *pad* (ป้าด [pâːt]) in Lanna derives from Mon, denoting what in Bangkok is known as the *khong wong*.[203] Furthermore, although a *ranat*-type instrument is represented as part of the *wong pad* ensemble today, the ensemble excluded the *ranat* until some time between 1763-1870, when it came under the influence of the Siamese *piphat*.[204]

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[199] Therayut Yuangsri, "*Sinlapa Kan Khaprong, Fonram, Dontri Lanna*" [Lanna Art of Singing, Dance, and Music], In *Dontri Thai Udom Sueksa Khrang Thi Sip Chet* [17th Thai Music Festival of Higher Education Institutes] (Chiang Mai University, 1986): 58-77, 73.

[200] Princess Maha Chakri Sirindhorn Anthropology Centre, "The Inscriptions in Thailand Database," (Wat Phra Yuen Inscription: side 1, line 24), accessed May 20, 2019, https://db.sac.or.th/inscriptions/inscribe/image_detail/189.

[201] Panjaree Deeananlarp, "The Transmission of *Pad* in Muang District, Lampang Province," (Master's thesis, Srinakharinwirot University, 2006), 17.

[202] Narong Smitthitham, *Dontri Prakop Kan Fon Phee Nai Changwat Lampang* [Music for Accompaniment of Ghost Dance in Lampang Province] (Lampang: Lampang Teacher College, 1992), 32.

[203] Ibid.; Wongthed, "*Rong Ram Tham Phleng*," 126.

[204] Therayut Yuangsri, *Kan Dontri Kan Khap Kan Fon Lanna Chiangmai* (Chiangmai: Traswin publisher, 2540), 2-3.

The *pad* or *wong pad* ensemble comprises two wind-reed instruments, the *nae luang* and *nae noi*; two drums, the *teng thueng* and *pong pong*; cymbal-type percussion, the *sing* or *swa*; and xylophones, *pad ek* or *pad mai, pad thum, pad lek, pad kong*.[205] (see Figure 2.8)

Figure 2.8 The *wong pad* in northern Thailand

Note: The photograph (Figure 2.8) shows the *pad kong* ensemble in performance, composed of wind and percussion instruments: front row, left to right: the *ranat lek*, *ranat ek*, and *ranat thum*; second row, left to right: *nae luang*, *khong wong yai*, *nae noi*, *chap*; third row, left to right: *ching*, *teng-tueng*, *taphon*. (Photograph from 'Laksana Thai')[206]

Traces of Thai-Khmer (Cambodian) folk music appear in the form of the present-day Thai *piphat*, namely *tummong* (ตุ้มโมง) (see Figure 2.9) and *trai leak* (see Figure 2.11). This evidence provides a more tangible way to substantiate the existence of the gong-kettle type. The smallest wind-percussion ensemble in the border area between Thailand and Cambodia in the southeast of Thailand is known as *tummong* (ตุ้มโมง) or *tue mung* (ตือมูง).[207] It is used in Thai-Khmer folk funeral music and provides strong supporting evidence for the origin of the *piphat* ensemble. Besides, the Khmer *trai leak* or *kantoam ming* ensemble,[208] which is found

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[205] Siam Commercial Bank, *Saranukrom Watthanatham Thai Phak Nua* [Cultural Encyclopaedia of Northern region of Thailand] (Bangkok: Saranukrom Watthanathamthai Foundation, 1999), 6088; Sanan Thammathi, *Natta Duriyakan Lanna* [Dance and Music of Lanna Culture], Series of Lanna Khadi (The Centre for the Promotion of Arts and Culture, Chiang Mai University, 2007) 58.

[206] Kukrit Pramoj, ed. *Laksana Thai Lem Sam*: *Sinlapa Kan Sadaeng* [Thai Idenity, Volume 3: Performing Arts], (Bangkok: Thai Watthanaphanit 1998), 325.

[207] Sanit Basri, "*Tum-Mong*: The Music in Ritual of the Thai-Khmer Group, Surin Province," (Master's thesis, Surindra Rajabhat University, 2010), 71; Pramoj, ed. *Laksana Thai*, 407.

[208] "The funeral *kantoam ming* orchestra of Wat Svay," YouTube video, 5.49, posted by "tuk-tuk.tv," December 28, 2015, https://binged.it/2WsqY8E; Santhana Prasongsuk, "Tuemung Wong Dontri Boran:

in the Siemreap province of Cambodia, appears to be identical to the Thai *tummong*. The two share a similarity in instruments, namely one oboe-type that only plays the melody, and gong-chimes tuned and arranged in a semi-circular shape that accompany the oboe. The other instruments are all percussion: a large suspended gong, and a large suspended two-headed drum. These instruments have distinct names in each culture. The oboe-like instrument is called *salai haep* (สไลแฮบ) by the Khmer while the Thai (in Surin province) call it *pi nai* or *pi ne* (ปี่ใน, ปี่เน). The tuned kettle-gong is called *peat kong* in Khmer, while Thais also call it the *guang* (กวง).[209] (see Figures 2.9, 2.10) These folk ensembles are both used to serve funeral ceremonies.

Figure 2.9 The *tummong* ensemble of Suring province, Thailand

Note: The photograph of Figure 2.10 shows the *tummong* funerary ensemble in Surin province, Thailand. The ensemble comprises (from left to right) the *skor teop* (สก็วรเตือบ, large barrel-shaped drum), the *mong* or *mung* (โหม่ง or มูง, suspended kettle-gong), the *salai haep* (สไลแฮบ, treble double-reed), and the *guang* (กวง, a horizontal arch-shape gong-chime consisting of small eight/nine bossed gongs). (Photograph from 'Thai Heritage.net')[210]

Wongdontri Appamongkhon" [*Tummong*, Ancient Music Ensemble: Inauspicious Music], Surin Samosorn Magazine 10, (2010): 77-85.

[209] Basri, "*Tum-Mong*," 72-75, 78-85.

[210] Thai Heritage, *Tummong Ensemble*, accessed July 17, 2016. http://www.thaiheritage.net/nation/oldcity/surin7.htm.

Figure 2.10 The *guang*
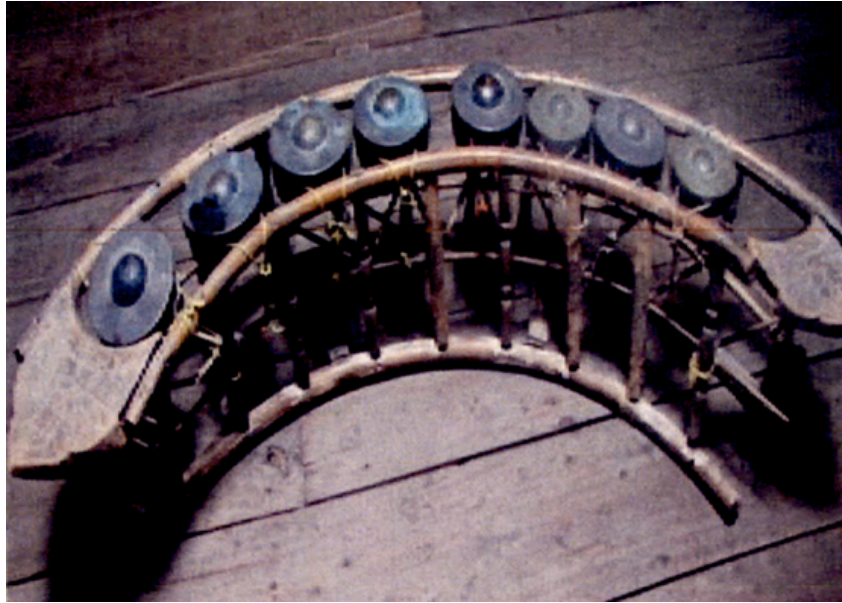
Note: A very old *guang* gong-chime preserved in Surin province of Thailand [211] is shown in Figure 2.10. It consists of eight small bossed gongs with wooden handcraft on both ends of its arch form. (photograph by Sanit Basri) [212]

Figure 2.11 The *trai leak* ensemble of Cambodia

Note: The photo presents three musicians playing their instruments in a small ensemble. At the front, there are two melodic instruments: small oboe-wind instrument and a horizontal arch-shape gong-chime called *peat gong*. At the rear there are two percussion instruments: a large two-headed drum (similar to the *klong that* of Thailand) and a pair of suspended gongs. (Photograph by Keo Narom) [213]

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[211] Basri, "*Tum-Mong*," 82.

[212] Ibid.

[213] Keo Narom, *Cambodian Music* (Phnom Penh: Reyum 2005), 71.

2.3.3 *Phat* as a Xylophone

A xylophone, like gong-chimes, is a common instrument we should mention as an important one among Southeast Asian cultures.[214] The physical construction of the instrument across Southeast Asia looks identical. I next explore the xylophone and its contribution to the character of the mainland of Southeast Asian music. Xylophone-type instruments, more specifically the trough xylophone, are prevalent throughout Southeast Asia, but it is assumed they began in Java and spread northwards to the mainland around the 18th century.[215] A xylophone was recorded as an Indic instrument by Sachs in 1915,[216] known under the names *kashtha*, *tarang*, *bastran*,[217] and *taranga* – all apparently trough-resonated instruments following the Burmese model.[218] Hence, Prince Damrong Rajanubhab suggests that the Thai *ranat* derived from the Indian *phastran* [*Bastran*],[219] while Morton makes the assumption that the Thais probably adopted the instrument from Cambodia after it passed through Burma due to wars between the two.[220] If this was so, it may have happened during the Ayutthaya era (1350-1767).

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[214] Arthur Morris Jones, Africa and Indonesia: The Evidence of the Xylophone and Other Musical and Cultural Factors (Leiden: E. J. Brill Archive, 1971), 10; Roger Blench, "From Vietnamese lithophones to Balinese gamelans: A history of tuned percussion in the Indo-Pacific region," *Bulletin of the Indo-Pacific Prehistory Association* 26 (2007): 48-61, https://journals.lib.washington.edu/index.php/BIPPA/article/view/11993.

[215] Roger Blench, "Using Diverse Sources of Evidence for Reconstructing the Past History of Musical Exchanges in the Indian Ocean," *The African Archaeological Review* 31, no. 4 (2014): 691, accessed March 5, 2018, http://www.jstor.org/stable/43916711; Jones, *The Evidence of the Xylophone*, 10.

[216] Ibid.

[217] Damrong Rajanubhab, *Athibai Rueang Khrueang Mahori Piphat* [An Explanation of *Mahori-Piphat* Instruments] (Bangkok: Fine Arts Department, 1956), 14.

[218] Herbert Arthur Popley, *The Music of India* (New Delhi: Y.M.C.A. Publishing House, 1971), 128; Blench, "Using Diverse Sources of Evidence," 691.

[219] Damrong Rajanubhab, *Tamnan Khrueang Mahori Piphat*, 14.

[220] Morton, *Music of Thailand*, 13.

Figure 2.12 The trough-frame xylophone on the bas-relief of Borobudur
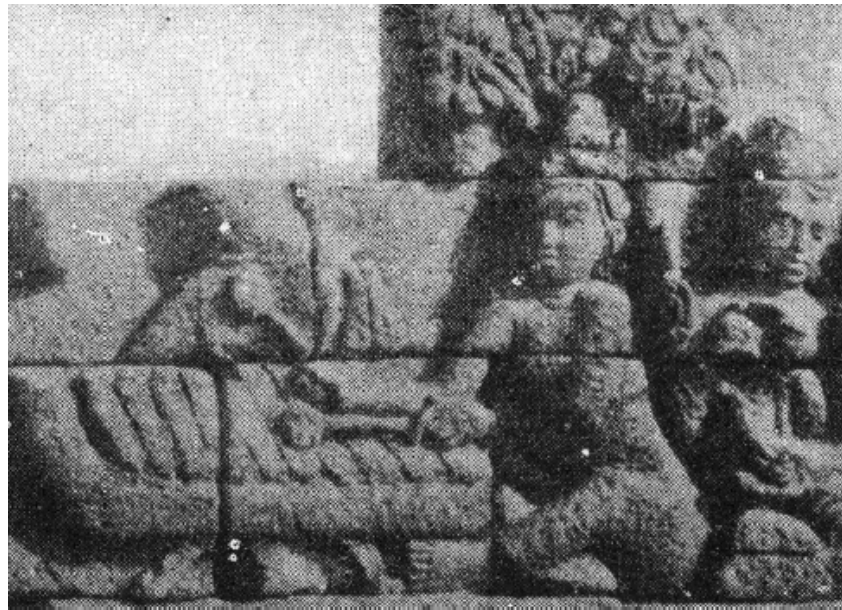
Note: Photograph by Ernst L. Heins.[221]

The etymology of the terms denoting xylophone-type instruments is of interest. It can be categorised into three types: *gambang*, *pattala*, and, thirdly, *ranat*, *rangnat* and *roneat*. The name *gambang* is linguistically distinct among the three while '*pattala*' implies a derivation from the Sanskrit *vadya* transliterated into Mon. The third type share a close linguistic relationship, in which the Thai, Laotian, and Cambodian names are considered as having the same origin, differentiated only by dialect/speech. It might be assumed that the three derive from the same origin instrument, but there is in fact a lack of linguistic or etymological connections between the terms *pattala* and *gambang,* which challenges the assumption that they share the same origin. Still, *pattala* and *ranat* are both used in the mainland of Southeast Asia, with the term *pattala* considered as having a Sanskrit origin distinct from *ranat* and the similar terms.

To support the idea that the three derive from the same origin, we must explore the connotations within each language. It is interesting to note that '*ranat*', '*rangnat*' and '*roneat*' have identical meaning in the three languages. The Thai *ranat* (ระนาด, Thai orthography, *ranad* with 'd' (ด) as a final consonant) is assumed by some to have derived from the short term '*rad*' (ราด), which linguistically expanded from one to two syllables using the technique of 'insertion', substituting an 'n'(น) to construct '*ra-n-ad* (ระ-น-าด).' We might conclude from this that *ranat* relates, though linguistic similarities, to the other terms,

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[221] Ernst L. Heins, ed., *Music in Java: Its History, Its Theory and Its Technique* by Jaap Kunst Volume II (Netherlands: Martinus Nijhoff, The Hague, 1973), 416.

illustrating a matter of shared language structures. But, the physical appearances of the *pattala* and the *ranat* resemble each other in other ways. The *pattala* or *pa'talà* – the bamboo xylophone, an alternative major instrument of chamber ensembles – consists of 24 bamboo slats suspended over a resonating chamber, played with padded beaters. The Thai '*ra-nat*' (ระนาด [*ranad*], an original orthographical form of the Thai name) is regarded as a frame-resonator xylophone; its slats were originally made of bamboo but these days the majority of players prefer a hard wood. Laotian and Cambodian xylophones resemble the Thai instrument, but are named differently, *rangnat* in Laos and *roneat* in Cambodia.[222] Thai, Laotian, and Khmer/Cambodian have an intimate relationship, illustrated in the etymological similarities in their naming of the xylophone (Burmese, though, differs). The other term is *gambang*, a xylophone in the Javanese *gamelan* orchestra. The term *gambang* explicitly differs from the other terms. This could be because almost all of the instruments in the *gamelan* orchestra are named in Javanese. To sum up, the names of xylophones in the region divide into three main types: *pattala*; *ranat*, *lanad*, *roneat*; and *gambang*. Only the Burmese instrument has been called the *pattala*, signalling a trace to the term '*phat*'. However, they all delineate the same type of xylophone. In other words, it can be assumed that *'phat'* likely denoted an instrumental genre based around the xylophone, using phonemically specific words according to the countries involved and their languages.

It can be concluded that the evidence shows that the xylophone plays an important role within the classical music traditions of Southeast Asia. However, the names by which it is known appear to be rendered according to regional languages, marking the xylophones as distinct from their Indian origin. The *pattala* is the only name involving a similar pronunciation to *phat*, which derives from the Mon language. It seems that the names in Thai and Lao, '*ranat*,' and in Khmer, '*roneat*,' share a linguistic origin that differs from the Burmese/Myanmar's *pattala*. But the organological components of all xylophone types are identical.

2.3.4 *Phat* as a Generic Name for Percussion and an Ensemble

In some cases, the word '*phat*' is used as a generic name rather than a specific term. '*Phat*' can cover non-specific instruments, though it often indicates the use of percussion among the Burmese, Khmer, and Thai. In the *pat-waing* ensemble, '*pat*' is a prefix for '*waing*' when

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[222] Stanley Sadie, ed. *The New Grove Dictionary of Musical Instruments*, vol. 3 (Macmillan Press, 1984), 191.

applied to a musical ensemble. *Pat-waing* also signifies the suspended circle-frame drum, thus the entire wind and percussion ensemble in which the *pat-waing* is included (and plays a crucial role) takes its name from this instrument.[223] However, the name has been replaced by rendering the word '*pat*' into Burmese, using '*hsaing*' for '*hsaing (saing)*'. All terms that involve '*phat*' in a combination, that is, *pin-peat*, *peat-kong*, *peat-mang*, and *peat cher,* are related. In Khmer, the use of '*peat*' (more precisely /p/ unaspirated voice, with diphthong vowel /iːa/) is witnessed in a number of compound terms to do with music. Robert. K. Headley, in his *Cambodian-English Dictionary*, defines '*peat*' as a musical instrument, and *pin-peat* [ពិណពាទ្យ, in Khmer orthography *phinphathya*] as meaning the production of sound, that is, denoting a musical instrument,[224] which derives from the Sanskrit *vāḍya*. The *pin peat* ensemble consists of a *peat khong* (ពាទ្យគង), an instrument consisting of a semi-circular arrangement of about 20 bells which are hit with a small hammer, a *peat choe* (ពាទ្យរលើ) wooden xylophone, and a *peat mang* (ពាទ្យម៉ង) drum. The usage of '*peat*' demonstrates that the term functions as a prefix denoting simply an instrument rather than something more specific.

In addition, the way musical instruments are named in Lanna culture is the same as in Khmer. The original nomenclature illustrates this: *pad* [225] (ป้าด, also known as *pat kong*, ป้าด ก้อง [pâːt.kɔ́ŋ]) denoting the *khong-wong*; *pat ek* (the *ranat ek*), *pat thum* (the *ranat thum*), and *pat lek* (the *ranat lek*).[226] This is similar to Burmese practice. Based on the language usage among different cultures, the word *phat,* in its various utterances, is used in combination to give a specific instrument, or on its own for a non-specific instrument. This point convinces me that *phat* is used in a similar way to '*vadya*' of India.

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[223] Robert Garfias, "The Development of the Modern Burmese Hsaing Ensemble," *Asian Music* 16, no. 1, (1985): 6.

[224] Robert K. Headley, Jr. et al., *Cambodian-English Dictionary 3* (Washington: Catholic University of American Press, 1977), 332, 643.

[225] Deeananlarp, "Transmission of *Pad*," 18.

[226] Sanan Thammathi, *Lanna Folk Music* (Amarin Printing, Bangkok, 1995), 113; Therayut Yuangsri, *Kan Dontri, Kan Khap, Kan Fon Lanna Chiangmai* [Music, Singing, Dance of Lanna Culture, Chiangmai] (Suriwong Centre, 2540), 97.

CONCLUDING REMARKS

By examining sources which use the term '*phat*' (พาทย์), we can identify an implied musical association between different people across of the mainland of Southeast Asia. This is the result of a shared cultural history. Furthermore, language use in the region offers us a rich source of evidence into which we can delve, for which '*phat*' can be considered representative of the case. The orthography of each language indicates its own character, but also illustrates Sanskrit influence. The evidence suggests that although languages differ, a shared Sanskrit root for the term '*phat*' exists: it is a loanword from India, represented only in a second-hand version in the orthographic forms of the cultures and languages of the mainland of Southeast Asia rather than a first-hand version taken directly from Indian culture. Although it is used in unique ways in each language, it relates to an instrumental category rather than to a specific instrument.

One controversial issue about the absence of xylophones in the early period of music ensembles of the mainland of Southeast Asia is likely to be true, since we are forced to conclude that a xylophone type of instrument was likely added to ensembles not earlier than the 13th century Sukhothai period. As I have mentioned, there is no xylophone indicated in ensembles until after then, as is still preserved in the Thai Lanna *pad* (ป้าด) ensemble, Thai-Khmer folk ensembles, and the present-day *saing-waing*. Furthermore, the names of instruments that use the prefix *pat* (in various orthographic forms) supports a close identity between Thai Lanna folk music and that of neighbouring Burma and Cambodia. Especially, the *pad* (ป้าด) or *pad kong* (ป้าดก๊อง)*,* which denotes the *khong wong* of Lanna culture, offers evidence of this. The *peat kong* of Thai-Khmer folk music denotes the current *khong wong yai*.

To sum up, *phat* culture is a model of the larger musical community of the mainland of Southeast Asia. The current nomenclature of specific instruments and ensembles indicates a shift in language from a shared origin to different versions within particular nations, based on the peculiar phonemes of each regional language. But, the written forms of terms are useful for inquiring about connections. In addition, I note that percussion instruments play an important role, and this is reflected in that name given to an ensemble (e.g., *piphat, pin peat, pat waing*). With this complex issue of nomenclature covered, my next chapter will zoom in on the particular Thai ensemble model, the *piphat*.

Chapter 3:
THE *PIPHAT*

The *piphat* ensemble (*wong piphat*) –comprising woodwind and percussion– may, at an essential level, be regarded as a device for producing *naphat* music, and its aesthetic is therefore generated through this role – as an expression of instrumental orchestration – with the individual melodic lines within the ensemble considered significant. In order to prepare readers for *naphat* music in the following chapter, this chapter deals with the question 'How is the *piphat* music created?' and discusses the body of knowledge about the *piphat* ensemble, covering its development, instrumentation,[227] the rudiments of stylistic performance, and its function within culture. This discussion aims to provide an understanding of the ensemble as a producer of *naphat* music – which is at the core of this thesis.

3.1 DEVELOPMENT AND FORMS

This section deals with the *piphat* ensemble in terms of its development, considering the several forms that it has taken over a number of centuries. The discussion is divided into three periods, arranged chronologically: before the Ayutthaya period (early 13th century– 1349), the Ayutthaya period (1350–1767), and the Rattanakosin period (1782–today).

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[227] The term 'instrumentation' is used for the particular combination of musical instruments employed in a composition, and the individual properties of these instruments. Instrumentation is sometimes used as a synonym for orchestration. In this thesis, this term is used to denote group performance aspects (*kan banleng ruam wong*), in which instruments are performed in ensemble to create a textural combination of melodic lines.

3.1.1 *Piphat* Evidence before the Ayutthaya Period

There is some evidence of *piphat* music before the Sukhothai Kingdom (circa 1249-1310), in the form of stone inscriptions. These use ancient scripts to describe a number of instruments; they were discovered within a number of historical temples in various northern Thai provinces. They are known as the Sukhothai stone inscriptions, and include the King Ram Khamhaeng inscription, the Wat Phra Yuen inscription, and so on (which have been discussed in the previous chapter). It is no surprise that Indian influence can be found in the process of establishing the ensemble, as the instruments are named using words of Sanskrit origin. As for what these ancient inscriptions describe, including *phin* and *phat*, it is believed that the present-day *piphat* ensemble, as nomenclature, is likely to be linked to the inscriptions.

Phinphat and *piphat* had been used interchangeably. In the case of terminology, there is evidence to suggest that *'phin-phat'* was the original term, later adapted as *'pi-phat'* in line with the actual ensemble arrangement, from which the instrument known as the *phin* was excluded. The term *phinphat* was only officially replaced by *'pi-phat'* (*pi* referring to an oboe-type instrument) by Prince Narisara Nuvadtivongs in 1868.[228] This leads to a difference from the neighbouring Khmer culture which currently uses an etymologically identical name, but pronounced in Khmer as *'pin peat'*.

Prince Narisara Nuvadtivongs also identified two musical genres: *dontri* [229] (in Khmer language, *dontrey* [ត្រ្តី]) for plucked and bowed string instruments and *duriya* (in Khmer, *dooraya* [ទុរ្យ]) [230] denoting percussion and wind instruments. The term *phinphat* and *piphat* are both correct, specifically *'phin-phat'* being *'phin'* music (Khmer, *pin* [ពិណ][231]) as in *'dontri'*, while *piphat* denotes *pi* music, i.e., *duriya*.

Assumptions about the genesis of the *piphat* ensemble can be made based upon current-day folk music ensembles. A trace of *piphat* ancestry may be found in the folk music of the southern part of Thailand called *piphat chatri,* which accompanies *nora* performance and *nang talung* (a folk shadow puppet play)[232] – the latter of which is similar to the Javanese

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[228] Narisara Nuvadtivongs, *Banthuek Rueang Khwamru*, vol. 3, 283.

[229] Spokensanskrit.org, s.v. "tūrya," accessed May 22, 2019, http://spokensanskrit.org/index.php?mode=3 &script=hk&tran_input=turya&direct=au.

[230] Headley, R. K. *Cambodian-English Dictionary* (vol. 3), s.v. "ទុរ្យត្រ្តី," (Washington: Catholic University of American Press, 1977), 234.

[231] Ibid., s.v. "ពិណ," 647.

[232] Damrong Rajanubhab, *Athibai Rueang Khrueang*, 7.

wayang kulit. This folk music serves as ritual music in *nora rong khru* (a rite of ancestor enactment). In addition, the Thai-Khmer folk music known as *tum mong* is assumed to be another modern-day descendant of *piphat* according to its related instruments,[233] but the link between the two has disappeared. If the idea that *piphat chatri* and *tum mong* are of *piphat* ancestry is true, these folk ensembles can be considered as evidence of the earliest form of the contemporary *piphat* ensemble, which themselves represent a process of non-Indianisation. Both these folk ensembles lack the South Asian originating drum known in the present day as *taphon*, so these ensembles may perhaps have emerged before the 10th century arrival of Indian culture in the mainland of Southeast Asia.

According to Prince Damrong Rajanubhab's 1928 publication, the *piphat chatri* is identified as being within the *piphat* genre, named specifically as the *piphat yang bao* (portable *piphat*) in order to differentiate it from the court ensemble of central Thailand, which he calls *piphat yang nak* (non-portable *piphat*). This idea emphasises the genesis of the concept of orchestration which derives from Indian culture and is called '*bencha-duriyang*'.[234] This Sanskrit term was simply transliterated into Thai as *piphat khrueang ha* – '*bencha/pañcha*' being 'five' (in Thai, '*ha*'), and '*duriyang*' meaning 'music' or musical instruments' (in Thai, '*khrueang*'). Thus, the *piphat khrueang ha* denotes an ensemble composed of five instruments, as in the *khong wong, pi, taphon, klong that*, and *ching*.

To sum up, during the Sukhothai period, the *piphat* ensemble appeared in its earliest form in the Siamese kingdom, at which time the given name of the ensemble, *phinphat*, already indicated influence from Indian culture. This ensemble was likely composed of two melodic instruments (one woodwind, the other a gong-chime), and three percussion instruments (the *taphon, klong that*, and *ching)*. Note that the present-day xylophone, *ranat*, was excluded.

3.1.2 *Piphat* in the Ayutthaya Period

The Ayutthaya (1350-1767) period, the longest period in the history of Siam's kingdoms (lasting over four centuries), is rich in culture. The long development of the *piphat* ensemble is evident in records from the Ayutthaya period, but remained based on the Sukhothai model. The *ranat* xylophone was perhaps added during the Ayutthaya period, but there is no strong

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[233] Wongthed, "*Rong Ram Tham Phleng*", 126.
[234] Damrong Rajanubhab, *Athibai Rueang Khrueang*, 7.

evidence for this claim. As a result, there is no consensus among scholars.[235] A problematic issue of Ayutthaya music is, as a result, the very existence of the *ranat ek*. Many Thais believe that the instrument was added to the *khrueang ha* model at this time. Certainly, Tramote's assumption, based on old written scripts for the *wai khru* (homage to teachers) of the *nang yai* court shadow play – which is believed to be the origin of today's *khon* performance – is that the *piphat* ensemble until the beginning of the Ayutthaya era excluded the *ranat*.[236] In contrast, Terry Miller argues that the *ranat* was not mentioned until Finlayson's account dating to 1826 (as the *ran-nan*);[237] this, however, would suggest an introduction of the instrument in the post-Ayutthaya era. All we can say is that evidence for the *ranat* during the Ayutthaya period is still vague.

3.1.3 *Piphat* in the Rattanakosin Period

During the Rattanakosin period, from 1782 to the present day, the names of instruments in the *piphat* model have become clearer, and, because additional instruments have evolved, the size of the ensemble has been enlarged. *Piphat khrueang ha,* including the *ranat ek,* still exists and is known as the smallest standard form of a *piphat* ensemble (see Figure 3.1).

Figure 3.1 *Piphat khrueang ha* of the Rattanakosin period

Note: front row, left to right: the *pi nai*, *ranat ek*, and *ching*; back row, left to right: the *taphon*, *khong wong yai*, and a pair of *klong that*. (Photograph from 'Laksana Thai').[238]

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[235] Terry E. Miller and Jarernchai Chonpairot, "A History of Siamese Music", 1-192; Morton, *Music of Thailand*, 54.

[236] Montri Tramote, "*Dontri Thai Samai Ayutthaya*" [Thai Music in Ayutthaya Era], *Somsongseang Chiwit Dontri Thai Khong Montri Tramot* [Musical Life of Montri Tramote] (Bangkok: Rueankaew Print, 1984), 67.

[237] George Finlayson, *The Mission to Siam and Hué, the Capital of Cochin-China, in the Years 1821-2* (London: John Murray, 1826), 191.

[238] Pramoj, ed. *Laksana Thai,* 7.

The reign of King Rama III of the Chakri dynasty began in 1824. By means of the concept of a paired instrument, the bass xylophone *ranat thum* and the *khong wong lek* (treble *khong wong*) were added as pairs to already existing instruments – the *ranat* (treble xylophone) and *khong wong* (bass *khong wong*) (see Figure 3.2). (The difference between the *khong wong yai* and *khong wong lek*, and also *ranat ek* and *ranat thum* will be discussed later). The result was that distinct nomenclatures for these instruments were needed, hence the list of the instruments as given below notes a pair between the existing and additional instruments in bold text.

Piphat khrueang khu (two-fold *piphat*)

Existing instruments		Additional instruments
ranat ek	and	*ranat thum*
khong wong yai	and	*khong wong lek*
pi nai	and	*pi nok*
taphon		
klong that		
ching		

Figure 3.2 *Piphat khrueang khu*

Note: Front row, left to right: the *pi nai*, *ranat ek*, *ching*, *ranat thum*, *pi nok*; back row, left to right: the *taphon*, *khong wong yai*, *khong wong lek*, *klong that*. (Photograph from 'Laksana Thai').[239]

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[239] Ibid.

The *khrueang khu* form of the *piphat* ensemble is considered one of the more significant accomplishments of Thai music instrumentation; each instrument reaches a peak in its idiosyncratic characteristics and distinct sonic qualities. In an ensemble, each part of the orchestration is designated for one particular instrument, which holds its distinct idiom (*thang khrueang*), and as a result a diverse harmony can be achieved. This orchestration is regarded as an accomplished combination which cannot be found in the smaller ensemble, since, as we can see, none of the replicated parts and musical characteristics is given by the orchestration (instrumental characteristics are described in 3.3). This view is testified to by Phichit Chaiseri, who, with his expertise in aesthetics, suggests that the *ranat thum* (which belongs to the *khrueang khu)* provides an integral supplementary texture that allows the *khrueang khu* to be distinguished from *khrueang ha*:

> The *ranat thum* is regarded as one of the highest innovations in Thai classical music. A quality of the *ranat thum* is considered as a complement in Thai traditional music, by which the gap between the *ranat ek* and *khong wong yai* vanishes. It effectively improves the former ensemble (the *piphat khrueang ha*) by adding a very deep (*thum*) sound which had never previously been part.[240]

However, it should be noted that the *khrueang khu* and *khrueang yai* use two *pi* as a pair. But in official or standard performances of these ensembles, the two *pi* are very seldom played together. The reason which is always given is that it is rare to have a *pi* player. But, in fact, the real issue is that the sonority and idiom of two *pi* does not work well when they are played together.

The last amplified (or full version) of the present-day *piphat* ensemble – the *piphat khrueang yai* – emerged in approximately 1851, during the reign of King Rama IV. This version enlarged the ensemble by adding two additional bronze xylophones, whose metal keys are somewhat similar to the Javanese *saron* (see Figure 3.3) although there is no evidence of direct influence (notwithstanding the good relations between the two cultures by this time). The two new xylophones, *ranat ek thong* and *ranat thum thong*, replicated the previous, wooden ones. However, today these instruments are usually made of metal – *lek* denotes metal, so they are known as the *ranat ek lek* and *ranat thum lek*. Furthermore, the metal xylophones and wooden *ranat* are similar, while the *ranat thum lek* is used not only

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[240] "ครูพิชิต ชัยเสรี (สุนทรียศาสตร์)," ["*Khru* Phichit Chaiseri (Aesthetics)"] YouTube video, 10:01, posted by "prachakon srisakon" February 16, 2017, https://www.youtube.com/watch?v=SKEI896ksd.

to contribute a bass sound but also seems to imitate the light-hearted idiom of the wooden *ranat thum* (the *ranat thum* idiom will be described in 3.2).

Figure 3.3 *Piphat khrueang yai*

Note: Figure 3.3 front row, left to right shows: the *chap*, *ranat ek lek*, *pi nai*, *ranat ek*, *ching*, *ranat thum*, *pi nok* and *ranat thum lek*; middle row, left to right: the *taphon*, *khong wong yai*, *khong wong lek*, and *klong that*; back row, left to right: the *klong khaek*, *chap yai*, *mong*, *krap*, and *klong khaek* (some of these are regarded as additional percussions, i.e., the *chap yai*, *chap lek*, *mong*, *krap*, and a pair of *klong khaek*). (Photograph from 'Laksana Thai').[241]

If we consider the smallest size of *piphat* ensemble, that is the *piphat* type used during the Sukhothai era, it is noticeable that the *khong wong* (*yai*) plays an important role in the melodic element alongside the *pi* (*nai*) (shawm) in the ensemble. Next, a bigger *piphat* ensemble was formed based on a concept of twinned instruments, the so-called *piphat khrueang khu* (in which '*khu*' means 'a pair'). In fact, we can speculate that a pair of instruments, *pi nai* and *pi nok*, has existed for approximately 400 years since the Ayutthaya era, as per Prince Damrong Rajanubhab's suggestion.[242] The word '*nai*' may refer to the South Asian originating *soranai* found in the Sukhothai inscription relating, among others, to terms for similar instruments found from the Near East and Persia to India, Indonesia, and China: the Persian *zunās*, Chinese *suona*, north Indian *sānāyī*, south Indian *nāgasvaram*.[243] But the Thai *pi nai* is substantially different from other shawms in that it has no metal bell-shaped amplifier. The other kind of *pi* in the *piphat* ensembles is the *pi nok*, a small size of the *pi nai* – *nai* and *nok* literally meaning 'inside' and 'outside', that is, in musical terminology representing scales or *thang*. Prince Damrong Rajanubhab claims that both

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[241] Pramoj, *Laksana Thai*, 13.
[242] Damrong Rajanubhab, *Athibai Rueang Khrueang*, 8.
[243] Sibyl Marcuse, *A Survey of Musical Instruments* (London: Harper Collins Publishers, 1975), 703.

instruments existed before the Rattanakosin era; but the *pi nok* is an earlier version of the *pi nai*, which we can see because of its usage in a *piphat* ensemble to accompany outdoor shadow plays (*nang yai*) and indoor theatrical performances (*khon* and *lakhon*),[244] since an instrument's pitch register for outdoor performances needs to be higher than that of an indoor instrument. But, the *pi nok* and the *pi nai* were never used as a pair in performance until the ensemble underwent amplification, in medium (*khrueang khu*) and large (*khrueang yai*) *piphat* ensembles.

Figure 3.4 A pair of *klong that*

Note: front view of a pair of *klong that*. (Photograph by the author)[245]

A pair of *klong that*, large double-headed barrel drums, was introduced into the ensemble in the early nineteenth century (*that*, lit. 'to wear behind the ear,' denotes the way in which the instruments are supported by stanchions). As Eric Taylor writes, "Until the early nineteenth century, only one *klong that* was used in *piphat* ensembles, but since then two have been usual, tuned to contrasted though not precise pitches."[246] More precisely, I presume that the higher-registered drum of the pair was added later, on the basis of the practical role of the drums: the lower-registered drum functioned to give the main beats while the higher-registered drum provides auxiliary rhythmic combinations. Besides, their significance is given a gender classifier, with the higher-pitched drum as male (*tua phu*) and the lower female (*tua mia*). Within this, the female holds the main role while the male is considered supportive (because the female, as mother, is more important than the male; this can be seen

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[244] Damrong Rajanubhab, *Tamnan Khrueang Mahori Piphat*, 8.

[245] Decha Srikongmuang, *The Klong That*, 2019, University of York.

[246] Eric Taylor, *Musical Instruments of South-East Asia* (Singapore: Oxford University Press, 1989): 43.

in other Thai art and culture forms). Gendering is suggestive of a theoretical role in performance, since we can clearly note that a stroke of the lower-pitched drum (female) is always marked on a structurally significant point such as the cadential ending of a phrase. The instruments are therefore known by names that concern their sound quality and physical appearance.

The pair of *ranat* in the ensemble denote two different types of wooden xylophones. The first type was initially known simply as the *ranat* until the arrival of the second type. As a result, the *ranat ek* became the normal name for the first while the second was the *ranat thum*. The word *ek* comes, originally, from Sanskrit, where *eka* means 'first', 'one', or 'leader', and in terms of music denotes an instrument with a high pitch range. *Ek* is used as a suffix for the *ranat* in order to differentiate it from the lower, bass *ranat thum* (using a Thai word, *thum*, meaning 'deep sound' or low register). The pair of *khong wong* are differentiated with the suffix *yai* meaning 'big' and *lek* meaning 'small'. These are Thai words taken from everyday use for describing size, but are used in music to differentiate the original instrument (*khong wong yai*) from the smaller, more recent innovation (*khong wong lek*).

The development of the piphat ensemble thus occurred as a succession of expansions, as instruments that included xylophones, gong-chimes, double-reed oboes, and drums were introduced one-by-one. This expansion not only introduced new and distinct timbres but also changed instrumental practice – as is shown by the introduction of matching pairs of the same type of instruments. The result, from a musical perspective, was what can be regarded as a heterogeneous ensemble sound and also a definition of Chamber Music in the West. I conclude this section by quoting Douglas's comment:

> One further point pertinent to instruments has to do with their roles as part of an ensemble. The organization of instruments for much mainland Southeast Asian music often (again with a few notable exceptions) tends to assign one instrument per one part. Instruments of the same type are not presented in mass sections, like the twenty violins of a symphony orchestra all playing together. Rather, instruments of contrasting timbre are found in the same ensemble, and it is usually clear which instrument is playing which part. Contrasting timbres and contrasting versions of the same melody reveal the nuances and idiosyncrasies of individual instruments and musicians.[247]

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[247] Douglas, *Music in Mainland*, 39.

3.2 INSTRUMENTS AND THEIR CHARACTERS

The distinct characteristics of each instrument in a *piphat* ensemble work together, so that the different tonalities become a unified whole. Montri Tramote provides an explanation of instrumental idioms within an ensemble by means of making an analogy to role-playing: each instrument holds to its distinct characteristics according to the role that it plays in the total story.[248] As a result, listening to a performance of a Thai ensemble gives a sense of variety within the totality. This tonality is considered as a linear idiomatic heterophony by Panya Roongruang. [249] Often, this is done by pairing related instruments as in the first four instrument types considered below.

1) *Ranat Ek* and *Ranat Thum*

The *ranat ek* functions as the leader of the ensemble whose *thang* (detail in Chapter 6) should be principal (*pen lak pen than*). Bussakorn Binson describes the *ranat ek*'s function in some detail: 'taking responsibility for performing the introduction to pieces and indicating changes of tempo. The main playing style is a regular sequence of notes in octaves, known as *kep*.'[250] (see '*kep*' in 3.4) Uthit Naksawat suggests that its mission is to handle every fluctuating movement of a performance by giving signals,[251] while Tramote explains the *ranat ek*'s significance is its male character (whose role is to be at the centre of the ensemble (or story)).[252] On the other hand, the *ranat thum* performs as a supporter or decorator, with an idiom that is light-hearted, typically providing a syncopated melody. Montri Tramote and Uthit Naksawat give an analogy for the *ranat thum* in the joker of a story, while Naksawat describes the 'challenging' quality of the xylophone's idioms:

> [L]ocating its melodies forwards and backwards from normal melodies, sometimes composing of discordant sound from unusual intervals or melodies, sometimes imitating other instrument's melodies, sometimes emphasising outpaced melodies against normal melodies and so on.[253]

Phichit Chaiseri suggests that what the *ranat thum* produces in terms of musical aesthetics is far more than simply a jokey, light-hearted quality. Instead, he emphasises the

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[248] Tramote, *Duriya San*, 30-33.

[249] Roongruang, "Thai Classical Music," 69.

[250] Sumrongthong, "Melodic Organisation," 4.

[251] Naksawat, *Tritsadi Lae Kan Patibat*, 24.

[252] Tramote, *Duriya San*, 31.

[253] Naksawat, *Tritsadi Lae Kan Patibat*, 15.

English word 'sublime', calling on Thai terms such as *lueksueng* (profound)*, pranit* (exquisite)*,* and *na thueng* (astonishing).[254] The xylophone can be matched to the Burmese *pat-waing* (drum-circle) in terms of its characteristics, although the Burmese *pat-waing* was used in an ensemble about a century before we first encounter the Thai *ranat thum* in documents.

2) *Khong Wong Yai* and *Khong Wong Lek*

The *khong wong yai* works to provide the music's theme, *the thamnong lak* (see Chapter 6), which is the nucleus of the ensemble's music. Montri Tramote suggests that the *khong wong yai* holds a crucial position, playing an undecorated version of the composition and thereby offering the principal melody (*thamnong lak*) for other band members to refer to. Although its own style is considered to be somewhat modified (not an exact *nuea phleng*), it retains the track of the composed melody. Tramote allies it to the character of a queen in a story. Naksawat agrees, explaining that the *ranat ek* performs as 'practically' the leader, while the *khong wong yai* functions as a leader only 'theoretically' because its position in the ensemble requires it to hold a *nuea* or *luk khong* or principal melody.[255] He adds that the characteristic is, 'in fact, the *luk khong* [*khong wong yai* melody] is merely a low-density melody which is practically non-applicable to be a band leader; so, a further characteristic of the dramatic role play is to make the *khong wong yai*'s role suitable for the ensemble while the *ranat ek* takes the role of the leading actor who conducts or holds an important role in the entire story.' [256]

On the other hand, the *khong wong lek* is a second type of *khong wong* instrument whose form developed from the first. Its role is a decorative one, providing an idiom similar to that of the *ranat ek*. Naksawat emphasises that the *khong wong lek* has a sweet timbre in a high register, and compares it to the female character, while Tramote suggests that its role in an ensemble is to support the harmony in a high-register by providing something akin to an attractive character such as a child in a drama.

3) *Ranat Ek Lek* and *Ranat Thum Lek*

The *ranat lek* denotes the *ranat ek lek* and the *ranat thum lek*. The tuned keys of both are made of steel; *lek* (*lèk*) means metal or steel, so it is named after the material from which it is made. Metal *ranat* were invented in the age of King Rama IV by King Pinklao (the

[254] "ครูพิชิต ชัยเสรี (สุนทรียศาสตร์)," YouTube video, 10:01, posted by "prachakon srisakon" February 16, 2017, https://www.youtube.com/watch?v=SKEI896ksd.
[255] Naksawat, *Tritsadi Lae Kan Patibat*, 16.
[256] Ibid.

Viceroy). However, his original idea is obscure. Academics assume that he may possibly have had in mind metal xylophones of Indonesian *gamelan* orchestras, namely *saron*, due to the similarity of construction. This instrument completes a standard full-set of instruments within a *piphat* ensemble.

The pair of instruments are *ranat ek lek* and *ranat thum lek*. Both were initially made of brass or *thong*, but in recent times most use metal such as steel and so are called *lek* instead of *thong*. The idea behind constructing the pair was to imitate the two wooden *ranat,* not only in physical appearance, but also in sound. Tramote expresses the opinion that the *ranat ek lek* gives a supporting melody for the *ranat ek*, and that as a result it is not expected to be particularly resonant compared to the *ranat ek*; he therefore matches it to a chevalier character in a drama. Besides the fact that the *ranat thum lek* derives from the wooden equivalent, it plays in a light-hearted idiom similar to the original *ranat thum*, but with rather less density of sound. Because of its manner of playing, Tramote sees it as an old joker whose sense of humour is deeply humorous rather than being vibrant.

4) *Taphon* and *Klong That*

The *taphon* is a barrel-shaped double-headed drum. It has been said that the well-known South Asian *mridangam* is the original instrument on which it is based; it is known as the *sampho* in Khmer *pin peat* music. The *taphon* is a very exceptional drum linked with a religious belief relating to *Phra Para Khonthap* (high-class Gandharva). Because of this, its function is important, and it is regarded as the president (*pra than*) of a *piphat* ensemble. The *taphon* usually (but not always) plays a rhythmic patterning correlating to the *klong that* pair of big barrel drums. The playing of the *taphon* is theoretically called *nathap* – rhythmic patterning, after the *thap* folk drum which is considered particularly ancient, having emerged before Indic influence reached Thailand. The playing of the *klong that* is, in contrast, known as *mai klong,* where '*mai'* means a mallet, hence *mai klong* means a drum's mallet. Based on these terms, the combination of the two drums is known as the *nathap-mai klong*.

In Thai dramatic or theatrical performances, drumming correlates with very strict patterns that are indispensable to allow dancers to keep in time. Although drumming is considered part of the melodic accompaniment, most classical dancers (at least in terms of *naphat* pieces used for staged performances) pay much more attention to the drumming than the melody. Especially, the strokes of the *klong that* marks body positions that are central to the strictly fixed *naphat* dance.[257] For example, a thunder sound made by the *klong that*

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[257] *Naphat* dance (*ram naphat*) is a dance performance correlative with a *naphat* piece (*phleng naphat*) which denotes action tunes for stage performance (*phleng prakop kiriya tua lakhon*), *Khon* and *Lakhon*.

signals a specific pose for the dancers of *khon* (Thai court masked-pantomime) and dramatic performances (*lakhon*), and is supported and coordinated by the *taphon*. Both the *taphon* and *klong that* are vital to ritual music, and we can notice that they evoke the very origin of the music; their aesthetic, timbral power is undeniable in ritual music.

5) *Pi Nai*

Using the analogy to dramas, the *pi nai* is considered the vice-president. It is a wind instrument that provides a sustained sound via circular breathing. The *pi nai* gathers and wraps every fragmented note from the ensemble's other instruments, for, as Naksawat says, 'without the sonority of the *pi nai*, the *piphat* music would be regarded as having a dry tonality. Because the *pi* is analogous to light and to a rainbow of colours it enhances the sight and sense of a stage performance'[258] Another view comes from Tramote: the *pi nai* alternately plays *kep* (see Section 3.4) and a melismatic style while retaining a majestic demeanour, sometimes assisting the ensemble to establish a central melody. It is an important supplement to the overall orchestration, much like the producer of a theatrical drama. An ensemble, both medium and large-sized, is prescribed as containing two *pi*. While, generally, there is consensus about this, the two *pi* almost never play together in a *piphat* ensemble today, because the resulting sonic and stylistic effects when they do play together are considered undesirable. Moreover, a minor reason why they almost never play together is that there are too few *pi* players, because it typically takes a long time to master the instrument.

5) *Ching*

Pairs of small hand cymbals, called *ching*, are likely named according to the sound produced. When an ensemble comprises several instruments, it builds complex melodic lines as a form of harmony. In an ensemble, we might ask which instrument controls the timing, and the answer for the *piphat* ensemble is the *ching*, which operates by giving the beats of the main melody, keeping the entire ensemble in check.

Thai theory considers that a strong downbeat is marked by a damped stroke of the paired cymbals (the *ching*), called the *chap* (pronounced with short vowel 'a'). This dead sound is produced by cupping the hands around the metal to dampen vibration. Furthermore, the *chap* stroke is similar to the dead sounds of the *ketuk* of Javanese *gamelan*. In contrast, the open or vibrant undamped sound, *ching*, of the *ching* could be also compared to the *kempyang* of Javanese *gamelan*.

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[258] Naksawat, *Tritsadi Lae Kan Patibat*, 16.

Based on the concept of duple time in Thai melodies, the *ching* stroke theoretically denotes *changwa yoi* – timing partitions that divide melodic units (that is, *wak, prayok, ton* and so on). The ending stroke (*chap*) is more important and falls at points of stress which mark the end of the units, while the unstressed stoke (*ching*) falls at equal divisions in the space before. The *ching* also correlates to *nathap*[259] in denoting *changwa yai* – larger partitions, or marking the ending of forms such as a melodic sentence (*prayok*). Another significant role of the *ching* is in the ritual *wai khru*. The *ching* is here considered as an initial instrument that generates all other musical instruments and dance. Thus, *khrop ching* (to cover the head by the *ching*), which denotes a symbol of blessing, forms the very initial stage through which musicians approach the realm of music and dance.

The *ching* has two different musical features. The first, *ching saman,* an ordinary stroke, alternates *ching* and *chap* in a regular pattern. The second, *ching phiset*, a 'particular stroke', involves irregular successions of *ching* and/or *chap*. For example, *Sathukan* (in Thai orthography, *Sadhukar*), *Choet*, *Rua*, and other *krao* genres are accompanied using only the *ching* stroke in a repetitive pattern for an entire piece, whereas a piece in the so-called Chinese idiom (*samniang chin*) always uses the sequence *ching-ching-chap*. In addition, *Chom Talat* and other genres in *lakhon* performance use *ching-chap* in a *sam chan* pattern, but with the final stroke cut short.

6) Additional Percussion Instruments

Other percussion instruments which give rhythmic foundations include the *krap*, *chap yai*, *chap lek*, and *mong*.[260] Based on the *ching,* which produces the fundamental time marking, these four additional instruments are used relatively sparingly. The *krap*, *chap yai* and *mong* are played at the same point on *chap* strokes of the *ching*, but the *mong* is played only once with two *chap* (stressed down beats). In contrast, the *chap lek* produces a stroke corresponding to a syncopated point along with stressed beats. Its effect is fairly light-hearted, and I note that, with this in mind, it has apparently never been used in sacred *naphat* for the *wai khru* ritual. However, these additional percussion instruments can be omitted from an ensemble without any detrimental effect.

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[259] *Nathap* is a drum pattern which is theoretically correlated to melodic units. Its circle of *nathap* is represented as a measuring device for melodic length. *Nathap* is conventionally regarded as an integral part of a performance which is not discardable.

[260] The *krap* is a pair of hard wooden clappers; the *chap yai* (pronounced with long vowel 'a' for the word *chap*) is a round cymbal with a flat side, and is large in size. Its strokes are made on stressed down beats; the *chap lek* resembles the *chap yai* but is smaller and produces a higher register; the *mong* is a single suspended knob *gong* (un-tuned boss *gong*) used as rhythmic percussion.

3.3 RUDIMENTS

Piphat music has rules and conditions, and to understand it, an understanding of rudiments is necessary. This section deals with the rudiments as they concern tuning, timing, colotomic structure, melody, and harmony.

1) Tuning

Issues of tuning usually concern the tuning system and scales, which in this case includes Thai tuning in general and pitch in the *piphat* ensemble. Thai musicians understand their scale as a seven whole-tone scale (known as '*siang tem*') in which the pitches have equidistant intervals within an octave. This is not the same value as the current standard tuning of the West. When the Thai scale is compared, it reveals an ideal equal division of the octave into seven parts, so that there are neither the semitones nor tones of the Western system[261] (see Figure 3.5). Although often represented as a heptatonic tuning scale using the pitch descriptors of Western music, the tuning has been said to be based on a unique aspect of equidistant temperament, compared to the 12 of the West.[262] This, though, remains controversial,[263] because, first, tuning is based on a sense of hearing (a perception of the intervallic effects between notes in an octave) rather than by using precise equipment, and, second and more importantly, the need for equidistant tuning becomes evident when a *piphat* performance involves the transposition technique known as *ot-phan* (which is considered to be an ancient practice).

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[261] Verney, *Notes on Siamese Musical Instruments*, 24; Chen Duriyanga, *Siamese Music*, 21.

[262] Chen Duriyanga *Siamese Music*, 22.

[263] John Garzoli, "The Myth of Equidistance in Thai Tuning," *Analytical Approaches to World Music [E]* 4, no. 2 (2015): 1-29, accessed March 3, 2016, http://www.aawmjournal.com/articles/2015b/Garzoli_AAWM_Vol_4_2.pdf.

Figure 3.5 Comparison of tuning between Western classical music and Thai traditional music

Note: The diagram in Figure 3.5 illustrates a distinction in tuning degrees between Thai and Western scales within an octave. The diagram presents the pitch C (256 Hz) as the first pitch of the scale. As we can see, there are no exact correlated pitches in any degree within an octave. (Photograph from 'Siamese Music' written by *Phra* Chen Duriyanga) [264]

Apart from temperament, the standard of tuning for a *khong wong yai* can cause issues. To answer the question of whether a *khong wong yai* can perform with other *piphat* ensembles, let us consider the differences of tuning between ensembles. In practical terms, different tuning standards are used at two main institutes, Krom Sinlapakon (The Fine Arts Department) and Krom Pracha Samphan (The Government Public Relations Department),[265] the second of which appears to be more widely embraced than the first. The middle C of standard Western temperament is nearly equal to C of the second of these, while that of the Krom Sinlapakon is lower. As a result, those who build instruments rely on one of the two standards. However, in practice, the pitches produced by Thai instruments such as the *ranat*, *khong wong* and *pi* can be adjusted, using a paste made of bees-wax and lead. The use of accidentals would be required to transcribe *naphat* melodies to give approximate Western pitches. As a result, when staff notation is used in this thesis, many cases of modulation occur that change C to C#, F to F#, B to B♭, and E to E♭.

2) Timing

Variety and subtleness in timing is not a prominent feature of Thai music. As David Morton notes, although Thai music relates to Indian music in some ways, it does not embrace the

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[264] Duriyanga, *Siamese Music*, 22.

[265] Thassanai Phinphat, interviewed by the author, Bangkok, November 24, 2016.

Indian timing and tuning traditions.[266] *Changwa*, which Montri Tramote refers to using the English term 'timing'[267], is in Thai composition generally regarded as simple duple time.[268] Furthermore, *changwa* is generally concerned with timing and the *nathap* (drum pattern) (the *nathap* will be described later under colotomic structure). Tempo relates to timing and is known in Thai music as *attra chan* (lit. 'rate-layer'), or *chan* for short. It relates to the speed of performance (i.e., slow, medium, and fast), which is called *sam* (third) *chan*, *song* (second) *chan*, and *chan diao* (single or initial) respectively, indicated by *ching* strokes. It also has a more theoretical aspect which concerns composition, in which it denotes a proportional unit of melody (this issue will be more fully explained in Chapter 5). In other words, the *ching* indicates the *changwa* of a piece.

3) Colotomic structure

Apart from the timing indicated by *ching* strokes, Thai music also considers the rhythmic timing given by the drum. The cyclic rhythmic patterning of the drum, *nathap*, apart from generating mood, provides a timing framework for the melody. Its cycle of the *nathap* structure is used as a measurement to check the compositional structure of melody of an ensemble. Composition genres are theoretically based on the specific *nathap*, falling into two main categories, namely standard ones (such as *prop kai, song mai*) and ones specific to a given piece (called *nathap chapo*).

The *nathap* in a *piphat* ensemble is played by the *taphon* and *klong that*. The two drums together provide a pattern that corresponds to the melody of *naphat* pieces, and which as a result is often called *nathap naphat*. There are hierarchies of *naphat* types, especially in the 'honouring' piece called *naphat chan sung* - a noble piece, denoting a sacred *naphat*, and which is the main concern of this thesis.

4) Melody

The melody or *thamnong* of Thai music is primary. There are several melodic classifications relating to orchestration, with melodic concepts relating to the idiomatic characteristics of instruments, the role of instruments in an ensemble, and the compositional style. Thai terminology about melody is widely known under the embracing term *thang*, which literally or metaphorically means 'way', and which divides into three main aspects: *thamnong lak*

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[266] Morton, *Music of Thailand*, 3.

[267] Tramote, *Duriya San*, 26.

[268] Duriyanga, *Siamese Music*, 5.

(theme or basic/principal melody), *thamnong plae* (rendition/translation) and *prae* (variation).

The main instrument which provides the *nuea phleng* is the *khong wong yai – nuea phleng* and *luk khong* (*thang khong*) are considered as the same thing.[269] This is considered the heart of a Thai composition, since it is considered to be the primary product of a composer's ideas (as opposed to parts played by other instruments, which might be considered more as the result of orchestration or arrangement, and are therefore a performer's responsibility). In particular, in the heterophonic style a composer handles about 40 per cent of the music design while a performer governs 60 per cent when a piece is performed. In other words, and different to the conventional Western approach, the creative involvement of a musician during performance is regarded as if he or she is also a composer. The orchestration thus depends on performance practice, which changes due to the variations on a principal melody.

5) Harmony

The Western term 'harmony' is used here to denote musical tonality derived from the correlation of diverse melodic lines (*prasan siang*) (otherwise known as *nuea siang* or musical texture). Thai music does not share the homophony of the West; its texture is a consequence of the orchestration of relatively varied melodic lines. Thai music harmony derived from several melodic lines is always represented in either heterophony or monophony.

Motivic style, known as *thang phuen,* is considered a very original orchestration of *piphat* ensembles. Sangad Phukhaothong calls this style *kan prasan siang baep prae tham nong* [lit. meaning 'harmony in form of variation'] or equivalent to heterophony.[270] As we saw in the discussion above on the development of the ensemble based on its enlargement in size, each instrument has melodic lines with distinct idiomatic realisations that together constitute the musical texture. Scholars including David Morton, Terry Miller, *Phra* Chen Duriyanga, and David Hughes suggest that since distinct melodic lines with a variety of special idiomatic and a sense of improvisation are thought to be much more complicated than a generic heterophony. This *piphat* orchestration represents what they call 'polyphonic stratification.'[271] In addition, Panya Roongruang used the term 'idiomatic heterophonic

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[269] Naksawat, *Tritsadi Lae Kan Patibat*, 15; Banjongsilpa et al., *Rueang Khwamkit*, 165.

[270] Phukhaothong, *Kan Dontri Thai*, 87.

[271] Morton, *Music of Thailand*, 21; Miller and Sean Williams, *Garland Encyclopedia*, 227; Duriyanga, *Siamese Music*, 24; Hughes, "Thai Music in Java," 19.

harmony' in order to place importance on the musical idiom (*samnuan*) of each melodic instrument.

The emergence of the 'lyrical' style, known as *thang bangkhap thang*, occurred during the reign of King Rama V (1868-1910). Composers who are considered to have had a great influence at this time include Prince Narisara Nuvadtivongs and *Luang* Pradit Phairoh (Sorn Silapabanleng). A different harmony in this new 'lyrical' style is generated by the composer changing the instrumental role from making idiomatic variety in the orchestration to being more unity-based on the principal melody. As a result, a sense of monophony is generated. Neither the motivic nor lyrical styles, however, are governed by the Western goal of homophony or 'vertical' harmony (*prasan siang naeo tang*), but instead use 'horizontal' harmony (also called *prasan siang naeo non*) in a linear system linked to aesthetic expression. This differentiates Thai from Western music.

Thais consider themselves to be freedom-lovers. Independent behaviour and individuality reflect a great deal of Thai-ness (*khwam pen thai*) as do other kinds of arts e.g., poetry, improvisation called *don sot* and rhyme are all important. The heterophony of the motivic style and monophony of the lyrical style in traditional Thai music is considered significant in order to characterise Thai music identity, which allows the players to express their individual ideas and thoughts in a 'loosely-knit framework.'[272] This aspect seems to be true in that fixed melodies in score notation (like Western classical music) and exact repetition are unlikely to be applicable in any kind of Thai music. *Phra* Chen Duriyanga claims that duplicate parts in orchestration never happened.[273] Thus, it can be noted that the independence which players have enables them to maintain their individual personality based on a flexible framework. In contrast, an unchangeable melodic genre which forces players to play with repetition is considered as a new taste for Thai music, presumably derived from outside their culture. The elaborate melodies of the fixed style in *bangkhap thang* are represented as significant expression in sacred *naphat* composition; this is analysed in Chapter 9.

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[272] Ludwig Hamburger, "Fragmented Society: The structure of Thai music," *Sociologus*, 1967, Neue Folge / New Series, 17, 1 (1967): 54-71, accessed October 26, 2019. http://www.jstor.org/stable/43644518.

[273] Duriyanga, *Siamese Music*, 24.

3.4 FUNDAMENTAL PRACTICE OF THE *KHONG WONG YAI*

The *khong wong yai* is at the centre of the *piphat* ensemble. Its practice and components considerably affect compositions, and, in many cases, musical thought and method in compositions derive from the *khong wong yai* melody, known as the '*luk khong*' (*luk* lit. meaning 'a piece of gong'). A considerable number of ancient pieces have been composed and passed down until today in the form of *luk khong*, including a *naphat* genre. Thus, the fundamental practice of the *khong wong yai* is important for understanding the style of *piphat* melodies.[274] The main features of *khong* practice involve: 1) *sing lak*, 2) *khu*: a pair or interval, 3) *khong wong yai*'s idiom (*samnuan*) (or Morton's 'broken octave' or 'broken fourth'), 4) '*kep*' or running style, 5) *sabat*, and 6) *kro*.

1) *Siang Lak*

The eleventh gong of a *khong wong yai* is considered important, because it is the first note – called *lak siang* – of the main pentatonic mode, GABDE, used in *piphat* music. There are three notes G in different octaves; but the one nearest to the gong at the centre of the instrument, called *siang sunklang,* has an important role in practice. *Siang sunklang* (*siang* lit. 'sound'; *sunklang* lit. 'centre' or 'middle point') refers to the middle note of instruments; it is the name given to the musical note G which is physically in the middle key, bar, gong, or hole (compared to middle C of a standard piano) of each instrument. It is the one nearest to the position physically in the middle of an instrument. Furthermore, when a musician sits in the 'relaxed playing' position, be it with a percussion instrument, or a wind instrument, this position indicates the 'middle' of the instrument.

Figure 3.6 The pitch and compass of the *khong wong yai* (based on *thang nai*)[275]

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[274] Ketukaenchan, "*Thang*", 9-10; Morton, *Music of Thailand*, 49.

[275] *Thang nai* is a pitch level – among seven different levels – which is mostly used and most suitable to be performed in a *piphat* ensemble. The pitches are arranged, related to the pitch on the *pi nai* where the 11th gong is matched with the central note – known as '*siang lak*'– of the *pi nai* as a wind instrument of the ensemble. This note is specified in Western notation as G, being a central note in the scale beginning with C. Fortunately, its frequency is in fact very nearly equal to the note G on the piano.

Figure 3.7 Note series of *khong wong yai* hand patterns
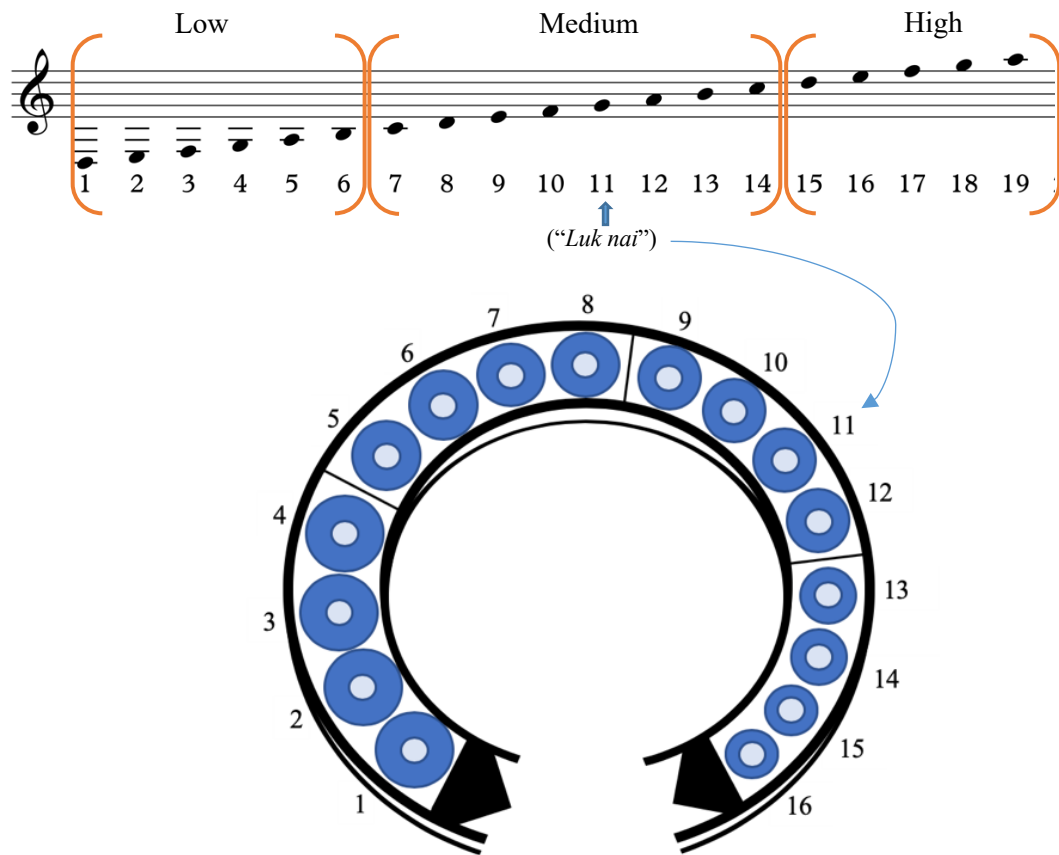
Based on the diatonic tuning scale, Figure 3.7 exhibits the pitch range of the *khong wong yai*, which based on this range is related to the range of *piphat* music as well as sacred *naphat* compositions. As Figures 3.6 and 3.7 show, there are 16 gongs on the *khong wong yai;* but 19 notes in different ranges can actually be produced, based on the arrangement of the hand system, including the use of a single hand per single note, and also a pair of hands. The range is categorised into three areas: low (D-B), medium (C-B), and high (D-A). Furthermore, the 11th note is a *lak siang* of *thang nai*, called *luk nai* according to the *pi nai* (see Figure 3.8).

Figure 3.8 Pitch and fingering system of the *pi nai*

Note: As the *pi nai* fingering chart shows, ● refers to 'closed', ○ referring to 'open'; the same fingering illustrating different pitches is related to wind pressure; the staff notation shown is tuned according to the Thai equidistant 7-tone temperament. [276]

The above chart shows the finger system of the *pi nai*'s pitches. The range of this instrument covers three levels i.e., low, medium, and high. This system indicates that the 11th note on the instrument functions as the *siang lak* or central note of the instrument. The frequency of the tuned *siang lak* is the same as the 11th gong of the *khong wong yai,* which is called *luk nai* accordingly. Figure 3.8 provides an understanding of the *not lak* or *siang lak* of the *khong wong yai*, and also the link to the *pi nai*.

2) *Khu*

Khu (lit. 'pair', denoting an intervallic sound or two-handed dyads) is a technical practice for melodic percussion, equivalent to a dyad in Western music. As a technique, it is an important feature of the *khong wong yai*'s *thang*, comprising two notes played simultaneously, either dyads of an octave, or a fourth, fifth, third or second. Octaves and

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[276] This fingering chart of the *pi nai* shows the position of the hands and fingers to open and close the holes; combined with appropriate air pressure, they produce pitches within three octaves. This chart indicates that some notes are produced with the same fingering.

fourth dyads are considered as essential while seconds, thirds and fifths are used as decoration. *Khu* is used to produce a 'thick' timbre of pitches for the case of less density melody. The *khong wong yai* melody with *khu* placed on stressed beats can be considered firm; 'light' tones complement it using single notes. A previous study by Somchai Rasamee found that octaves and fourths provided the main points.[277] Furthermore, *khu* often functions as a closing note for melody sections, and through this the *khu* style emerges, leading to the instrument providing one of the main characteristics of the *thamnong lak* carrier. In other words, there is a sense of 'to be easy to be taken' in the *khong wong yai* melody that produces the variety in orchestration. So, most of the time the pulse of *khong wong yai* melodies is usually less dense than a quaver (a quarter of the 2/4 meter); hence, denser melodic patterning can be described as decoration, rather than core melody notes.

The possibility of *khu* relies on the physical aspects of the instrument. Sixteen tuned gongs present two octaves, although it can in fact produce a range of over three octaves.

Traditionally, because Thai music has no system for naming pitches, the pitches of notes on the *khong wong yai* always sing out at the pitch of the melody. In addition, the specific hand use (*khu* and single hand) is communicated by an aural method to students, using the syllable '*ting*' to denote the left hand usually for low pitches, and the syllable '*neng*' or '*nong*' for the right hand usually for high pitches. Then, the combination of a two-handed pattern forms a three-syllable group. The term 'broken octave' or 'broken fourth' is used by Morton and Ketukaenchan, as a combination of '*ting*' and '*neng*', or in a group of three sounds becoming '*ting-neng-neng*' (for octave dyads) or *ting-nong-nong*' (for fourth dyads). These are always presented as the main aspects of the *khong wong yai* character. Besides these, '*th-*' is used for *khu*, an octave always sings as '*teng*', while fourths and fifths are expressed as '*thong*'. In addition, *thiao* or *thiat* articulates a dyad of seconds. The list below illustrates different uses according to the harmonic interval in the use of dyads[278].

Single left hand (lower notes)	*ting*
Single right hand (higher notes)	*neng*, *nong*, (in some cases, *ta*)
Octave dyad (*khu paet*)	*teng*

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[277] Somchai Rasamee, "An Investigation into the Intervals Used by *Gong Wong Yai*," (Master 's thesis, Mahidol University, 1998), 141; Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

[278] Uthit Naksawat, *Si Sip Paet Pi Khong Khaphachao Lae Botkhwam Bang Rueang Doi Sattrachan Uthit Naksawat* [48 Years of Age and Some Articles by Professor Uthit Naksawat], (Cremation Book of Professor Uthit Naksawat, on March 12, 1983) (Bangkok: Charoenwitkanphim, 1983), 153-158.

Fourth dyad (*khu si*)	*thong*
Third dyad (*khu sam*) and fifth dyad (*khu ha*)	*thóng* (with higher speech tone)
Second dyad (*khu song*)	*thiao* or *thiat*

In addition, the sound of the second interval, *thiao* or *thiat*, indicates the creation of a dampened sound. It is produced by pressing both hands on the knob gongs. This hand technique involves a kind of *prakhop* (the use of hands to produce specific elaborate expressions). The intervallic harmony of this *khu* is considered dissonant among any other intervals.

Figure 3.9 *Thai Pathom*, an example of dampened *prakhop* in the second intervals

The example of *Thai Pathom* (ท้ายปฐม, the ending of *Pathom*) in Figure 3.9 shows the melody consisting of two places involving dampened sounds. The first (Bracket 1) is a second interval which is always played with the additional expression of a dampened *prakhop*. The second bracket points out the two notes which are similar to the second interval, and also use a dampened sound. It should be noted that the second interval is considered dissonant, but it is a place to generate a dampened expression amongst other bright sounds of the gong.

Figure 3.10 Demonstration of method of hand system of the *khong wong yai*

This example in Figure 3.10 shows the method of hand use in playing a melody, annotating the use of dyads (P) and left (L) and right hands (R). As we can see, the group of three notes (*ting-neng-neng*) happens at different pitches. The arrangement of the hands is regarded as a strict regulation in the sacred *naphat* of the *wai khru* repertoire, and because we do not know the composers' intentions in particular *naphat* pieces it is seriously considered in every detail for performance and transmission.[279]

> 3) *Khong Wong Yai* Idiom

In singing, sounds of the *khong wong yai* are imitated in syllabary, in particular '*ting-neng-neng*' or '*ting-nong-nong*', for a broken octave or broken fourth, giving the *khong wong* its idiom.

Figure 3.11 *Thang klang* and *thang khong*

Thang Klang

Thang Khong (*khong wong yai* melody)

The example from figure 3.11 compares two passages: *thang klang*[280] denotes a fundamental melody whose representation is not a specific idiom of any particular instrument, while the same melody in developed form on the *khong wong* uses both *ting-neng-neng* and an octave. The broken interval is regarded as a technique that creates the characteristic *khong wong* style. Theoretically, *ting-neng-neng* is a group of notes (in three syllables) which begin with the lower octave note (*ting*) followed by the same note (*neng*) an octave higher. When it is incompatible to play as an octave, *ting-neng-neng* is adapted by using a fourth, *ting-nong-nong*. The principal, higher note (in the interval) is given by the right hand of a performer. As stylistic to the *khong wong yai*, this octave/fourth substitution is called *luk khong it-sara*

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[279] Naksawat, *Tritsadi Lae Kan Patibat,* 51.

[280] *Thang klang* (*klang* lit., 'moderate' or 'in the middle') denotes a kind of melody which embodies a fresh core content of composition without any decoration for any specific instrument.

(a term denoting an adaptable style) and can usually be seen in the repetition of similar passages or in a standard phrase.

4) *Kep*

Kep is used as a high-density melody that is difficult to play using paired dyads. There are two-handed rules in terms of the number of notes within a beat, relating to ascending and descending passages (see Figure 3.12).

Figure 3.12 Example of *kep* melody of the *khong wong yai*

Note: R=right hand, L=left hand

5) *Sabat*

Sabat, in the case of the *khong wong yai*, is generally regarded as an embellishment added to appropriate parts of a principal melody. As an expression, *sabat* can suggest forcefulness. Theoretically, it comprises three quick notes played in succession (in either ascending or descending passages), the last of which is the main note, played within one beat. The three notes can possibly be different pitches as well as a single pitch repeated in triplets (known as *sado*). This technique is normally used to decorate the *khong wong yai* melody, with hand practice governed by the rules for *kep*. Similar in sound but different in syntax, *sabat* – which goes against the hand technique rule called *chiao* – may be considered as impolite within ritual norms.

Figure 3.13 Example of different types of *sabat* in *Samoe*

6) *Kro*

The *kro* technique is similar to a Western tremolo, aiming to sustain a short sound on an instrument. Usually, it is used on percussion, and is composed of two notes in dyads. In case of lengthy single notes of a melody, *kro* is needed to give consistency between one note and another in less-density melody and slow tempo. This technique becomes one type of *bangkhap thang* melodies, which is called *thang kro*. In the *khong wong yai*, *kro* is always used in either the introduction or ending parts of compositions, which involves a reduced speed of performance.

Figure 3.14 Tra *Choen*, with *kro* technique

3.5 FUNCTIONS IN CULTURE

In Thailand, *piphat* music is regarded as either an entertaining device or as ceremonial music. As the accompaniment to stage plays (*khon* and *lakhon*), the *phleng naphat* (in short *naphat*) performed by a *piphat* ensemble gives expressivity to the characters through so-called *prakop kiriya* (lit. 'accompanying manners') illustrating moods, movements, and activities. The music, alongside drama and dance, acts as a re-presentation of the story in which an audience appreciates the correlation of music and dance with particular manners. For example, *choet* and *samoe* are generally used to mean travelling (of a character, etc.) while *ot* is used to denote a sorrowful manner. As ceremonial music, of the three standard Thai ensembles (*piphat*, *khrueang sai*[281] and *mahori*), only the *piphat* is regarded as ceremonial, serving religious ceremonies, whereas the others serve only entertainment purposes. The instrumentation of the *piphat* ensemble is based on a combination of one wind instrument and percussive instruments, while the *khrueang sai* and *mahori* ensembles are predominantly

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[281] *Khrueang sai* is a string ensemble composed of melodic instruments: *so* (fiddle), *chakhe* (zither), and *khlui* (flute); and *thon-rammana* (a set of two drums).

softer because of the use of stringed instruments and the flute. The *piphat* may be categorised as 'harsh' while the other two genres are 'soft'.

The tonality of *piphat* music is considered key. With its harsh sonority serving well for outdoor stage performances (that is, for *khon*), the ensemble can also be known as *piphat mai khaeng*, literally meaning 'mallet hard', denoting the sound of hard mallets used on the *ranat ek*. This characteristic links to *prakhom* – making a loud sound by using many instruments – a term which appeared following the emergence of *piphat mai nuam* ('soft mallets' *piphat*), adapting its instrumentation to serve as accompaniment for *lakhon* (indoor stage performances) which links to '*khapklom*' (lit. 'making pleasure with soothing sound'). A specific name was needed to distinguish the two.

Piphat performance is traditionally regarded as a reflection of the life of people in Thai culture. Activities which require *piphat* music mainly fall into ceremonial and non-ceremonial kinds. The ceremonial kind of *piphat* commonly engages with Buddhist practices, in which the *piphat* ensemble has symbolic meanings, for example for the monks' arrival, when the *piphat* conventionally gives a piece within the genre *phleng reo* (lit. 'quick music'), during the ceremony when the chant for blessing (*phon*, Pali orthographic form '*phara*') known as *bot cha yanto* is accompanied by the *piphat* piece *Maha Roek-Maha Chai* (lit. 'Great initial and great victory'), and when monks leave, to a piece called *choet*. Further, the annual ceremony for music and dance communities (also used in other art forms, such as by craftsmen and actors) to pay homage to Hindu deity, known as the *wai khru* (lit. to salute teachers, denoting a ceremony of Hindu-God worship) is regarded as an important activity for every artist. All are expected to be involved, and participation is thought to bring good luck (*siri mongkhon*, 'auspicious'). During the ritual process of *wai khru*, the *piphat* ensemble plays an important role in connecting people to the supernatural power.[282]

CONCLUDING REMARKS

According to assumptions based on early 13th century evidence, folk music ensembles called *piphat chatri* and *tum mong* are the ancestors of the *piphat*. Indian influence, especially the *taphon*, cannot be observed in these, hence these folk ensembles may date from before the 10th century arrival of Indian culture in the mainland of Southeast Asia. *Piphat* music during the Sukhothai era provides the earliest information on the appearance of the small ensemble

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[282] Wong, *Sounding the Center*, 2-3.

composed of five instruments, the so-called *khrueang ha*. This ensemble continued into the Ayutthaya era, adding the *ranat* (*ranat ek*), although this remains a controversial issue. The modernising Rattanakosin era showed great development, and we can see the *piphat* model reached its peak as it emerged as a grand ensemble, called the *piphat khrueang yai*, rich in tonal diversity because of the different kinds of instruments used. The *khong wong yai*, one of the oldest instruments, plays an important role, holding the principal melody, while other instruments give variations in a heterophonic style. *Piphat* music has a uniqueness in its tuning system, where conventional equidistant temperament meets a practical scheme to allow instruments to work together. The idiomatic elements of the *khong wong yai* playing, that is *khu*, *ting-neng* idiom, *kep*, and its embellishments, give the characteristic of the principal *piphat* melody. The style of performance divides into two distinct types, namely motivic and lyrical. Finally, in social use, *piphat* ensembles serve two distinct purposes, namely as accompaniment for stage plays and also religious ceremonies. In these, composition known as *naphat* is a tool, and the next chapter will focus on this.

Chapter 4:
PHLENG NAPHAT

To deal with music of the *piphat* ensemble, this chapter looks at a specific genre of composition called '*phleng naphat*' or, in short, '*naphat*'. We will look at its definition, classification, genres, role, and function. As a result, the discussion will contribute a fundamental understanding of the *naphat* music, serving as a background for the discussion of a specific type of *naphat* music, sacred *naphat,* in the next chapter.

4.1 DEFINITION

Definition of the term *naphat* is elucidated within this section. However, we are concerned not only with its definition, but also its derivation and components, which can contribute to a better understanding of *naphat* music. Thus, this section is an attempt to delve into numerous aspects of the *naphat*, including its etymological history.

'*Naphat*' is generally known as music accompanying acting in stage performances.[283] Firstly, I observed the Khmer *pin peat* pieces for a dance drama performance, i.e., *lakhon kbach* in *Reamker* (Khmer *Ramayana* epic), as reported by Sam-ang Sam. In his study, he wrote "action *kbach* [dance movement] and action tunes bear the same names (*kbach smoeu/phleng smoeu* [*kpâc smȳ/bhlen smȳ*] ...)". From this we can note that although the Thais and Khmers present shared similarities (especially in action tunes) in their dance plays,[284] the specific term *naphat* emerges only in Thai music. The term *naphat* has been used in Thai classical dance, defined as a musical discourse, a language of poses, or a language of artistic dance. Seri Wangnaitham claims that *naphat* music is a non-verbal

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[283] Montri Tramote, *Sap Sangkhit* [Thai Musical Terminology], (3rd ed.) (Bangkok: Kan Satsana, 1988), 34.
[284] Sam, "*Pin Peat,*" 239-241.

language which communicates using gestures and emotional expressivity assisted by music, pose, and artistic dance.[285]

Naphat is ultimately associated with the *khon* masked-pantomime, as Dhanit Yupho emphasises: "the musical pieces accompanied in *khon* performance are wholly a '*naphat*' (a piece accompanying actions) e.g., *Choet*, *Samoe*, *Tra*, *Rua*, *Khuk Phat*, *Bat Sakuni*."[286] Yupho also claims that *naphat* music was performed in the ancient form of *khon*, called *khon klang plaeng* and *khon nang rao*, and was represented as a pure instrumental music (of the *piphat* ensemble) without a vocal part, thus contrasting with *lakhon* (court drama).[287] So, having given the definition of *naphat*, what does the term '*naphat*' actually mean literally?

The literal meaning of *naphat* is still obscure today.[288] Orthographically, the term is clearly generated from two individual words: *na* and *phat*. The term *phat* (as mentioned in Chapter 1) is represented in written form in *pha-tha-ya* in the same way as its Sanskrit origin '*vāḍya*'. However, the meaning of the prefix word *na* is still unverified.

What does the word *na* of *naphat* denote? The *Naphat*'s definition has been elaborated by both Thai and non-Thai scholars. Most speculate that the word *na* is based only on the Thai language. For example, Dhanit Yupho wrote: the "word '*na*' of '*naphat*' may derive from a 'mask' ('*na kak*', denoting 'mask', which is close to '*na*', meaning 'face', denoting *hua khon* or a headed cover of *khon*'s characters). Later it has been replaced by '*khon*', supported by a mask which covers only the face rather than the dancer's entire head."[289]

On the other hand, Chatuphorn Ratanawaraha, providing a viewpoint from a dancer's perspective on the word *naphat*, suggests that the word '*na*' of '*naphat*' likely refers to the word '*hua na*' (a leader). Thus, *naphat* in his opinion means music which functions as a leader conducting a dance, as he explains:

> The word '*naphat*' is assumed to have derived from the actors' usage in *khon* and *lakhon* rather than from the music itself. Because in *khon* and *lakhon* performances the actors essentially rely on musical accompaniment in which rhythm and melody play a crucial role.
>
> The actors who perform in *naphat* music must perform strictly according to the *changwa* (rhythm and time) and *thamnong* (melody) of the particular pieces. It is very necessary to coordinate their poses with the *naphat* music. Since this musical

[285] Seri Wangnaitham, *Ruam Suchibat Dan Nattasin Lae Dontri Thai Sadaeng Na Sunsangkhitsin* [Collection of Agenda of Thai Dance and Thai Music at the Center of Music and Dance] (1979-1982) (Bangkok: Ruangkaew, 1983), 34.

[286] Yupho, *Khon*, 188.

[287] Ibid.

[288] Wangnaitham, *Ruam Suchibat Dan Nattasin*, 244.

[289] Yupho, *Khon*, 12.

genre is considered as a captain of dance, it is, therefore, called '*naphat*' [*na* referring to the term *hua na*, denoting a 'leader'].[290]

Another suggestion made by Phichit Chaiseri, Pamela Myers-Moro, and Deborah Wong chooses the meaning 'in front of' or 'before' for the word '*na*'. The word *na* here denotes an appearance of the dance performed in front of the *piphat* ensemble.[291] In addition, I asked Phichit Chaiseri whether or not the term *naphat* is derived from any other Sanskrit loanword. His argument was that one of the characteristics of Thais is that they always simplify everything, meaning they would not use any complicated form i.e., *naphat* denoting 'before' *piphat* ensemble.[292] This idea resembles the Myers-Moro explanation:

> "[N]aa means 'face', 'in front of', or 'before'; and the *pii* [*pi*] is the quadruple-reed instrument in the *piiphaat* [*piphat*] ensemble. Thus, *naa phaat* [*naphat*] may refer to the dance performed in front of the *piiphaat* ensemble."[293]

As Indian influence in the Thai performing arts is recognised to be significant, an exploration of the original etymology of the term *naphat* within Indian culture is possible. When looking at the correlation in Indian culture between music and dance, the term *Nṛtāṅga vāḍya* is mentioned in Kathakali to describe music accompanying dance. Gayanacharya Pandeya wrote about Kathakali composing musical accompaniments according to three types: music accompanying singing, music accompanying dance, and music accompanying singing and dancing.

> Kéraḷa art developed a variety of musical instruments, originally divided into three categories according to their utility. Gītāṅga instruments were those which accompanied vocal music only. Instruments used exclusively as accompaniments to dancing were called Nṛtāṅga vāḍya. In the third category of Ubhayāṅga vāḍya were musical instruments found suitable for both vocal music and dancing. All these instruments were collectively called Īsaikkaruri.[294]

From this quotation, it can be seen that the music, which functions as an accompaniment of dance in Kathakali, is the so-called *Nṛtāṅga vāḍya*, denoting 'instruments used exclusively as accompaniments to dancing'. I find that this term and its definition resemble that of the term *naphat* of Thai music. If we accept that the word *phat* of the term *piphat* and *naphat* is regarded as a form of *vāḍya*, it still leaves us, however, with the question of how

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[290] Ratanawaraha, *Phleng Naphat*, 6.

[291] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016; Myers-Moro, *Thai Music and Musicians*, 436; Wong, *Sounding the Center*, 104-105.

[292] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[293] Myers-Moro, *Thai Music and Musicians*, 436.

[294] Gayanacharya Avinash C. Pandeya, *The Art of Kathakali*, 2nd ed. (Allahabad: Kitabistan, 1961), 139.

to define the word '*na*' of *naphat*. If my view is true, then the word '*na*' likely refers to 'dance', which might relate to the Sanskrit *Nṛtāṅga*. Thus, it can be considered that '*na-phat*' is likely to be a form of language shift of the term *Nṛtāṅga vāḍya*. This language matter can be explained in that *Nṛtāṅga* would be phonemically condensed into *nṛtya* or *nat* which is close to *na*. Then, an assimilation naturally happens when it is connected with *phat*. This type of contraction can be generally found in the Thai utterance of Pali or Sanskrit-origin terms. For example, *Narada*, the name of one of the music Divines, is uttered as *'nat'* in Thai articulation.

To sum up, the word '*naphat*' in the context of Thai classical music and dance denotes the musical accompaniment of dramatic dance in the *Ramayana* epic. The word *na* may relate to the Indian term *Nṛtāṅga* (more precisely, expressive dance or mime conveying emotion and meaning). Following the dance definition, dance in a *khon* performance is an indispensable part of *naphat* music. This performance coheres with Indian literature, the Ramayana*,* and well-known dramatic treatises such as the *Natya Shastra,* written by Bharata Muni as a stereotype of Thai court (classical) dance.[295] It is generally agreed that the definition of the term *phat*, correlates to that of *vāḍya* (music or musical instruments). Thus, this interpretation is also compatible with the definition in Thai music terminology, *sap sangkhit*, denoting *naphat* as a music piece describing dancers' actions and mannerisms.

4.2 CLASSIFICATION

To cover all the characteristics of *naphat* compositions, we can first classify *naphat* under two distinct concepts, concrete and fictitious, according to usage in dance and drama schemes.[296]In addition, Montri Tramote considers that a rank of *naphat* compositions in dance and drama is suggestive of two categories: general (*saman*) and advanced (*chan sung*) which include sacred *naphat*. To make it clear, in this section, all *naphat* compositions are categorised into two groups based on purposes of use. These always involve two different purposes: theatre *naphat* and ceremonial *naphat*.

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[295] Brandon, *Theatre in Southeast Asia*, 139.

[296] Chatuphon Ratanawaraha, *Phleng Naphat* [*Naphat* Music]. (Bangkok: Praphansarn, 1975), 5.

1) Theatre *Naphat*

Classification of *naphat* compositions is relevant to the characters in *khon* and *lakhon*. The characters are categorised according to classes. Common characters, including humans, animals, and *yak* (demons), are ranked as the general class, whereas characters such as deities (e.g., *Phra* Ram) of *Ramayana* origin are ranked as high-class characters. The characters' classification leads to a difference in the (*naphat*) musical genre that accompanies them. The first genre, *naphat saman* (*sa-man* lit. meaning 'general' or 'foundation') is a foundational category which is used with general class characters. The other is *naphat chan sung* ('high hierarchy' or 'advanced') is used for high-class characters such as the divine. This is what I refer to as 'Sacred' *naphat* in this thesis. The usage of both types of *naphat* is to provide a correct discourse (according to the scene) for the proper characters (according to the classification). For example, *Samoe*, an ordinary *naphat* specific to travelling scenes, would accompany the travels of the *Hanuman* character – the monkey king. While *Bat Sakuni*, – previously called *Samoe Tin Nok* (*Tin Nok* lit. meaning bird's feet– (which has the same discourse as *Samoe*) is used for the *Phra* Ram character, because Rama is classed as a high-class character, being an avatar of the God Narayana (Vishanu).

However, there are some overlapping functions. A number of compositions (e.g., Tra *Sannibat*, Tra *Narai Banthom Sin*, *Bat Sakuni*) are considered for either theatrical or ritual purposes. Tra *Sannibat* is formerly used in Homrong *Yen* (ceremonial suite for evening Buddist ceremony), for denoting the deva assembly. Tra *Narai Banthom Sin* (Narai meaning Narayana or Vishnu) and *Bat Sakuni* are both required in the *wai khru* ceremony, referring to the arrival of Narayana. These represent an overlapping function (theatre and ceremonial purposes) of high-level of *naphat* within the *tra* genre. At this point, a sense of religious purposes is evoked. We will see in the next section how this idea is extended to fictitious character representation by Tramote.

2) Ceremonial *Naphat*

Naphat music is also used as a religious scheme. An example of *naphat* used for religious purposes is the Homrong *Yen* repertoire (a ceremonial suite used before an evening Buddhist ceremony). This is a good example indicating the function of *naphat* music as a tool for an imaginary medium. Sugree Charoensook claims that the role of *naphat* music is to generate a scene (*chak*) of Buddhist affairs. [297] The connotation of each piece is explained

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[297] Sugree Charoensook, *Dontri Chao Sayam* (Music of Siam) (Bangkok: Dr. Sax, 1995), 13.

by Montri Tramote, whilst the entire concept refers to an invitation to the deities to attend the ceremony. [298]

Sathukan	worship of the Lord Buddha
Tra	an invitation to the deities to assemble
Rua Sam La	paying homage after the *Tra*
Ton Chup	referring to the deva attendants' delivery of a message to the supreme Gods invited to the ceremony
Khao Man	referring to the preparation of the supreme Gods
Prathom	referring to a procession of deva attendants
La	the end of the procession
Samoe and *Rua*	referring to the departure from the heavens by the supreme Gods
Choet	arrival of the deva, including Gandharva
Klom	arrival of the supreme Gods, such as Shiva, Vishnu
Chamnan	referring to the blessing of the supreme Gods
Krao Nai	arrival of the demonic-deva such as Thao Kuwen, Wetsuwan
La	referring to the end of the invitation and the assembly of all the deities

Tramote classifies the *naphat* into two groups: concrete (*mi tua ton*) and fictitious (*sommut*) representations. The first belongs to the previous type I have described. The second type belongs to the ceremonial or ritual music of *naphat*.[299] Tramote points to the use of *tra* which involves religious purposes only. Tra *Phra Para Khonthap*, for example, is an early composition (perhaps during the reign of King Rama IV, or even earlier)[300] used for ritual purposes only.[301] The concept of *naphat* music has been enhanced to describe 'non-appearance' manners (generally speaking, *kiriya sommut*) or referring to imaginary poses of deities according to the *Ramayana* epic. This shift from the theatrical to the imaginary marks an interesting change in the role of on-stage performance within the context of rituals. This scheme leads to the use of *naphat* music in the religious ritual known as *wai khru* (*wai khru*, denoting worship or sacrifice; this issue will be discussed in Chapter 5). By taking on another function, *naphat* music can be enhanced far beyond mere stage performance through

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[298] Krom Silapakorn, *Homrong Yen* [Evening Prelude, Score Notation] (Phranakhorn: Suksaphanphanit, 1973), 5.

[299] Tramote, *Sap Sangkhit*, 35.

[300] Krom Silapakorn. *Phithi Wai Khru Tamra Khrop Khon Lakhon Phrom Duay Tamnan Lae Khamklon Waikhru Lakhon Chatri* [*Wai Khru* Ceremony, Treatise of '*Khrop*' for Khon and Lakhon, Including Legend and a verse of *wai khru* rite for Lakhon Chatri], 3rd ed. (Phranakhon: Thaphrachan, 1959), 26.

[301] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

the introduction of an imaginative scheme, particularly involving deities, in the *wai khru* ritual. This *naphat*, as a high-level, is specifically called *naphat* [for] *wai khru*. This is a collection of divinity pieces – *phleng-khru* [302] (lit. 'teacher piece', denoting 'divine piece') – for ritual purposes in the *wai khru* ceremony.

Lumyong Sowat, an honoured master in the present day, expresses his attitude towards sacred *naphat* in the *wai khru* ceremony by saying "performance of *phleng-khru* represents *bucha* [worship] of teachers."[303] The term *bucha* (Sanskrit *puja*) – worship and devotion – underlines a core concept of the ceremony. Sovat always prepares himself by refreshing his memory in advance of any performance: although he has a great deal of experience, accuracy in the musical execution of the composition is as important to him as the religious aspect of the ceremony itself.

The *naphat wai khru*'s melody in the *khong wong yai*'s version may be considered difficult for amateur musicians, because:

> [N]o-one is allowed to change the hand patterns, sound effects, or sound production made by the specific interval between two beaters on the instruments – that is why a memorising potential is of importance. If the intervals are changed, the feeling and the meaning of the music will be different, and thus inappropriate for accompanying the ritual.[304]

Furthermore, there is a norm, a tradition of learning and transmission of *naphat* repertoires, that makes it yet more difficult still. To complete the lessons, five stages are conventionally set as follows:

Stage one: *Sathukan*; Homrong *Chao*

Stage two: Tra *Ya Pakkhok*; Homrong *Yen*

Stage three: *Traongkan*; Homrong *Klangwan*

Stage four: *Bat Sakuni*

Stage five: *Ong Phra Phirap*

The overall perspectives of *phleng naphat* are represented as a level of knowledge which is related to Buddhist ceremony and theatre performance. And the *wai khru* ceremony is regarded as the highest level of all.

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[302] Ratanawaraha, *Phleng Naphat*, 16; Tramote, *Duriya San*, 98.

[303] Lumyong Sowat, interviewed by the author, Bangkok, November 16, 2016.

[304] Roongruang, "Thai Classical Music," 105.

4.3 GENRES

Specifically, for the function of accompanying the performance of actors or actresses, a genre of *naphat* composition is generated. *Naphat* compositions can be categorised by means of *nathap* (rhythmic pattern of drum) i.e., *samoe*, *tra*, *chamnan*, *rua*, *naphat chapho* (specific *naphat*), and *mai doen*.

Samoe	refers to travelling / a short journey
Tra	refers to specific characteristics of individual honoured and Divine characters
Chamnan	refers to a moment of blessing
Rua	refers to a manifestation / activity involving power
Naphat chapho	individual pieces having a specific form of *nathap*
Mai doen	pieces having a particular, regular drum pattern (from the *klong that*) referring to a parade

The list of *naphat* genres above indicates a successive development. That is, the *Samoe* is a very fundamental genre whose form is technically proportional enlargement (*khayai*) to the *tra* form as well as the *Chamnan* form, according to the *samoe* pattern of drums functioning as a compositional structure known as *mai doen* and *mai la* (this point will be explained in detail in Chapters 7 and 8). *Tra* is the most important as a sacred *naphat* genre, referring to particular deities in the *wai khru* ceremony. The *Rua* is a unique genre which is the only non-metre composition among all the genres. All of these will be covered in discussion of the sacred *naphat* in the next chapter. In contrast, the *naphat* pieces in *nathap chapho* are a hybrid of more than one type of *nathap*. Some of these *naphat* which are grouped together in *nathap chapho* (specific *nathap*) may include pieces which are not related to *Samoe*, such as *Sathukan*, *Ho*, *Lo*, *Wa*. The majority of pieces in this genre are outside the sacred *naphat* repertoire for the *wai khru* ceremony. Finally, a genre called *mai doen,* referring to 'walking' or 'even' stroke of the *klong that*, is mostly included under general *naphat*.

4.3.1 *Samoe*

Samoe is the name of a particular *naphat* piece, being used to accompany movement, which means 'to travel'. A definition of the musical term *samoe* has been hitherto obscured, although its usage is common. Montri Tramote suggests that there are a number of Thai connotations of the term *samoe*, but that all of them are inapplicable for the musical term.[305] Additionally, Kukrit Pramoj, in his book entitled *Performance of Khon Thammasat* published in 1996, suggests that the linguistic derivation of the musical term, *samoe*, is likely to be derived from the Khmer '*thamoe*', meaning 'to walk.'[306] This position seems to be accepted by other masters, including Montri Tramote, Uthit Naksawat, and Chin Silapabanleng.

In fact, the word *samoe* in Thai generic connotation means 'equal', which is clearly incompatible regarding its usage in performance (i.e., to travel). However, in Joseph Guesdon's Dictionnaire Cambodgien-Français, the Khmer word '*thmor*' [*thmoe*] (another word of '*dor*' [*doen*] meaning 'voyager') denotes 'to travel.' In other words, the meaning of the Khmer word suggests a compatible usage. It can be said that the term *samoe* in Thai music is thus a loanword from the Khmer *thmor*.[307] More interestingly, Sam-ang Sam's recent PhD thesis on Khmer *pin peat* music mentions a *samoe* piece: it is a slight variation on the same piece. This suggests that the loanword between Thai and Khmer may begin with the Khmer '*thmor*' being passed through to Thai as '*samoe*' and, then, again returned to Khmer as '*samoeu*' [the original spelling of Sam's study]. This assumption on other Thai and Khmer terms is also made by Prince Narisara Nuvadtivongs. [308]

Samoe is formed of three hierarchies: 1) ordinary *samoe* and 2) advanced *samoe* in the *wai khru* repertoire, including some *samoe* with specific names (Samoe *Then,* Samoe *Man,* Samoe *Khao Thi,* Samoe *Kham Samut*), and 3) other pieces whose names are not '*samoe*' but employ *samoe*'s pattern (*nathap*) i.e., *Phram* (Brahmin) *Khao, Phram Ok, Damnoen Phram*. Furthermore, the *samoe* genre has been never played alone; to complete the *Samoe*, it is conventionally represented as attached to *Rua* (especially *Rua La Dio*) (details follow in the next section). The reason is that the *Rua* is thought of as representing a completion of

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[305] Tramote, *Duriya San*, 99.

[306] Montri Tramote, "*Dontri Thai Samai Ayutthaya*" [Thai Music in Ayutthaya Era], *Somsongsaeng Chiwit Dontri Thai Khong Montri Tramot* [Musical Life of Montri Tramote] (Bangkok: Rueankaew Print, 1984), 20-21; Naksawat, *Tritsadi Lae Kan Patibat*, 110; Chin Silapabanleng, *Kan Dontri Thai* [Thai Music Affair] (Bangkok: Sueksaphanphanit 1977), 176; Pramoj, *Performance of Khon Thammasat*, 11.

[307] Guesdon, *Dictionnaire Cambodgien-Français*, 625.

[308] Sam, "*Pin Peat*," 268; Narisara Nuvadtivongs, *Banthuek Rueang Khwamru*, vol. 4, 14.

the *samoe*. It is worth emphasising that this form appears to resemble the *tra* form, although this appearance has never been discussed. We may assume that the *tra* form might derive from the *samoe* form.

4.3.2 *Tra*

This section deals with the term *tra*, in order to provide possibilities about its connotation which is still vague nowadays. The possibilities are categorised into five points: 1) '*Tra*' as Khmer *trakk*, 2) '*Tra*' as 'go' in Sanskrit, 3) '*Tra*' as the Pali '*tara*', 4) '*Tra*' as verse of paying homage to spirit teachers, and 5) '*Tra*' denoting '*phleng*' (song). As a result, the overview of all involvements – including etymological context, specific use, and assumption – will provide a tendency of connotation which the term involves.

Before discussing involvements of the term *tra*, I shall discuss the background of the term first. *Tra* is known as one of the very oldest instrumental music genres in Thai traditional music, emerging long before 1782. It is regarded as an upper class (*naphat chan sung*) of a general genre. There are two types existing, categorised by *attra chan*: *tra song chan* and *tra sam chan* (*attra chan* will be discussed in Chapter 6). I discussed with the masters (i.e., Sangobseuk Thamviharn, Thassanai Phinphat, Dech Kongim) the questions of which pieces might be the very earliest pieces of *tra*, and when they might have emerged. The general view is that Tra *Non*, Tra *Nimit*, and Tra *Sannibat* are the likely answers.[309] Because the *song chan* version of music must have emerged before *sam chan*,[310] these pieces likely existed in *khon* and *lakhon* before the Rattanakosin age.[311] In addition, these *tra* pieces (different from the *wai khru* repertoire) are always used as high-level *naphat* for upper class characters in drama performances.

Besides, the *sam chan* version of the *tra* genre is regarded as a lengthy composition, represented in *sam chan* form by anonymous composers. Furthermore, the *sam chan* of *tra* is also regarded as the first representation of the theory of proportional enlargement (*khayai*) into *sam chan* which ever emerged in Thai traditional music[312] (see further details in Chapter 6). Tra *Sannibat* is an example of where the original version is *song chan* which is commonly

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[309] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[310] Tramote, *Duriya San*, 38.

[311] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[312] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

used in theatre performance; it also appears in the *sam chan* version in ceremonial repertoire, known as Homrong *Yen*, denoting invitation of the supreme Gods.[313] This *tra* piece is demonstrated as a case which is represented in two *attra chan* (*song chan* and *sam chan*) as well as duo-functional uses: either theatre or ceremonial purposes. However, the question remains 'what does the word *tra* literally mean?' The connotation of the word *tra* itself remains ambiguous in Thai culture, although many scholars have attempted to define it.

1) '*Tra*' as Khmer *Trakk*

In addition, I observe that the Khmer term *trakk* or *track* (original orthography) in Khmer music, is likely to be related to the *tra* genre of Thai music. Panya Roongruang and Sam-ang Sam describe the ritual pieces involving a religious ceremony. Roongruang describes the list of *naphat* pieces in Homrong *Yen* (evening overture for Buddhist ceremony): "*Sathukan* (greeting to the Buddha), *Tra*, *Rua Sam La*, *Khaoman*, *Prathom*, *La*, *Samoe*, *Rua La Dio*, *Choed*, *Klom*, *Chamnan*, *Krao Nai*, and *La*."[314] Sam refers to Sara Sem's study which specifies the '*hom rong*' repertoire performed in a ceremony called "*pithi sampeach krou*" before the *lakhon khol*'s performance [equivalent to the *wai khru* ceremony of Thailand], consisting of *Sathukar*, *Trak*, *Kâman*, *Thom loeuk* (*dhaṃ loek*), *Choeut-chhing*, *Choeut-muoy-choan*, *Prâthom*, *Khlom*, *Krav-nai*, *Samoeu*, *Lea*, and *Ruor* (all of these are given in Sem's writing in French).[315] I may venture to consider that they may be loanwords from foreign cultures, or the product of the assimilation of multiple languages, or perhaps even established through a concern with their physical or sonic characteristics. However, the etymological appearance of *tra* could derive also from the Sanskrit language. R. K. Headley defined the term *tra* (phonetic form /traʔ/; Khmer orthography 'ត្រាក់') denoting "certain song played during stage performances."[316] This definition supports the function of *tra* as *naphat* genre both in Thai and Khmer cultures.

2) '*Tra*' as 'Go' in Sanskrit

The Sanskrit term '*trakhati*' (त्रखति *trakhati* or त्रख् *trakh*, meaning 'go') is another possible relevant consideration. This is by reason of the *nathap* of *tra*, a colotomic structure, being generated from the *samoe*'s extensional technique (discussed in Chapter 7). In other words,

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[313] Krom Sinlapakorn, *Not Phleng Thai Chut Homrong Yen,* 5.

[314] Roongruang, "Thai Classical Music," 116.

[315] Sam, "*Pin Peat*," 268; Sara Sem, "Lokhon Khol au Village de Vat-Svay-Andet, Son Rôle dans les Rites Agraires," *Annales de l'Université Royale des Beaux Arts*, 1 (1967): 157-187, 169.

[316] R. K. Headley, s.v. "*track*," *Cambodian-English Dictionary* (vol. 3) (Washington: Catholic University of American Press, 1977), 332.

the meaning of the term '*tra*' is likely related to its origin, *samoe*. The linguistic derivation of the term *samoe* is based on a sense of 'travel' (Khmer, *thmor* [*thmoe*] or *dor* [*doen*], to walk). It is possible that, with the current '*tra*' of Thai musical pieces, they are a music for the Deva's invitation or the arrival of the deities to be worshipped.

3) '*Tra*' as Pali '*Tara*'

A search of dictionaries finds that there are some terms in the Khmer language that are close to the word '*tra*', but there is no close meaning in terms of music. From this, it can be assumed that the term *tra* may be of another language's origin, rather than of Khmer origin.

One of the definitions of '*tra*' is also assumed to derive from the Pali '*tara*', meaning "across or beyond", mentioned in Nattapong Sovat's study[317] and defined in Thomas Davids's Pali-English dictionary.[318] Nattapong Sovat (who sadly deceased on 19 April 2019), one of the present-day honoured masters prefers to employ such a definition for the term *tra* which is fairly coincidental to its religious perspective: the term 'across' in this context denotes overcoming obstacles, especially '*ogha*' [four human passions in Buddhist teachings] – *kam* (Sanskrit, *kama* meaning 'erotic'), *phop* (Sanskrit, *bhob* meaning 'world'), *thithi* (Sanskrit, *dithi* meaning 'intolerant'), and *awitcha* (Sanskrit, *avijja* meaning 'ignorance').[319] Sovat's explanation of *tra* produces a sense of the religious value of *naphat* genres. However, this is unlikely to be a definitive definition; thus, we await further research on another plausible meaning of *tra*.

4) '*Tra*' as Verse of Paying Homage to Spirit Teachers

The word *tra* can also be found in the *nang yai* (a grand shadow play) from which *khon* originated,[320] during a particular introductory part called "*phak sam tra*." This performance is a display of the shadow of the Divine, manoeuvring three times, alternating with "*boek na phra*" which is concerned with the speech (*phak*) of the worship of Divinities and the *wai khru*.[321] It can be assumed that the term *tra* involves a highly respectful purpose in which the Divine is the main concern, providing a sense of *mantra* (see Chapter 5) of the speech dating back to the Ayutthaya age.[322]

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[317] Sovat, "Role and Function," 6.

[318] Thomas Davids, William Rhys, and William Stede, *Pali-English Dictionary* (Motilal Banarsidass Publication, 1921), 298.

[319] Sovat, "Role and Function," 6.

[320] Tramote, "*Dontri Thai Samai Ayutthaya*," 67.

[321] Yupho, *Khon*, 193.

[322] Sa-ngad Phukhaothong, *Kan Dontri Thai Lae Thang Khaosu Dontri Thai* [Thai Music and Approaches] (Bangkok: Rueankaeo Printing, 1989), 213.

This viewpoint derives from an ancient play in the Southern part of Thailand, called *lakhon nora chatri* (recently known simply as *nora)*. In the *wai khru* ritual before a *nora* performance, a rendition of the specific song '*na-trae*' or '*rai-trae*' is required. Jaruwat Nuanyai reports that *na-trae* or *rai-trae* might be sung specifically for paying homage to spirit teachers (*bot sansoen khun khru*).[323] The meaning of this name is unknown. Additionally, this term has been found in the *wai khru* treatise of *lakhon chatri* (*tamra bot wai khru lakhon chatri*) recorded during the reign of King Rama IV, with reference to *wai khru* poems including *phleng krae* "*prakat khru set laew wa phleng krae to pai*" (lit. meaning 'complete the announcing of teachers then sing *Krae*'). It can be assumed that the terms *na trae*, *rai trae*, or *phleng krae* are interchangeable, which is a form of poetry for praising spirit teachers or deities.[324]

The *trae* – alternatively uttered as '*krae*'– recently became known as a musical instrument that is considered the oldest of the *nora* performance. The *trae* is a percussion instrument, namely wooden rhythm clappers. However, although the terms are similar i.e., *trae* of *nora* plays and *tra* as a *naphat* genre of Thai classical music, there is still no link between them.

We have looked at a range of sources in order to trace the origin of the word *na,* which would help us gain a clearer understanding of its meanings. The sources concerned include ancient folk music, ancient court drama, and current folk plays. All the plays mentioned include singing of the poetry for the *wai khru* rite before a performance, whose affairs indicate a religious belief in either animism or Hinduism. Although the meaning of the word *trae* is still obscure, the usage of the term has provided an argument that to this day the term *tra* commonly involves both *wai khru* affairs and also a religious belief in deity.

บัดการมโหรสพ-   พึ่โหขึ้นประนัง

กลองโขนตะโพนดัง   ก็ตั้งตระดำเนิรครู

[323] Charuwat Nuanyai, *Kan Sueksa Phithikam Nora Rong Khru Khana Phanom Sin Amphoe Muang Changwat Songkhla* [A Study of Nora Rong Khru Ritual of Phanom Sin Group, Muang Songkhla Province], DontriPhithikam, (Bangkok: Rangsit Campus, Thammasat University, 2009), 119.

[324] Chulalongkorn University, ed., *Phithi Wai Khru Dontri Thai* [*Wai Khru* Ritual for Thai Music] (Chulalongkorn University, 2016), 58.

คำเพลงแกระ

ผันหน้าข้างอีสาน   นมัสการพระอาทิตย์

พระจันทร์เรืองฤทธิ์   อยู่ทิศบูรพา

พอรุ่งเข้าพระสุริยง   เธอทรงรถขึ้นมา

อยู่กลางมหา)เวหา(คณนาได้เท่าบาตร

5) '*Tra*' as a Stringed Instrument Referring to a Song Denoting '*Phleng*'

Another assumption on the word *tra* might be a language shift. The word *tra* seems to derive from *tro* [*trua*]– a generic name of the Khmer fiddle– the consonant *tr* (ทร) in Thai orthography is always pronounced as /*s*/ sound. [325] (i.e., ทราบ, written in form of *trap*, but pronouncing *sap*, meaning 'to know'). Thus *tra* – as a term of *naphat* piece – could be derived from the Khmer *tro*, denoting a "song" or *phleng* in Thai. In other words, *tra* meaning 'a song' is used as an antecedent in the particular name of a composition such as Tra *Sannibat* (*sannibat* lit. meaning assembly), Tra *Nimit* (*nimit* lit. meaning 'to create', to transform'), Tra *Choen* (*choen* lit. meaning 'to invite'). However, the meaning of the term *tra* used in this context remains doubtful. [326]

I am primarily interested, however, in how the term *tra* has appeared, rather than in finding its exact connotation. I believe that *tra* as a prefix of compositions indicates a conventional method of naming a piece by means of a name of *nathap*, for example, *rueang*, *ching*, *phleng reo*, or *tap*. *Rueang Soi Son* means the *Soi Son* is categorised in *rueang* form; *Ching Phra Chan* denoting the *Phra Chan* piece (a piece accompanying the eating manner of monks) which is categorised as a genre of *ching* (the *ching*, hand cymbal); *Khaek Mat Tin Mu* denoting the piece titled '*Mat Ti Mu*', composed in *khaek* form which is a genre of *phleng reo* (a sub-genre of *chan diao* composition). Thus, *tra* is highly likely to be represented using the same method. Tra *Sannibat*, for example, should denote a piece's name '*sannibat*' belonging to the *tra* genre (*tra* here referring to a specific *nathap* named '*tra*'). Samoe *Tin Nok* (alternatively called '*Bat Sakuni*') denotes the piece *Tin Nok* (bird's feet) categorised in the *samoe* genre.

I, therefore, do not attempt to verify the original etymology of the term *tra* but rather its usage. In other words, the term *tra*, a name of *nathap*, is used to indicate a genre for a piece in order to differentiate it from others.

4.3.3 *Rua*

Rua (literally meaning 'to hit or make a quickly repeating sound') is a *naphat* piece which could be either performed individually or as an additional part to the *tra* and *samoe* pieces.

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[325] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016; Narisara Nuvadtivongs, *Banthuek Rueang Khwamru*, vol. 4, 20.

[326] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016; Sangad Phukhaothong, *Prachum Botkhwam Thang Wichakan Dontri* [collection of music articles], Bangkok: Rueankaeo,1991), 149.

There are distinct ranks of *Rua*: "*Rua La Dio* (a single part *rua*), *Rua Sam La* (a three-part *rua*), specific *Rua,* and extraordinary *Rua*."[327] This distinction also reveals a hierarchy of the *naphat*'s significance as indicated by the *rua*'s usage. Apart from ordinary *naphat* being attached to *Rua La Dio* (a single part *rua*), Sangobseuk Thamviharn claims, by pointing to the musical expression of *Rua*, that when *Rua* appears as an important attachment to the main pieces it undoubtedly creates a unique style of sacred *naphat* repertoire. Thamviharn also underlines *Rua* as an integral part of the *tra* genre, saying that every *tra* piece must be compulsorily attached with *Rua*, except Tra *Non* in *lakhon* meaning sleeping.[328] Furthermore, the use of different *Rua* as an attachment of *tra* compositions illustrates a rank of the *rua*'s genre, as Nattapong Sovat reports that *Khukphat* as a *rua* genre is performed after Tra *Reusi Kalaikot,* while *Rua Sam La* is performed after Tra *Phra Phikhanet*. Sovat also concludes that the *Rua* is a conventional performance of the *tra* genre in the *wai khru* repertoire; it functions to emphasise the roles and duties of each *tra* piece.[329] In other words, *Rua* itself is able to present a meaning according to the rank of the characters and, as an additional function, it is a symbol indicating the *naphat*'s hierarchy.

In the *wai khru* repertoire, *Rua* is of importance as a conventional performance of the *tra* and *samoe* genres in the *wai khru* ceremony. Constituting a formal structure of the *naphat* pieces, its role is to emphasise the ending of the *Tra*, as Nattapong Sovat states in his study of the *tra* genre in the sacred repertoire. Sovat wrote that the *Rua's* significance is that of an indispensable attachment to the *Tra's* structural form:

> The *rua* in this context works as a sign 1) to reveal the ending of the *tra*, or to prepare to move on, 2) to show an accomplishment [for which he uses the English term 'climax'] of certain pieces. By its different expression from the *tra* part, the *rua* can stimulate the audience's awareness of the next ritual process. Besides, the specific use of *rua* certainly creates different meanings.[330]

This intention seems to imply an exceptional feature distinguishing it from other pieces in the repertoire. Thus, *rua* becomes a conventional form which has been inherited by the *tra* form. As particular melodies of *rua* are attached to the *tra* form, this is cooperative in order to produce a rank of precedence pertaining to deities.

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[327] Ibid.

[328] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

[329] Sovat, "Role and Function," 68.

[330] Ibid (translated by the author).

The *rua* genre traditionally conveys the impression of 'power' expression. This represents the use of music known as programme music whereby music serves Stage Plays by providing a musical piece performed according to the events and expressions. Furthermore, in a ceremonial function, the *rua* could be a sign of accomplishing a ritual activity. For example, *samoe* and *tra* are conventionally enclosed with *rua* in order to give a sign of ending or of being ready to move on, as well as to enforce the power of the gods. It can be seen, for example, when the *rua* is used after Tra *Nitmit* (which is a piece for transformation) in *khon*'s performance, in which the characters commit to transform their body to be another form; this would end with the *rua* part.

Viewed from a composer's perspective, Boonchuay Sovat and Dech Kongim both suggest that the *rua* genre is regarded as unique in that it is categorised to be a non-metre melody. Furthermore, orchestration of *Rua* is also distinguished from the generic, which is normally based on a main melody and variations. In contrast, *Rua* is represented as an independent aspect between a main melody and variations performed by the *ranat ek*.[331] In addition, the meaning of *Rua*, as a *naphat* piece, is another concern. The *Rua* used in *khon* and *lakhon* performances presents a sense or manner involving 'power' manifestation, especially in a battle context. It can be said that it is regarded as the only distinct genre concerning affairs of power representation when compared to other genres.

4.4 ROLE AND FUNCTION

Naphat is represented as accompaniment music in which the drum plays an important role. This section deals with concerns involving various aspects of drums, including drums as a core component of *naphat* music, the relationship between *nathap* and *naphat*, and the classification of *naphat* pieces according to different *nathap* types.

1) *Naphat* as Drum Music

The vital part of *naphat* is the rhythmic pattern of the drums called *na-thap*. Unlike melody, a drum stroke pattern, called *nathap mai-klong*, consists of coordinating the *taphon* and the *klong that*, functioning as a signal for changing the body's poses and triggering movements on stage. This signifies the close relationship between drums and melody in the *naphat* repertoire. As an example concerning the significance of the drum, Khmer *pinn peat* music

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[331] Boonchuay Sovat, interviewed by the author, Bangkok, December 28, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

reckons drums are a significant part of the repertoire although there is no terminology except *'phleng laim'* –*phleng* meaning 'music piece'; *laim* [Thai term *'ram'*] meaning 'dance'; or *'phleng skor'* [332] equivalent to the 'drum music' of Thailand which refers to a piece of music which accompanies dance, and mainly indicates a movement.

In Thai culture, the *taphon* is considered a very important instrument which usually accompanies the *klong that* as a follower or responder in every rhythmic pattern. These drums play a vital role in the *naphat* repertoire. A similar role is also seen in Khmer music culture for the *sampho*, which holds significance with regard to spiritual belief, as expressed in Sam-ang Sam's study: "The most important drum in Khmer music, the *sampho* is closely associated with the *pinn peat*, in fact as its leader. Beyond its leading role and uniquely among Khmer instruments, the *sampho* is considered by Khmer musicians to be sacred and spiritual."[333] Thus, we can say that the music in which the drums are involved is accordingly also considered sacred. In other words, the sacredness of *naphat* music is likely to be derived from the use of the drums.

2) The relationship between *nathap* and *naphat* in the *piphat* ensemble
In Thai classical music, *nathap* and *naphat* signify intimateness in the *piphat* ensemble. Although Thai and Khmer cultures share a similarity with respect to the drums, Thai has a specific term for the rhythmic pattern of the drum – *nathap* – while there are no specific Khmer words mentioned in Sam's study.[334]

The term '*nathap*' is defined by Montri Tramote as a method of playing the drum as timing accompaniment. Further, he explains that it is so-called *nathap*, because the word *thap* refers to an Indian drum in origin, '*thap*', as he reports "the first drum we have received from India is '*thap*' (shaped like the present-day *thon*)".[335] The cycle of the drum's pattern playing along with melody is theoretically called '*nathap*' or '*changwa*'. Apart from sonic aspects in the accompaniment, a function of *nathap* is to indicate the melodic framework or formal structure of the composition, as Tramote explains that '*nathap*' marks a signal of

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[332] Sam, "Khmer people," 190.

In other words, there is no specific name of such a repertoire, whereas it seems to be a genre deriving from ancient times called '*phleng bu-ran*' (classical style). Furthermore, it is concerned with dance movement relevant to meaning or mood presented in theatrical performances, masked play (*khon*), and drama (*lakon*). The characteristic which matches the Thai's '*naphat*' is that the pattern of drums plays a crucial role for this music.

[333] Ibid., 168.

[334] Ibid.

[335] Tramote, *Duriya San,* 40.

'*prayok phleng*'.[336] Thus, there are specific *nathap* for particular compositions which lead to a composition's genre. *Nathap* in general can be categorised into two broad main genres: *nathap matrathan* (standard or general usage) and *nathap phiset* (specific type). Moreover, *naphat* pieces can be grouped based on the condition of their specific *nathap*, namely, *Samoe*, *Tra*, *Chamnan*, *Rua*, *Chup*, and *Nathap Cha Pho*. This perspective is supported by Khmer classical music. However, Sam observes that there seems to be a decline in the present day:

> The *sampho* controls the tempo and regulates the pre-established rhythmic cycles. Therefore, it is considered the leading instrument in the pin peat and the instrument of the teacher (*krou*)[*khru*]. Surprisingly, many Khmer musicians regard it as a simple instrument, easy to play, and thus neglect it. This attitude sometimes results in the oversimplification of rhythmic patterns, or even the use of just one simple rhythmic pattern for almost every piece. Consequently, the sampho has tended to lose its proper role and become an accompanying instrument.[337]

CONCLUDING REMARKS

To sum up, the word '*naphat*' holds a conceptual practice of music and dance affairs in the context of Thai classical music and dance, and denotes the musical accompaniment of dramatic dance in the *Ramayana* epic. Overall, it is a music serving entertainment and ceremonial purposes, which is more serious as ritual music in the *wai khru* ceremony. We can observe the concept of concrete representation according to dance and drama schemes, and the fictitious type for non-representation which always concerns religious purposes.

The specific names of the various *naphat* genre relate to their specific *nathap*. Among a number of genres, the *samoe* genre is regarded as a basic model whose meaning is suggestive of the travelling affairs of ordinary-class characters. The *tra* genre always involves high-class characters and religious connotations, although its definition remains vague. Furthermore, *Rua* is suggestive of 'power' manifestation in stage-plays; and a *rua* piece conventionally functions as an ending part of *samoe* and *tra* pieces.

Drums and *nathap* are indispensable for *naphat* music, represented as an identity of the music. Besides, the pattern of *nathap* theoretically conducts the structural design of the *naphat* composition. These discussions provide an overview of *naphat* music which will be narrowed down to a sacred *naphat* for the *wai khru* ceremony in the next chapter.

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[336] Ibid.

[337] Sam, "The Khmer People," 168.

Chapter 5:
SACRED *NAPHAT* FOR THE *WAI KHRU* CEREMONY

The previous chapter dealt with an overview of *naphat* music from a general perspective, whereas this chapter narrows down the scope through a specific type of music called '*naphat wai khru*' – a sacred *naphat* for serving the *wai khru* ritual. As a result, it can help clarify what the sacred composition of *piphat* music is, and the rituals it concerns.

Before discussing the musical content of sacred *naphat* in later chapters, it is necessary here to consider how sacredness is constituted within the broader musical culture. It is, however, neither the aim of this study nor appropriate that we provide a complete ethnographical and anthropological description of the *wai khru* ceremony, which would involve a huge area of study as is already well-illustrated in the works of Myers-Moro and Wong. Dealing more specifically with the musical materials involved in sacred *naphat* music, this chapter is categorised into four topics: divinity in the Thai musical worldview, the *wai khru* ceremony, sacred *naphat* and its classification, and expressions in sacred *naphat*. As a result, it can provide a better understanding of sacred *naphat* and the *wai khru* tradition, preparing us for discussion of the musical content of the sacred *naphat* in the following chapters.

5.1 DIVINITY IN THE THAI MUSIC WORLDVIEW

> In the highest conception of art, religion and art are synonymous. This would be in accordance with the rationale of a hieratic society. Music is an instrument in the realisation of God. A song is a *yantra*, an apparatus of worship.[338]

As Narain [Narayana] Menon's quotation in *The Music and Musical Instrument of Southern India and the Deccan* written by Charles Russell Day above claims, a high value of music is considered as having a religious value. Particularly in the Hindu world, an instrument and song are involved with worship. I propose that this, with a special reference to the key term *yantra*, introduces a religious perspective of *naphat* music as music for worshipping Hindu deities in the *wai khru* ceremony.

In understanding Thai music culture, it is unavoidable to refer to Hindu culture. It is widely accepted that Thai culture, as inherited unto nowadays, is deeply related to ancient Indian culture (also discussed in Chapter 2). Especially, Buddhism and Hinduism show a particular influence through either being historically sent to Thailand directly, or being passed on indirectly by Cambodian culture.[339] Until the early 20th century, it was King Vajiravudh (Rama VI) who is most likely to have been a key person in the process of refining Indology for the country.

> It is because of his [King Rama VI] passion for Indological studies during his study in Great Britain (1899-1901) (Indology studied by British scholars was flourishing at that time). When he returned to Siam (Thailand), he composed a large amount of Thai literature which was rooted in Sanskrit literature such as *Phra Non Kham Luang, Narai Sip Pang, Sakuntala, Matthanaphatha, Sawittri, Phra Sunhasep, Ramakian, Priyathatsika*, etc.[340]

In particular, the *Narai Sip Pang* (ten avatars of *Narayana*) was translated into Thai by King Vajiravudh (Rama VI) from the English book 'Hindu Mythology' by J.W. Wilkins.[341] This book seems to be an early significant source, refining an old belief passed on from ancestors and setting the standard for the country since then. Thai traditional music is also clearly involved with Hindu Mythology, as the link between the music and the religion emerges through *khon* performance, whose story depicting Hindu Gods is known as

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[338] Charles Russell Day, *The Music and Musical Instrument of Southern India and the Deccan*, 3rd ed. (Delhi: B.R. Publishing Corporation, 1977), Introduction 8.

[339] Karuna Kusalasai, *Khwamru Rueang India Thang Watthanatham Rue Pharata Witthaya* [Knowledge in India about Culture or Bharata Widya (Indology)], 2nd ed., (Bangkok: Kurusapha, 1973), 8.

[340] Ibid., 9 (this quotation is translated by the author).

[341] n.a., *Narai Sip Pang Lae Phong Nai Rueang Rammakian* [The Ten Avatars of Narayana] (Bangkok: Thaphrachan, 1967), an introduction (ก).

Ramayana, or *Rammakian* for the Thai version.[342] Based on the story, not only does dance represent a root of Indian influence but so does music too.[343] Consequently, the beliefs according to Hindu traditions have become part of a tradition for dance and music known as *wai khru,* which is involved with the tradition of sacrifice as a normal part of the religion. In Thai culture, gods are regarded as a supreme *khru* (Sanskrit, *guru*) who have taught humans the ways of music and dance. Thus, music and dance are realised by Thai artists as the creation of gods and as being pervaded with sacredness.

5.1.1 Deities in Thai Cosmology

Religious cosmology in the Thai worldview has been found to be a reconciliation of different sources of beliefs. Since the 13th century of the Sukhothai era, Thai belief has revealed itself as a combination of Buddhism and Hinduism.[344] Thus, the supernatural world, including animism in folk cultures, is nowadays understood to be based on these religions: deities are generally called *thewada* or *thep-* derived (its orthography is from the Sanskrit *deva*). It is also understood as a classification in which *thepphachao* are the supreme Gods in Hinduism, while other spirits are known as *phi* or 'ghost'. It is through this worldview, that the religious affairs of Thai tradition have been constructed.

Phra Brahmagunabhorn (P. A. Payutto) and Thomas William Rhys Davids and William Stede suggest a similar understanding of 'deva' which is divided into three classes: *Sammuti-devā* as a human-form deva considered by public acceptance, which includes a king and princes; *Visuddhi-devā* denotes a human who becomes a divine being by purity or attainment such as Arahants and Buddhas; and *Upapatti-devā* is a type of deity who is born divine, like *bhumma-devā*. There are seven sub-groups within *Upapatti-devā*: *Cātummahārājikā devā*, *Tāvatiṁsā devā* (with *Sakka* as chief), *Yāmā-devā*, *Tusitā-devā*, *Nimmānaratī-devā*, *Paranimmita vasavattī-devā*, and *Bṛahmakāyikā-devā*.[345] These three main classes provide an overall concept covering all types of deity in Thai culture.

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[342] Brandon, *Theatre in Southeast Asia*, 89-90.

[343] Yupho, (David Morton, tran.) *Thai Musical Instruments*, 4; Brandon, *Theatre in Southeast Asia*, 25.

[344] A. Thomas Kirsch, "Complexity in the Thai Religious System: An Interpretation", *The Journal for Asian Studies* 36, no. 2 (February 1977): 241.

[345] *Phra* Brahmagunabhorn (P. A. Payutto), *Photchananukrom Phutthasat Chabap Pramuan Sap Phutthasakkarat 2556* [Buddhist Dictionary Version of 2556], 10th ed. (Bangkok: Maha Chulalongkornrajavidyalaya, 2013), 152; Thomas William Rhys Davids and William Stede, *Pali-English Dictionary* (Delhi: Motilal Banarsidass, 1993), 329.

Furthermore, Boonyen Wothong, based on religious studies, explains various forms of deity which fall into five categories: 1) non-animated theism, a type of deity which is an abstract form regarding a universal power of nature such as light, wind, air, fire, water, etc., 2) anthropomorphism, a deity in human form, 3) theriomorphism, a deity in animal form, 4) therianthrophism, a deity in semi-human, -animal form, and 5) genotheism, a deity with family and descendants.[346]

The Pali-English Dictionary [edited by Davids and Stede] shows the following definition of deva:

> Deva [Ved. deva, Idg. deiā to shine, orig. adj. deiu̯os belonging to the sky, a god, a divine being; usually in pl. devā the gods. As title attributed to any superhuman being or beings regarded to be in certain respects above the human level. Thus primarily used of the first of the next-world devas, Sakka, then also of subordinate deities, demons & spirits (*devaññatarā* some kind of deity; snake-demons: *nāgas*, tree-gods: *rukkhadevatā* etc.). Also a title of the king (3). Always implying splendour (cp. above etym.) & mobility, beauty, goodness & light, & as such opposed to the dark powers of mischief & destruction (*asurā*: Titans; *petā*: miserable ghosts; *nerayikā sattā*: beings in Niraya). A double position (dark & light) is occupied by Yama, the god of the Dead. Always implying also kinship and continuity of life with humanity and other beings; all devas have been a man and may again become men, hence "gods" is not a coincident term. All devas are themselves in *saṁsāra*, needing salvation. Many are found worshipping saints.[347]

According to *Sammuti-devā* mentioned above, Thai society represents an intimate relationship between people and the sovereign because a role of the king had been as leader of the country under a system known as *Somburanayasitthirat*, prior to the transformation of the political system of Thailand into a democracy in 1932. However, the sovereign still plays an important role for the country in the present day. From ancient times until the present day, the king and the royal family are considered to have great influence over the country: regarded as a kind of *deva* in human form called *sammuti-devā* (see above), they provide a great contribution to the people in various ways, including by way of religious and cultural affairs.

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[346] Boonyen Wothong, *Phutthatham Nam Thang Sang Chiwit Duay Kot Haeng Kam* [*Buddhist Teachings: life's guidance by Law of Karma*] (Bangkok: Chonniyom, 2007), 46.

[347] Davids and Stede, *Pali-English Dictionary*, 329.
The collective appellations differ; there are various groups of divine beings, which in their totality (cp. tāvatiṁsa) include some or most of the well-known Vedic deities. Thus some collect designations are devā sa-indakā (the gods, including Indra or with their ruler at their head, sa-pajāpatikā (S iii.90), sa-mārakā, sa-brahmakā.)

The *wai khru* tradition, for example, has received great contributions from the sovereign, as described in Chapter 1. In the case of royal patronage, there is a conventional regulation to protect valuable compositions (sacred *naphat*) from disappearing for ever (as music and dance is based on oral tradition), called the royal patronage rite (*phithi kam*) of *khrop khru* (*phithi khrop khru phraratchathan*) of the most important piece, *Ong Phra Phirap*.[348] Furthermore, based on this attitude towards the sovereign, there are a number of sacred *naphat* pieces that have been especially created to praise the sovereign and other royalty, e.g., Tra *Nawamintharathiwat*, Tra *Phra Mae Haeng Phan Din*, Tra *Phra Borom Orasathirat*, and Tra *Somdet Phra Thepharat* composed in 2013 by *Khru* Samran Koedphol (National Artist).[349] These pieces are named with reference to the King and other members of the royal family: King Bhumibhol, Queen Sirikit, Crown Prince Vajiralongkorn, and Princess Sirindhorn respectively (see the table in Figure 5.7).

5.1.2 The Duality of Deity

The concept of deity in Thai culture appears identical to that of India, since the Thai term '*thewa*' is derived from the Sanskrit '*deva*.' In this context, I assume that it demonstrates no exact relevance to the English term 'god.' Furthermore, the concepts of *deva* are roughly categorised within two distinct types: the *deva* of splendour or goodness and, in contrast, the dark powers of mischief and destruction. In order to contemplate this topic, I will present the coincidences among the three areas: the duality of deva in Bhagavad Gita, its relationship with *khon* (Thai court masked-pantomime), and the *wai khru* ceremony.

As the legend of a Hindu belief is of importance for Hinduism,[350] the main treatise, known as *Bhagavad Gita*, depicts the derivation of Deva and their distinctions and hierarchy. The myth, mainly concerned about the battle between gods (in a sense of *deva*) and demons, a central theme of Hindu mythology, sets the stage upon which all of the gods, from Indra to Devi, play their roles.

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[348] Phulphol Anurakthawon et al. ed., *Phleng Phra Phirap Tem Ong* [The Composition, *Ong Phra Phirap*] (Bangkok: Songsitthiwan, 2005), 48.

[349] Samran Koedphol, *Phleng Naphat Waikhru* [*Naphat* Repertoire for *Wai Khru* Ceremony] (Bangkok: Ministry of Culture, 2015), 237-261.

[350] Wendy Doniger O'Flaherty, *Asceticism and Eroticism in the Mythology of Śiva* (Oxford University Press, 1973), 1.

In fact, the nature of 'right' and 'triumph' in gods always overcome deceptions – categorised as 'demonic' – accepted as a main ideology but the method of triumph underwent major transformations in the three broad periods of Hindu mythology.[351]

Prajāpati was born to live for a thousand years. Just as one might see in the distance the far shore of a river, so he saw the far shore of his own life. He desired progeny, and so he sang hymns and exhausted himself, and he placed the power to produce progeny in himself. From his mouth he created the gods, and when the gods were created, they entered the sky (divam); and this is why the gods are gods (*devas*), because when they were created they entered the sky. And there was daylight (*divā*) for him when he had created them, and this is why the gods are gods, because there was daylight for him when he had created them. Then with his downward breath he created the demons; when they were created they entered this earth, and there was darkness for him when he had created them. Then he knew that he had created evil, since darkness appeared to him when he had created them. Then he pierced them with evil, and it was because of this that they were overcome.[352]

The distinctions between gods and demons are verified by a law of *dharma*: *Svadharma* – specific duties – and eternal *dharma*. By this law, all types of gods and demons are arranged and represented in Hindu mythology. This *dharma* provides a basic understanding of deva taxonomy in cultures influenced by the Hindu religion. However, dilemmas and ambiguity exist; a paradox in the case of the Brahmin demon, ascetic demons:

In early myths, svadharma usually prevails when any conflict arises, and demons are expected to behave demonically; but in many of the later *bhakti* text, 'good' demons are allowed to abandon their svadharma as demons.[353]

That *dharma* is both a normative and a descriptive term is essential to an understanding of Hindu mythology. *Dharma* implies that 'should' and 'is' are one – that one should do what one's nature inclines one to do. The nature of an individual is the source of his own dharma and that of the group to which he belongs; (Strauss, p. 242) it is the nature of snakes to bite, of demons to deceive, of gods to give, of sages to control their senses (MBh 14.26.9-10), and so it is their dharma to do so. This means that people who have 'evil' *dharma* should follow them; it is the *dharma* of thieves to steal.[354]

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[351] Ibid., 270.
[352] Ibid., 271.
[353] Ibid., 98.
[354] Ibid., 94-95.

5.2 THE *WAI KHRU* CEREMONY

To cover the contents of the *wai khru* ceremony, the various contents in this section are arranged into four parts: definition and significance, types of *khru*, some concepts of *wai khru* including *yajña*, *yantra*, and some elements and ritual processes of *wai khru*. *Khrop khru* can be categorised into two main processes, a sacrifice and knowledge instalment. The contents of the *wai khru* ceremony are here organised into three parts: its definition of the terms, its concept of sacrifice, and the divine guru.

5.2.1 Definition and Significance

The term '*wai khru*', a compound word, can be orthographically separated into two individual words: *wai* and *khru*. The word '*wai*' in *wai khru* derives from a generic verb denoting a traditional gesture of greeting, respect, thanks, or apology, involving folding hands and bending the head down slightly. A variant of this pose also refers to meanings and usages associated with relationships between one person and another, for example between friends, between student and teacher, commoner and royalty, and even between humans and gods. A gesture of *wai* also appears among oriental cultures in which Hinduism and Buddhism exert an influence, although there are differences in detail between poses within each tradition. For religious affairs in Thai culture, *wai* is simply regarded as the way to express *bucha* (บูชา, Sanskrit, *puja*) usually enclosed with a *krap* (กราบ, prostrating), expressing a highest religious respect to Buddhist monks, the Lord Buddha, and Hindu Gods. In the case of teachers and students, *wai khru*, literally 'salute to the teacher', denotes an embodiment of respect by means of a specific bodily pose that students present to their teachers.

Khru is a Thai term, originating from the Sanskrit '*guru*', literally meaning 'heavy', denoting the personality traits and qualifications of a *khru* who carries out significant duties. Traditionally, based on an oral tradition, a *khru* is regarded as having a crucial role in Thai society, both socially and culturally. The *khru* imparts knowledge in all fields, but of course especially in the educational scheme of practice concerns such as music and dance. The scope of the guru can denote humans, spirits, and deities, with the latter being considered as supreme gurus.

The Thai worldly outlook regards every field of knowledge to initially be a god's creation. In particular, because deities teach humans, a tradition of paying respect to deities

or *deva* (*thewa*, *thewada*, or *thep*) as humanity's guru (*khru manut*) in the form of music and dance has evolved (a *khru* in Thai culture denotes not only a teacher but also a deity). This view is likely to be reflected among musicians who, when asked about the transmission of musical knowledge, will answer that the deity's creations were handed down to humans and then passed on from generation to generation until today. This is also revealed when we observe that an instrument is also considered as *khru*, and is treated with special respect. Thais believe that the first musical instruments and the first musical piece in the world were both of god's invention. In other words, this point forces us to conclude that this concept about *guru* and *wai khru* may be derived from Indic-root influence as Chalermsak Pikulsri describes: "all deities to whom Thai musicians pay respect are Hindu deities, such as Isuan (Shiva), Narai (Vishnu), Phrom (Brahma), Phikhanet (Ghanesha), Phirap (Bhairava)."[355]

5.2.2 *Khru*

In the Thai worldview, a *khru*'s role is generally that of a teacher, but a *khru* is actually considered much more than just an educating device. Since the *khru* in Thai culture is highly respected as a second parent, so a student (*sit*) is traditionally considered as being a son or daughter (*luk*) of the teacher's family. A deep relationship between the *khru* and the *sit* (in Sanskrit, *guru* and *shishya*) can be commonly seen as a life-long commitment in which the teacher deserves to receive respect and gratitude from the student in return for accepting the student into the teacher's family. Conventionally, the main purpose of the *wai khru* ceremony, at a general level, is to provide an opportunity for the *luk-sit* (a pupil, in Sanskrit *shisya*) to express their gratitude to their *khru* – this is called *yok khru*. In addition, this aspect also reflects the Indian tradition known as *guru-shisya* relationships, in which a *guru* is regarded as an integral part. As Kapila Vatsyayan states "a *guru* is more than a teacher. He is a preceptor. The *shishya* is a disciple, not a pupil."[356] This view is also true in the Thai music tradition. In my experience, the *luk sit-khru* relationship in traditional Thai music is actually more in-depth than the usual pupil-teacher relationship. The *khru* is, in my personal view, considered as an *arahan* (one who has gained insight into the true nature of existence) in music; thus, the *sit* is considered as a *sawok* (disciple) who is *satha* (faithful). Traditionally, the majority of Thai musicians believe that *khru* will be transformed into

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[355] Pikulsri, *Kan Plian Plaeng Nai Dontri Thai*, 81-82.

[356] Kapila Vatsyayan, *Guru–Shishya Parampara: The Master–Disciple Tradition in Indian Classical Dance and Music* (England: Westerham Press, 1982), 18.

divine beings in heaven after they pass away. This outlook also reflects the ancient belief maintained by the *nora* culture, an animism fork dance practiced in Thailand's southern provinces.[357] From this view, it can lead to religious scheme which likely links to the *wai khru* ceremony in order to sacrifice to the *khru* as deity.

Wai khru, on another level, is considered as being much more serious: it is a religious sacrifice rather than just an expression of gratitude. In the realm of the performing arts, including music and dance, Anant Narkong has noted that in some cases mystic beliefs arise surrounding non-attendance at the annual *wai khru* ceremony: "professional musicians will undertake this ceremony seriously throughout their musical life, and it is believed that if one fails to take part in the ceremony of the year, he will suffer, get sick or even die as a result."[358]

Even though the *wai khru* tradition in an overall perspective signals the profound characteristics of Thai-ness, this significance in academic schemes these days seems to be in decline. As the term *khru* is contemporarily substituted by the term *a-chan* (Sanskrit, *acarya*), both seem to be synonymous, although they do appear to have slightly distinct usage. The term *a-chan* has been commonly used in academic institutions, especially at secondary and college levels, while the term *khru* tends to remain in use in elementary schools and especially in non-academic or traditional set-ups. As Terry Miller reports "among the modern living style of Bangkok, the *wai khru* [ceremony to pay homage to the teacher], a venerable ritual, remains the norm in all formal institutions."[359] In other words, a role of the *khru* and a traditional significance of the *wai khru* ceremony have a great social and cultural motivation, not only in all levels of education, but also even in Thai socialisation.

'*Sanyalak khwam pen khon di*' (symbol concept of desired person) is expressed by the well-known concept '*katanyu-katawethi*', which is a religious-traditional basis. The word *katanyu* (Pali orthographic form, *kataññu*) means awareness or appreciation of favour done by someone, while '*katawethi*' means 'to express of being grateful or in return thankfulness'[360] (as opposed to '*akatayu*' or '*nerakhun*' meaning 'ungratefulness'). This is of fundamental importance in understanding Thai ideology. Students hoping for a successful music or

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[357] Somprasong Bunthanom, interviewed by the author, Bangkok, December 15, 2016.

[358] Narkong, "Aspects of Improvisation," 21.

[359] Miller and Williams, *Garland Encyclopedia of World Music*, 120.

[360] Thai Royal Institute, s.v. "กตัญญูกตเวที", accessed Decmber 2019, http://www.royin.go.th/dictionary/.

artistic/dance career believe that their future success will derive from the great contribution of their *khru.*

More specifically, a *khru* in the music and dance performing arts tradition is more profound and sophisticated. Apart from the *khru* as a human - called *khru manut* (a human-form teacher) - the spirit of dead masters is also denoted as being another type of *khru.* This spiritual *khru* is respected as a sort of deity whose power could possibly help to provide what people need psychologically. On a higher level, the Gandharvas of music and dance are respected as deities. The highest deities are the supreme Hindu gods, or *Trimurati,* including Shiva, Brahma, and Vishnu. Furthermore, all sorts of deities are generally called *khru thep* (*thep* in Sanskrit meaning *deva*, denoting a divine teacher) by musicians. The Buddha is regarded as higher than the *Trimurati*. This indicates the characteristics of Thai beliefs and how Thai people denote the hybridity of the two religions. In addition, other sources of knowledge are derived from any indirect or unofficial ways of learning known as '*khru phak lak cham*'. As discussed, the *khru* in traditional Thai outlook covers entire concepts of tangible and intangible sources of knowledge, and the people endeavour to be fair in the way in which they show their respect to the owners of this knowledge. Next, the various religious aspects of the *wai khru* tradition will now be discussed.

It is possible to say that animism is another belief derived from ancient times. This belief was then refined by the main religions, Hinduism and Buddhism. Thus, Thai traditional beliefs are assumed to be a hybrid of tripartite beliefs that make it suitable for the Thai outlook.

A concept of *khru thep* (Sanskrit, *guru-deva*, denoting a 'divine teacher') governs not only a belief of Thai musicians but also in-depth behaviours in general. This system nurtures the attitude that one considers one's musical instrument as a respected object because of the belief that a divine being dwells in every musical instrument. It is notable that musicians always *wai* to the instrument before and after playing. Furthermore, stepping over musical instruments (when they are on the floor, for example) is regarded as totally unacceptable behaviour.

In the Thai worldview, every existing important human wisdom has been generated by deities and passed on to humans. Chalermsak Pikulsri explains that there are two types of divine musical *guru*, namely deity and humans who can connect to the deity.[361] Knowledge of music and dance is believed to be initially derived from a deva or god (*thepphachao*), and for this reason, the *wai khru* tradition – paying homage (as a sense of sacrifice) to the deva

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[361] Pikulsri, *Kan Plian Plaeng*, 81-82.

as a human's *guru* (*khru*) – has been developed. It is clearly seen that sacrifice is considered as a main purpose of the *wai khru* ceremony.

The deities, as *guru,* are regarded as inventors of music and musical instruments, as well as providing various contributions to humans, including Isuan, Narai, Phrom, Vitsanukam, Panchasingkon, as shown in the *wai khru* script. The second type of *guru* is the human *guru* who can contact the deity. Thai musicians respect Bharata Muni or Phrot Ruesi (*Phrot*, Thai orthography '*Bharata*'), or generally-speaking '*Pho Kae*' (lit., 'father-old') who are Bharata, a creator of an ancient drama treatise called *Natya Shastra*.[362]

Even though Shiva (alternative name Isuan) appears in Thai culture as the highest among the supreme deities, it is Phirap (Thai orthography as well as Sanskrit, Bhairava), a fierce *asura*-type (also called '*asun*') deity concerned with dance in music, who is regarded as the most important deity. This deity, in some cases considered as Shiva's avatar, is presented as having a great deal of influence on people's thoughts, because of his cruel characteristics. Arising from this concept of extreme fear, the sacred *naphat* composition named *Ong Phra Phirap* is regarded as the most important piece of all in the *wai khru* repertoire. This illustrates a specific attitude of Thais toward different types of Hindu deities (deva and demonic), in which the demonic characters of the *asura* deity are given priority.

5.2.3 *Bucha*

To describe the concept of *wai khru*, this section deals with some principal concepts, consisting of sacrifice, a transcendent concept of sacred *naphat* music, and *khrop khru* rites.

1) *Wai Khru* Ritual as *Yajña*

The main purpose of *wai khru* as a sacrificial ritual to the deities is reflected in the various component activities making up the *wai khru* ritual, namely the holy spoken word,[363] the officiant in *phram* (brahmin) suite, the decorations, the *hua khon* (masks), various foods, and the *naphat* repertoire performed by the *piphat* ensemble. All of these are deliberating and meaningful because of Hindu beliefs. The music and the spoken word are speculated by Wong[364] to be a medium to connect with the supernatural. In other words, it can be concluded that the *wai khru* of music and dance become a sacrifice based on Hindu beliefs, and that music is one of the main parts of the ritual.

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[362] Ibid., 83.
[363] Wong, *Sounding the Center*, 157.
[364] Ibid., 157.

Wai khru in Thai culture also represents the ritual act of sacrifice to the gods, where in Thai worldview the gods are the utmost *khru*. Chalermsak Pikulsri claims that a doctrine of sacrifice to the gods of Hinduism, as shown in court and commoner activities, is a concrete custom linking to the ritual process of the *wai khru* ceremony.[365] Thus, such a concept of sacrifice referred to above is concerned with the Indian belief according to the particular Sanskrit term, *yajna* (denoting sacrifice), whose connotation, in Thai culture, is similar to sacrifice or activity of worship,[366] generally known as the term *bucha* (Sanskrit, *puja*). Consequently, it is worth contemplating the term in detail. The Thai term *yan* (ยัญ) or the Sanskrit *yajña,* defined in *Bhagavad Gita,* mentions the two types of foodstuffs: mode of goodness and mode of ignorance of darkness.

> Food in the mode of goodness is the food to increase the duration of life, purify one's existence and give strength, health, happiness and satisfaction. Such nourishing foods are sweet, juicy, fattening and palatable. Foods that are too bitter, too sour, salty, pungent, dry and hot, are liked by people in the mode of passion. Such foods cause pain, distress, and disease. Food cooked more than three hours before being eaten, which is tasteless, stale, putrid, decomposed and unclean, is food liked by people in the mode of ignorance.[367]

> In terms of different situations and the modes of material nature, there are differences in the manner of eating, performing sacrifices, austerities and charities. They are not all conducted on the same level.[368]

> To make food antiseptic, eatable and palatable for all persons, one should offer food to the Supreme Personality of Godhead.[369]

> One should go to a temple or church as a matter of duty, offer respect to the Supreme Personality of Godhead and offer flowers and eatables. Everyone thinks that there is no use in going to the temple just to worship God. But worship for economic benefit is not recommended in the scriptural injunction. One should go simply to offer respect to the Deity. That will place one in the mode of goodness.[370]

> Hindu rituals often involve making an offering to the gods by pouring an oblation into the sacred fire. […] The offering may be as obvious as worldly goods, or as subtle as knowledge or meditation: in any case, it requires a measure of self-sacrifice. *Yanjna* [*Yajña*] is a basic action, necessary to life, and those who do not perform some kind of selfless service find no home in this world and the next. […] The goal of all *karma yoga* or *yajña* is liberation and spiritual wisdom. The fire of

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[365] Pikulsri, *Kan Plian Plaeng*, 85.

[366] The Royal Institute, s.v. 'ยัญ,' accessed June 6, 2019, http://www.royin.go.th/dictionary/index.php.

[367] Abhay Charan Swami Prabhupada Bhaktivedanta, *Bhagavad-Gita As It Is* (New York: Collier Books, 1972), 760.

[368] Ibid., 759.

[369] Ibid., 761.

[370] Ibid., 762.

spiritual awareness burns to ashes even a great heap of *karma*; thus, true knowledge is the greatest purifier of the soul.[371]

Yajña is translated as 'selfless work' or selfless service.' The literal meaning is sacrifice essentially, self-sacrifice, giving up something one greatly values for the sake of a higher purpose. Some translators give a very narrow translation of *yajña* as a ritualistic sacrifice, but this is inaccurate.[372]

More concisely, Intharayut synopsises the content in the *Bhagavad Gita* in *sloka* 7-10, which describes *yajña*. In this, it is said that the performance of *yajña* can be divided into three distinct modes based on receiver hierarchies: *i) Thewada* (deva) worshipped with clean and exquisite foods and odoriferous stuff, *ii) Yak* (*yakṣa*) worshipped with charred foods, tangy foods and intoxicants, and *iii) Pret* (a ghost) worshipped with fetid and rancid foods.[373]

In addition, sacrifice is represented in *ong kan* (holy text) for the *wai khru* ceremony. *Khru* Thongsuk Thonglim describes the three sets of food in the *wai khru* ceremony: 1) delicate foodstuffs, especially desserts (*khrueang krayabuat*), and aromatic foodstuffs are offered for deva, including 'headed gods' (a god's mask for *khon* performance) and headed-masks of priest gods (*ruesi)*; 2) *khrueang sangwoei suk* (cooked meats) are sacrificed for *khru dhamma* (deva of goodness); and 3) raw meats and savoury foods are sacrificed for *asura* deva.[374]

The sacrificial performance in the *wai khru* ceremony represents not only the religious concept but also reflects the derivation of thoughts from Indian mythology that is shown in the *Bhagavad Gita*. In detail, foodstuffs are sacrificed to the Gods with the mode of goodness, whilst the mode of darkness belongs to the demi-gods. Such distinct qualities of the foodstuffs are chosen based on the satisfaction of human beings – healthy and unhealthy foods. In other words, in this view, we have learnt that aspects of goodness and darkness in terms of foods is like the way that the deva or gods are distinguished from demi-gods whose demonic characteristics are implied in inhuman behaviour.

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[371] Eknath Easwaran, *The Bhagavad Gita: (Classics of Indian Spirituality), vol. 1* (Nilgiri Press, 2007), 114.

[372] Ibid., 269.

[373] Vyāsa, Krishna-Dvaipāyana. *Bhagavad Gita*, translated by Inthrayuth. (Bangkok: Samnakphim An, 2018), 147-148.

[374] Weeraphon Diskasem, "The Beliefs Found on Mr. Thongsook Thonglim's the *Khone* and *Lakon* Textbooks of *Wai-Kru*" (Master's thesis, Dhonburi Rajabhat Institute, 2003), 26.

"It is good to have faith; yet faith can be of different kinds, different qualities. Sattva faith is the most evolved, the purest. Rajasic faith is dynamic, evolving, yet tainted with selfish motives. Tamasic faith goes astray in a spiritual desert.

To illustrate this, Krishna tells Arjuna that sattva people worship the *devas* – the gods of heaven, of light. The rajasic worship *yakshas* and *rakshasas*. The *yakshas* are servants of the god of wealth; *rakshasas* are powerful, fearsome spirits driven by the lust for power and pleasure. Finally, tamasic people worship the spirits of the dead and ghosts."[375]

Classification of deities with appropriate allocation – location of the altar, food, and music – is a crucial norm expressing the relationship between the offerings (Sanskrit, *yajña*) and their meanings (see the photo below). For example, foodstuffs – especially meats – are a crucial part of the ceremony, which is catered with cooked and raw food, related to deva and *asura* respectively. Additionally, the location of the heads of gods (*sian*) at the altar represents the deities' hierarchy. Shiva's head is at the centre as well as in the highest place; however, the statue of Lord Buddha is always set separately on an individual altar, or sometimes placed higher than that of Shiva's. At the level below are located the heads of Narayana and Brahma. Below that is the place of the deva of music and dance, including *Phra* Phrot Reusi, *Phra* Pancha Singkhon, *Phra* Para Khonthap, *Phra* Witsanukam, and *Phra* Phirap (this is the only *asura* or demonic deva). Furthermore, the *naphat* music as a ritual is also performed corresponding to appropriate deities. Thus, from this norm, it is essentially based on the knowledge of the appropriateness. In addition, it should be noted in many cases that the *asura* (generally called *yak*) deity is likely to be represented as a special respected deity when compared with the other Deva deities. According to the rank of *Ong Phra Phirap* — in the sacred *naphat* repertoire — and others, the *asura* character is commonly considered to be higher than other deities.

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[375] Easwaran, *Bhagavad Gita*, 244.

Figure 5.1 Altar in the *wai khru* ceremony

Note: The photograph (Figure 5.1) shows an altar in the *wai khru* ceremony, comprising the *sian* (heads) of the Hindu gods in which *Phra* Isuan is placed in the middle, being the highest position amongst all the deities. Worth noting is that *Phra* Phirap (Bhairava) is located at the left-end of the altar (shown in the right corner of the photo). The next level of the altar is for the *taphon* and for the photos of those *khru* who have passed away. Below that is the level for the musical instruments. Finally, the bottom level is for all the foodstuffs, notably including a pig's head. (Photograph by the author).[376]

　　2) Sacred *naphat* as *mantra* and *yantra*

The *wai khru* ceremony derives from the general concept of a spiritual ceremony to pay homage to various types of teachers: both to living teachers and to the spirits of dead teachers, to the ancestors and especially to the music and dance Devas and Hindu divinities. Also, musical instruments are considered as a dwelling of Deva spirits. This concept may link to the Hindu's offering *puja*[377] in which the instruments are connected to god's realisation. It can be said that a deity is highly respected as the initial teacher of humans, so

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[376] Decha Srikongmuang, *Altar of Wai Khru Rite*, 2014, Naresuan University, Phitsanulok.

[377] Manomohan Ghosh, *The Nâtyaśāstra: A Treatise on Hindu Dramaturgy and Histrionics Ascribed to Bharata-Muni*, Work No. 272, Issue Number 1559, The Asiatic Society of Bengal (Calcutta: Sri Kalidas Munshi, Pooran Press, 1951), 34.

> *Pujā* to the gods of the stage, all instruments are regarded as god's realisation. In order to be successful in the performance the musician should worship all the instruments before a performance.

> 11-13 Having worshipped [thus] all the gods as well as all the musical instruments (*kutapa*) he should offer *Pujā* to the *Jarjara* for attaining good success at the performance.

the worship or *pujā* (or *yajña* in Hindu) generates the links between humans and their religious belief.

For the purpose of serving the ritual activities of the *wai khru*, the music sets the scene for the deity's invitation to the altar to receive their sacrifices. The repertoire, including specific pieces belonging to specific individual deities called *naphat*, is performed along with the ritual. *Naphat* music represents a sort of medium to connect to the concept of divine. Furthermore, in the view of musicians, this sacred music functions as an invitational device; therefore, this music performance is regarded as a type of *sabda puja*[378] or 'worshipping with sound', which maybe connects to the concept of the *yantra*.

Yantra is another key Hindu term used within sacrificial affairs. *Yantra* (lit. 'machine', 'device', 'instrument'[379]) can be applied to the function of sacred *naphat* music within the *wai khru* ceremony in which the music – as the *yantra* – is used for people to connect to the deity. It can be noticed when depicting the scene of a deity's arrival, that the music is here connected with the concept of *yantra*, a device of worship: the deities are musically invited to the altar to receive the sacrifices being made to them. This shows that *naphat* music represents a sort of transcendent medium for humans to connect with the power of a deity. Furthermore, in the view of musicians, although this music functions as an invitational device, the performance itself is regarded as a type of *saptha bucha* (the Sanskrit term *sabda puja* translates as 'worshipping with sound') when it takes place within the *wai khru* ritual.

Yantra, 'a mystical diagram', is mentioned by the authors Subrahmanyam Krishnaswami and Bharat Bhushan, indicating an idea of deva representation with power. In the scheme of religious affairs, the term *yantra* is of explicit interest because of its connotation and the context in which the term always appears. The dictionary of Hinduism by Margaret and James Stutley defines the term *yantra* as follows:

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[378] Subrahmanyam Krishnaswami, Musical Instruments of India (Faridabad: Government of India Press, 1965), 27.

> 'These 'orchestra' [group of musical instruments], composed of varities of string, wind and percussion instruments, were played in palaces, processions, during worship, and in dance performance. ... *"Sabda puja* was a ritual in which the Buddha was worshiped with the sounds on instruments as offering."

[379] Bharat Bhushan, *Sri Ram Raksha Stotra - Annotated Dictionary - Part 1*, 7, accessed December 20, 2016, https://archive.org/details/SriRamRakshaStotra-AnnotatedDictionary-Part1/mode/2up.

A mystical diagram believed to possess magical or occult powers. The term is derived from *yam*, meaning 'to hold, curb or restrain', the suffix *tra* denoting the effective instrument, and hence by extension '*fetter*, *tei*, *thong*, *rein*, etc. It also signifies any instrument or mechanical device. One such was the *yantra-garuda*, an image of Garuda mechanically contrived to move apparently by itself. [380]

The book, *Sri Ram Raksha Stotra* by Bharat Bhushan, suggests the connotation of such a term. There is an obvious connection between the role of the *mantra*, and the role the sacred *naphat* music plays, as described below.

The separation of the definitions of the 'Yantra' and the 'Mantra' will help resolve the significant difference. The 'Yantra' is regarded as a geometric representation of the 'body' of the deity. The 'Mantra' is recognized as the medium that allows the devotee to concentrate and focus all spiritual thought through the mere repetition of the 'slokas' and easy acceptance of the divinity being represented.[381]

Although the term *yantra* does not appear in Thai music culture and has never been mentioned in any previous studies, I believe it is worth considering its connotation with regard to the role of music in the *wai khru* ceremony. Furthermore, the related Hindu terms surrounding sacrifice and worship affairs, i.e., *yajña*, *yantra*, *mantra*, and *puja*, can provide us a strong sense of the relationship between the *wai khru* ceremony and Hindu sacrifice, whose Hindu deity is considered central. Based on this idea, the sacred *naphat* music performed in a ritual process of *wai khru* is likely considered as a connotation of the *mantra* in which the music acts as medium in the process of sacrifice.

Besides, the idea of connecting the meaning of *yantra* with *naphat* music is a concept of *naphat* music – described in 4.2 of Chapter 4 – defining *naphat* music as an 'action-tune'. For example, *Samoe*'s notion of 'travelling' has been subsequently transferred to rituals, denoting the 'arrival' of deities at the *wai khru* ceremony. Through this musical expression of sacred *naphat*, its function intends to describe the imagery figure of deity by means of musical expressivity. Thus, the music and its capability are a device, so it can be regarded as *yantra*. Then, as music describing the deity's character, the music is also regarded as *yantra*. To sum, sacred *naphat* music functions within two meanings: first, the music as a medium connecting people to deity 'allows the devotee to concentrate and focus all spiritual thought' as Bharat Bhushan remarks. Moreover, the sacred *naphat* music itself, as a Thai

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[380] Margaret Stutley and James Stutley, *A Dictionary of Hinduism: Its Mythology, Folklore, and Development 1500 B.C.-A.D. 1500* (Bombay: Allied Publishers Private Ltd., 1977), 347.

[381] Bharat Bhushan, *Sri Ram Raksha Stotra - Annotated Dictionary - Part 1*, (p8), accessed December 20, 2016, https://archive.org/details/SriRamRakshaStotra-AnnotatedDictionary-Part1/mode/2up.

conceptual goal of *naphat,* intends to provide an image of the deities with elaborate musical expressivities related to each particular deity.

In addition, unfortunately, there is no connection between the term *yantra* of Hindu tradition and *tra* as a genre of sacred composition. But it can be noticed that in Thai music culture the term *tra* itself never concerns anything outside sacredness (see *tra* in Chapter 4). This sacredness is a key concept to link the Thai term *tra* to the Hindu *yantra*.

Figure 5.2 The *piphat* ensemble performing sacred *naphat* in the *wai khru* ritual

Note: Figure 5.2, as the photograph shows, presents settings of the *wai khru* ritual which comprises various altars, together with the *piphat* ensemble. On the left may be seen the altar of the Lord Buddha, together with HM the King's photo. The main altar is at the centre, while the music ensemble is placed to the right and faces the main altar. Note that the *piphat* ensemble is in *khrueang khu* form. Furthermore, the holy thread (*sai sin*) is used to connect all the deity's masks plus the Buddha statue, and then circles the ritual space. (Photograph by the author)[382]

5.2.4 *Anchoen* and *Sangwoei*

1) *Anchoen*

The important process of the *wai khru* ritual can be concentrated on two processes: *anchoen* (invitation) and *sangwoei* (sacrifice). *Anchoen* is a Thai term meaning 'invitation' with great respect, which is always used for deities and other spiritual forms. And *sangwoei* (alternatively *buangsuang*, *sensuang*) denotes sacrifice by foodstuffs.

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[382] Decha Srikongmuang, *Rite of Wai Khru*, 2004, Naresuan University, Phitsanulok.

The process of *anchoen* can be accomplished by two elements: *ongkan* and sacred *naphat* music. Always conducted by '*ongkan*' (a holy text, interchangeably in Pali and Thai) it can be described as holy utterance related to the Hindu term '*om*'[383] regarding a *mantra*. The *ongkan* describes the contents of an invitation for particular Hindu deities as well as the spiritual *khru* – who is concerned about music to some extent – for the sacrifice of foodstuffs. The *ongkan* is pronounced in a lordly voice by the *sommuti* Brahmin (a senior *guru* who dresses all in white, representing a Hindu Brahmin) called *phithi kon* or *phu an ongkan*. The Brahmin's spoken *mantra* is, then, repeated by the pupils and other participants as an invitation to the deities. When the text of the particular invitation ends, the musical performance of the sacred *naphat,* as the device of invitation, is called for. By stating a title indicating the name of one of the deities, the performance of the corresponding piece is requested. Then comes the offering of the foodstuffs. Finally, the deities are sent back to the heavens. The moment of invitation is a key point in which the music not only contributes a broader religious atmosphere but also conveys a meaning referring to 'an action of travelling and arrival' of the deity. Sacred *naphat* pieces are conventionally designed for this purpose.

2) *Sangwoei*

The final stage of the ritual is *sangwoei* or catering foodstuffs (*khrueang sangwoei*) for the deities, which is close to the Sanskrit term *yajña*, as previously discussed. This part of the ritual involves the offering of foodstuffs (e.g., various types of fruit, dessert, beverage, rice, meats). The foodstuff viewed as having the most importance is a pig's head in both boiled and raw forms. This remains one of the compulsory parts of the sacrificial foodstuffs used in today's *wai khru* ceremony. It is worth noting that the requirement to have both boiled and raw forms reflects the concept of appropriateness in the sacrifice. This concept is associated with a deity's classification – in other words, a specific type of food for a specific type of deity. The classification can be seen clearly from how the deity's masks are positioned on the altars alongside the relevant foodstuffs. (see Figure 5.3)

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[383] The Royal Institute, s.v. "โองการ", accessed September 24, 2019, http://www.royin.go.th/dictionary/.

Figure 5.3 Altars of the *wai khru* ceremony

Note: The photograph (Figure 5.3) shows the position of the deity's masks from left to right of the photo: at the lower-level left: *Phra* Phrot Ruesi, *Phra* Para Khonthap, *Phra* Witsanukam; at the upper, central level: *Phra* Narai, *Phra* Isuan, *Phra* Phrom; at the lower-level right: *Phra* Phikhanet, *Phra* Pancha Singkhon, and *Phra* Phirap. The *taphon* is at the centre below *Phra* Isuan, representing the deity class. Alongside the *taphon* is a row of photos of those *khru* who have passed away, representing the spirit *khru*. The next level down is for different kinds of musical instruments. The raw pig's head is placed in front of *Phra* Phirap (on the right) while the boiled foodstuffs are placed on the left side of the altar. In addition, the *phithi kon,* wearing a white traditional suite, is sitting at the centre in front of the altar. (Photograph by the author)[384]

As we can see from the arrangement in the above photo, *Phra* Isuan is located at the highest position and at the centre of the altar, with *Phra* Narai on his right and *Phra* Phrom on his left. These positions also denote classification within a class: the right of the altar is considered higher than the left. Furthermore, *Phra* Phirap is regarded as the only *asura*-deity among the deva-deities and the three supreme gods.

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[384] Decha Srikongmuang, *Altars of the Wai Khru Ceremony*, 2015, at Naresuan University, Phitsanulok.

5.2.5 *Khrop Khru*

> The teacher usually performs a ritual to Ghanesha, the elephant-headed god of
> beginnings, before the first lesson. Lessons and practicing frequently take place in
> close proximity to religious artifacts such as images of deities or important saint-
> composers, which enhances the devotional mood.[385]

In Thai culture, similar to that of South Asia as per the quotation above, importance is placed on the first lesson of any learning process, especially in the performing arts. This idea is linked to *khrop khru* in the *wai khru* ceremony. Apart from the sacrifice process in the *wai khru* ceremony, another important activity is *khrop khru*. The term *khrop khru* generally refers to the symbolic rite of giving permission to study in levels of learning, to be a teacher, and to be a officiant (*phithi kon*) conducting *wai khru* rite.[386] The term *khrop* literally meaning to 'cover' may derive here from the officiant of the rite putting a sacred mask on the pupil, so-called *khrop*. The method of *khrop khru* – as a symbolic meaning – may vary according to the branch of art. In Thai traditional music, unlike with a traditional dance ceremony, the rite of *khrop khru* does not involve covering, but instead that of '*chap mue*' (lit. 'holding hands') i.e., holding the pupil's hands in an exact performing gesture for the particular instruments, and then playing an initial passage of a sacred piece corresponding to the stage of the lessons (the details shown below) on the instruments, repeated three times. At the end, the officiant blesses the pupil with an auspicious *mantra*, as a connotation of success in their musical life.

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[385] Bruno Nettl et al, eds. *The Garland Encyclopedia of World Music: South Asia: the Indian Subcontinent*,
vol. 5 (Taylor & Francis, 1998), 211.
[386] Anurakthawon et al., ed. *Phleng Phra Phirap*, 48.

Figure 5.4 A rite of *khrop khru* or *chap mue* for the *khong wong yai*

Note: The photograph (Figure 5.4) shows the moment of the *khrop khru* or *chap mue* rite. Dech Kongim in *phram* character is holding the young boy's hands, playing an initial passage of *Sathukan*. (Photograph by the author)[387]

Conventionally, pupils who wish to learn *piphat* instruments must do the *chap mue* rite with the *khong wong yai*, and a pupil who wishes to learn a drum must do it on the *taphon*. Both instruments are considered very important to learn. This particular rite is regarded as a mixed process (e.g., paying homage, *mantra*, spirits) as Narkong describes:

After the teacher accepts the offering, he will start to chant for the Buddha, Dhamma, Sangkha and pray the *Mantra* to invite the music gods, Phra *Panjasinkhon*, *Phra Visnukamma*, *Phra Ganesha* [*Ghanesha*] and the god of *taphon*, *Phra Parakonthap* and the great drum masters who have passed away to come to witness the ceremony. In the *Mantra*, the teacher will ask those spirits of music to bless the student and give him wisdom and skill. When the homage ceremony is finished, the teacher will demonstrate the sacred *taphon* pattern in the introduction part of *phleng Sathukarn* to the student and do the *jab* [*chap*] *mue* by holding his hand and the student's hands together and playing the sacred pattern three times. The ceremony is completed by the student worshipping the teacher and the drum which both now become his *kru* and play an important part throughout his musical life.[388]

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[387] Decha Srikongmuang, *A Rite of Chap Mue*, 2014 at Pibulsongkram Rajabhat University, Phitsanulok.

[388] Narkong, "Aspects of Improvisation," 20-21.

Wai khru is normally held annually, so all pupils will be able to do the rite of *chap mue*. They are expected to take part every year to improve their level of knowledge. The levels are conventionally categorised into five stages, according to the piece's name:

    i) *Sathukan*   for Homrong *Chao* (morning prelude)

    ii) Tra *Ya Pak khok* for Homrong *Yen* (evening prelude)

    iii) *Trabongkan*   for Homrong *Klangwan* (afternoon prelude)

    iv) *Bat Sakuni*   for the entry-level of the *wai khru* ritual

    v) *Ong Phra Phirap* the highest *naphat* for the *wai khru* ritual

It can be noted that this rite of *chap mue* distinctly belongs only to *piphat* instruments, which are clearly set by specific *naphat* pieces. But the rite for stringed instruments and vocals seems not to be included here. Musicians who major in stringed instruments and vocals mainly *khrop* by way of the *ching* (hand cymbals) – to cover a student's head by *ching* – as a primal and last state. This indicates that discrimination between the different functions of the various musical instruments – ritual and entertainment – can be seen. As a result, the person who acts as a *wai khru* officiant is most usually from a *piphat* background.

Figure 5.5 The rite of *khrop khru*

Note: The *khru*, Dech Kongim in *phram* character, is performing the rite called '*khrop khru*', in which the pupil's head is covered by the *sian* (God's headed mask). As shown, the *sian* of *Phra* Phrot Reusi (Bharata Muni) is represented in '*khrop*' pose, with the *sian* of *Phra* Phirap (Bhairava) being placed ready behind the *khru* so the *khrop khru* rite can be repeated for the same student. During the '*khrop*' rite the *khru* was describing a *mantra*. (Photograph by the author)[389]

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[389] Decha Srikongmuang, *The Rite of Khrop Khru*, 2015, Pibulsongkram Rajabhat University, Phitsanulok.

Figure 5.6 The rite of *khrop khru* with the *ching*

Note: The *khru* in *phram* character as the leader of the ritual – here *Khru* Phinij Chaisuwan – is placing a pair of *ching* on a pupil's head. The pupil is paying homage by folding her hands together (*wai*). (Photograph by the author)[390]

These actions signal permission for the student to begin learning. Students at every level of music study are traditionally required to attend the *wai khru* ceremony, which usually takes place annually. No-one is allowed to begin studying or move up to a higher level of lessons without this traditional permission. The implication of this ritual is that teachers have to deliberately consider not only a student's appropriateness but also whether the student's demeanour deserves to be granted permission. Consequently, current belief notes that the number of *naphat* which one can play can echo expertise.[391] Thus, ambition to learn higher levels may encourage pupils to behave themselves in order to meet the requirements (this point will be discussed in Chapter 10).

It should be noted that the most respected piece, *Ong Phra Phirap*, traditionally requires stricter qualifications from students than the other high *naphat* pieces. Permission of inheritance is based on four conditions which are ranked by significance respectively: 1) having maturity or being over 30 years of age; 2) having completed all previous levels of

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[390] Decha Srikongmuang, *Khrop Ching*, 2004, Naresuan University, Phitsanulok.

[391] Wangnaitham, *Ruam Suchibat Dan Nattasin*, 244.

knowledge; 3) having experienced Buddhist ordination: since female musicians cannot be ordained as monks, they are not permitted to play *Ong Phra Phirap*; and 4) the royal patronage rite which takes place in very special cases where a complete loss of the piece would otherwise occur.[392]

5.3 SACRED *NAPHAT* AND ITS CLASSIFICATION

This section presents the movement and appearance of today's sacred *naphat* compositions from the initial stage to current new compositions. Available sacred compositions for the *wai khru* ceremony appear in only two main sets: those of Witthayalai Nattasin (The College of Dramatic Arts) and the *samnak*[393] of Pathayakosol. There are, however, some other additional compositions composed between the early 1900s-2019. As the chart below shows, there is succession and extension in a number of sacred *naphat* pieces in the *wai khru* repertoire; this starts from the initial stage which is called a 'model piece.'

Table (Figure 5.7) below gives a list of the names of sacred *naphat* compositions which are divided into three categories as follows: genres, model pieces, and a list of compositions in the repertoire. The latter are further categorised into three parts, namely Witthayalai Nattasin,[394] *samnak* of Pathayakosol, and other additional compositions composed from the 1900s-2019.

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[392] Sacred *naphat* is considered as a very strict tradition in that a high level of qualification is required of the successor in order for it to be taught. As a result, this condition can sometimes endanger the actual survival of the sacred *naphat* if the successor does not meet the strict requirements. Traditionally, the royal patronage rite, known as *phiti khrop phraratchathan*, is a special occasion for unlocking such a condition in order to give permission for establishing transmission; Anurakthawon et al., ed., *Phleng Ong Phra Phirap*, 92.

[393] The term *samnak* does not easily match any English words. It denotes traditional education, dwelling and training in a particular subject, mostly on the practical side. It is held at a guru's house or temple following the ancient method of education. The pupils, treated as members of the guru's family, so called *ban* (house), are expected to spend a long period of time there. The guru's personal model of knowledge will exert a great influence on each pupil, thus creating a unique set-up. Due to a large number of pupils attaining their knowledge in this way, the *samnak* will become an academy.

[394] Note: Witthayalai Nattasin (The College of Dramatic Arts) was established by the government in 1934 as the first institute in Thailand offering curriculums in the Arts. Pathayakosol, a well-known music academy or *samnak*, is a house where a number of additional sacred *naphat* were composed. It was *Khru* Thongdi Chusat and his son *Changwang* Thua Phathayakosol, who are important composers conducting the Phatyakosol band.

Figure 5.7 Table setting out the occurrence of sacred *naphat* com

Genres (*Nathap*)	Model Pieces	List of *Wai Khru* Repertoire		
		Witthayalai Nattasin	Pathayakosol	Additional Compositions (1900s-2019)
Samoe	*Samoe*	*Phram Khao*	*Phram Khao**	Samoe *Phaya Wanon* (PC)
		Phram Ok	*Phram Ok**	Samoe *Ruesi* (DK)
		Damnoen Phram	*Damnoen Phram**	Samoe *Pancha Ruesi* (DK)
		Samoe *Then*	Samoe *Then**	
		Samoe *Man*	Samoe *Man**	
		Samoe *Phi*	Samoe *Phi**	
		Samoe *Sam La*	Samoe *Sam La* (Pathayakosol version)	
		Samoe *Kham Samut*	Samoe *Kham Samut**	
		Bat Sakuni (only in the main part)*	*Bat Sakuni* (only in the main part)*	
		Ong Phra Phirap (only in the main part)*	*Ong Phra Phirap* (only in the main part)*	
Tra (*song chan*)	Tra *Nimit*	Tra *Choen*	Tra *Choen**	Tra *Phra Pancha Singkhon* (ST)
	Tra *Non* (theatre only)	Tra *Sannibat*	Tra *Choen Yai* (*Choen Nua Choen Tai*)	Tra *Natarat* (BK)
	Tra *Sannibat*	Tra *Phra Para Khonthap*	Tra *Phra Para Khonthap*	Tra *Phra Siwa Poet Lok* (SK)

Genres (*Nathap*)	Model Pieces	List of *Wai Khru* Repertoire		
		Witthayalai Nattasin	Pathayakosol	Additional Compositions (1900s-2019)
		Tra *Narai Banthom Sin*	Tra *Narai Banthom Sin*	Tra *Thawai Phra Krayahan* (SK)
		Tra *Narai Banthom Phrai Prasitthi*	Tra *Narai Banthom Phrai Prasitthi*	Tra *Nawamintharathiwat* (SK)*
		Tra *Thewa Prasit* (LPS)	Tra *King*	Tra *Phramae Haeng Phan Din* (SK) *
			Tra *Phra Phrom*	Tra *Phra Borom Orasathirat* (SK)*
			Tra *Ruesi Kalaikot*	Tra *Somdet Phra Thepharat* (SK)*
			Tra *Thewa Prasit* (TP)	Tra *Thunkramon Boriphat* (SK)*
			Tra *Mongkhon Chakkrawan*	Tra *Nang*
			Tra *Narai Temong*	Tra *Phra Siam Thewathirat* (PC)
			Tra *Phra Phrom*	Tra *Phra Phirun Prathanporn*
			Tra *Phra Phikhanet*	Tra *Ruesi Roi Paet*
			Tra *Prathan Phon*	Tra *Narai Song Suban*
			Tra *Phra Witsanukam* (ST)	Tra *Phra Trimurati* (DK)
			Tra *Thep Damnoen*	Tra *Phra Phikhanet Prathan Phorn* (DK)
			Tra *Tri Trueng* (TP)	Tra *Phra Khantha Kuman* (DK)
			Tra *Makkhawan*	Tra *Phra Laksamee* (DK)
				Tra *Phra Saratsawadi* (DK)
				Tra *Ammarin* (DK)
				Tra *Ruesi A-khom Udom Chok* (DK)

Genres (*Nathap*)	Model Pieces	List of *Wai Khru* Repertoire		
		Witthayalai Nattasin	Pathayakosol	Additional Compositions (1900s-2019)
				Tra *Chakkaphong Phuwanat* (KT) *Chatulokaban Thang Si* (DK)
Chamnan	*Chamnan* *Trabongkan*	*Trabongkan* *Bat Sakuni**	*Trabongkan* *Bat Sakuni* *	n/a
Rua	*Rua Sam La*	*Khuk Phat* *Ong Phra Phirap**	*Khuk Phat* *Ong Phra Phirap**	n/a
Nathap Cha-pho	*Sathukan*	*Sathukan Klong* *Khom Wian* *Nang Kin* *Sen Lao*	*Sathukan Klong** *Sathukan Chan Diaw* (TP) *Sathukan Klong* *Khom Wian* *Nang Kin* *Sen Lao*	n/a
		Note: * Both *Bat Sakuni* and *Ong Phra Phirap* are composed of two different *nathap*: *chamnan* and *samoe* for *Bat Sakuni*; *rua* and *samoe* for *Ong Phra Phirap*.	Note: * To indicate the pieces belonging to Witthayalai Nattasin's set.	Note: * To indicate the pieces referring to the monarch and royal family.

Note 1: Abbreviation of Composer's names
    DK=Dech Kongim
    BK=Bunyong Ketkhong
    KT=Khunin Tosanga
    PC=Phinij Chaisuwan
    TP=*Changwang* Thua Pathayakosol
    LPS=*Luang* Pradit Phairoh (Sorn Silapabanleng)
    SK=Samran Koedphol
    ST=Saman Thongsuchot

Note 2: As Table (Figure 5.7) shows, the names of the pieces are presented as "Tra *Sannibat*" because the word "*tra*" (also *Samoe*, and *Rua*) is a common noun for the genre of musical piece, while *Sannibat* is in italic form because it is a specific name of the piece. This form of presentation will be used for pieces such as Tra *Phra Para Khonthap*, Samoe *Then*, *Rua La Dio*, *Bat Sakuni*, *Phram Khao*, *Ong Phra Phirap*, etc. However, there is an exception only in the case of *Trabongkan* (all in italic) because the word "*tra*" for *Trabongkan* is a specific name.

The Table (Figure 5.7) shown above sets out to clarify sacred *naphat* compositions in the *wai khru* repertoire plus other new sacred compositions in existence today. The Table is organised by genres (or specific *nathap*) which are horizontally related to compositions represented by the titles in the *wai khru* repertoire. It can be seen that the number of additional pieces in the two final columns has been increased, as a present-day extension of sacred *naphat* compositions. The genres are clarified among different *nathap*, namely *samoe*, *tra* (*song chan*),[395]*chamnan*, *rua*, and *nathap cha-pho*. Each of these *nathap* consists of a number of compositions from left to right, representing a succession of the repertoire.

Next, the detail of a succession of *wai khru* repertoire begins with the 'model piece' as non-*wai khru* pieces (see the table in Figure 5.7) which is basically used as an 'action-tune' serving dramatic performance (e.g., *Samoe*, Tra *Nimit*, Tra *Non*, Tra *Sannibat*). Then, a group of *wai khru* repertoire is constituted comprising three sub-sections, namely Witthayalai Nattasin, *samnak* of Pathayakosol, and 1900s-2019 compositions from various composers. The first category of this group (*wai khru* repertoire) represents 23 sacred *naphat* compositions belonging to Witthayalai Nattasin's set; then a great deal of additional compositions (37 pieces) emerge in the *samnak* of Pathayakosol. Furthermore, the end of the column presents the new sacred compositions that were created since the 1900s.

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[395] '*Song chan*' is here provided in order to specify this *tra* genre in the *wai khru* repertoire, which is not the *sam chan* version (a third version of the compositional extension of the *tra* genre). The *sam chan* has never been used as a *wai khru* genre.

Although the 'model piece' is firstly found and traditionally used in theatre and Buddhist ceremonial affairs, this group is presented as a stage before the *wai khru* repertoire. The primary group of sacred *naphat* 'for *wai khru*' should initially begin with the Witthayalai Nattasin set, based on a model of the entire repertoire that was initially created and associated with *nathap* genres (i.e., *samoe*, *tra*, *chamnan*, *rua*, and *naphat chapho*). The repertoire in the early stage is comprised of 23 pieces, the majority of which presents a lack of specifying the deity's names (except *Ong Phra Phirap*). This refers to the characteristic of sacred *naphat* pieces in the early period; almost all of them are anonymous except for Tra *Thewa Prasit* (Deva's blessing) composed by *Luang* Pradit Phairoh (Sorn Silapabanleng).[396]

It can be noticed that *Bat Sakuni, Ong Phra Phirap* are composed by a hybrid *nathap* (i.e., *chamnan* and *samoe* for *Bat Sakuni*, *rua* and *samoe* for *Ong Phra Phirap*). Tra *Ninit*, Tra *Non*, and Tra *Sanibat* refer to specific actions: transforming, sleeping, and assembling respectively. *Trabongkan* denotes a blessing action which is structured by a *chamnan* form. In the *samoe* genre, an extended genre is illustrated, as we can see a sense of specification i.e., *Phram Khao* (arrival of Brahmin), *Phram Ok* (departure of Brahmin), *Damnoen Phram* (walk of Brahmin), Samoe *Then* (priest), Samoe *Man* (demon), Samoe *Phi* (ghost or spirit), except for Samoe *Sam La* (three parts of Samoe) and Samoe *Kham Samut* (crossing over the ocean) which are non-specific.

The next developed stage of the succession is presented by the set of *samnak* of Pathayakosol. This set is extended by adding additional pieces with references to specific deities. This extension may be related to theatrical purposes of *khon* and *lakhon*. *Khru* Phinij Chaisuwan and *Khru* Samran Koedphol both stated that "formerly, additional *naphat* which were composed later about individual deva had not been used for the *wai khru* ritual, but specifically for accompanying the dramatic performance."[397] Note that this music is derived from the purpose of dramatic performance, which becomes ritual music later. However, the usage of *naphat* music possibly coincides with characteristics of dance performance and deva in the *Ramayana* tale. The information shows that there is an important composer, Thongdi Chusat[398], who composed several well-known present-day pieces shown in the table.

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396 Sangobseuk Thamviharn, interviewed by the author, Bangkok, November 15, 2016.

397 Phinij Chaisuwan's and Samran Koedphol, interviewed by Phitchanat Tuchinda (translated by the author)

398 Thongdi Chusat (1842 – circa1927) is one of the significant masters in Thai music history during the reign of King Rama VI. He was regarded as a master who passed on *naphat* repertoire to other masters in the royal *wai khru* ceremony as conducted by King Mongkut (King Rama IV).

Finally, there are additional new compositions of sacred *naphat* added since the 1900s, which are used occasionally either in the *wai khru* ceremony or at other non-*wai khru* occasions. *Khru* Boonyong Ketkhong with his Tra *Natarat* ('*nata raja*,' referring to Lord Shiva) should be noted as an early person composing at that time, who commenced composing this sacred genre. After that we see some of the new composers who are Ketkhong's followers, such as Saman Thongsuchot, Phinij Chaisuwan, Samran Koedphol, Dech Kongim. This group of compositions is extended through a new area of sacred *naphat* whose meaning is intended to represent a monarch and royal family, which had not previously emerged, and which includes 'monarchy' pieces such as Tra *Nawamintharathiwat* (referring to King Bhumibhol), Tra *Phramae Haeng Phan Din* (referring to Queen Sirikit), Tra *Phra Borom Orasathirat* (referring to the then Crown Prince, now King, Maha Vajiralongkorn).

To sum up, a composition trend in the *naphat* repertoire is demonstrated in the table in Figure 5.7 in which we can see a limited number of sacred *naphat* pieces initially, but which is then enhanced later by the additional pieces according to specific deities. This extension has continued until today with new compositions, some of which include monarchy references.

5.4 Expressions in Sacred *Naphat*

In fieldwork, the discussion about how to perform *naphat wai khru* properly saw a number of masters invoke the notion of the terrifying power of a deity. Thassanai Phinphathya mentioned the remark of his teacher, *Khru* Surak Sawatdikul, as follows: "a number of *naphat*, which are initially named '*phram*' (Brahmin), all imply a *yak* (*asura*, demon)."[399] Besides, *Khru* Phinij Chaisuwan suggests that accomplishment in the *wai khru* performance requires one to "make it to be of respect with fear" (*ti hai klua*, lit 'play for scar').[400] Both views emphasise a sense of fearfulness as an important part of *naphat*. Furthermore, Dech Kongim[401], an assistant professor and one of *naphat*'s present-day composers, mentions his

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[399] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.

[400] Phinij Chaisuwan, interviewed by the author, Ayutthaya, November 26, 2018.

[401] Dech Kongim, an assistant professor and a leader (*phu an ongkan*) in the *wai khru* ceremony, is one of a few present-day masters who composes *naphat* pieces for the *wai khru* ritual such as Tra *Phra Khanet Prathanphorn*, Tra *Phra Khanthakuman*, Tra *Phra Laksami*, Tra *Phra Saratsawati*, and Samoe *Reusi A-khom u-dom Chok*. Kongim also has published naphat in music notation, as well as recording naphat repertoire and other *tra* genre.

teacher *Khru* Chua Dontrirot with respect to individuality of Deva's *naphat,* of which there are two distinctions, 'hot and cool'.[402] The *naphat* belonging to *asura* deva is regarded as a Hot character; in contrast, deva's pieces are a Cool character. By giving a situation of transmission of the *Ong Phra Phirap*, after completing *Ong Phra phirap*, *Damnoen Phram* (Brahmin's walk) needs to be taught immediately afterwards so as to make it balanced. This shows the agreement about disparity in modes of *naphat* pieces. The question remains as to how and with what factors such masters differentiate the modes of music.

Additionally, the majority of masters with whom the author has learnt the *naphat* repertoire respect the *ranat ek* rendition (*kan plae thang*) in the *naphat* repertoire. These include *Khru* Sangobseuk Thamviharn and *Khru* Phinij Chaisuwan who always state that the music is expected to be played in a 'neat' and 'deferential' manner (*riap-roi*), straight (*trong trong*) and concordant (preserving the *khong*'s melody), along with the main melody of the *khong wong yai*. Furthermore, *Khru* Lumyong Sowat, an honoured master of Bangkok's College of Dramatic Arts (Witthayalai Nattasin), contemplates a performance of *naphat* repertoire in the *wai khru* ritual as being one in which "it is not a time to represent the performer's virtuosic intelligence, rather a time to worship."[403] *Khru* Sanoh Luangsunthorn, one of *Luang* Pradit Phairoh's pupils, accepts the way of a neat manner but additionally suggests that performing for *wai khru* is to represent a maturity of musicianship, and the straight simplicity of performance must inevitably imply intelligence of the *ranat ek* player.

Kongim[404] mentions his teacher *Khru* Chuea Dontrirot's statement about the performance in the *naphat* repertoire in *wai khru* as representing a 'gracefulness' (*nuai nat*), imaginatively alluding to Deva's manner. This statement expresses a pictorial image signifying a characteristic of *naphat* music.

The Thai outlook which has been passed on to the present day is still impressed upon Thai musicians in terms of 'practical errors in the performance could be punished with the death penalty.'[405] This fearfulness implies the dark power of a demon (*asura* or *yak*). However, *Khru* Phichit Chaiseri, with his expertise in Buddhism and philosophy, argues that the aspect of a deity's nature is completely independent of the material universe, beyond all

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[402] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[403] Lumyong Sowat, interviewed by the author, Bangkok, November 16, 2016.

[404] Dech Kongim, an assistant professor and a ritual leader (*phu an ongkan*) in the *wai khru* ceremony, is one of few present-day masters, who composes *naphat* pieces for the *wai khru* ritual. Examples are Tra *Phra Khanet Prathan Phon*, Tra *Phra Khanthakuman*, Tra *Phra Laksami*, Tra *Phra Saratsawati*, and Samoe *Reusi A-khom u-dom chok*. Kongim has also published *naphat* in music notation, as well as recording *naphat* repertoire and other *tra* genres.

[405] Yupho, *Khon*, 34.

known physical laws; thus, the deity themselves would not cause any harm to humans. Therefore, it is the side-effects of the power which may cause harmfulness.[406]

This is regarded as the reason why the initiation ritual of the *wai khru* ceremony always begins with a *mantra* by the leader for making holy water (*nam mon thoranisan*) to protect himself and the audience from unfortunate things.

Based on the masters' views, we can see that the quality of sacred *naphat* music for the *wai khru* ritual has specific traits representing the imaginary characters of deities depicted in the musical medium. These characteristics considered as an expression of the music can be divided into two main types, gracefulness and fearfulness. To clarify this sentiment, Sangobseuk Thamviharn employs the term '*phawa*' (Sanskrit '*bhava*').[407] Dech Kongim mentions that his master, *Khru* Chuea Dontrirot, uses the paired term 'hot-cool' in order to denote the character for the pieces. The example he provides is where *Ong Phra Phirap* (considered as Hot character) was always taught in conjunction with *Damnern Phram* (as cool character) in order to provide a balance.[408] In other words, in the process of memorising learning (*to-phleng*) sacred *naphat*, the impact of hidden qualities would be absorbed by the students. Based on interviewees' responses, these distinct modes of expression seem to be one of the principal ways of categorising pieces into two groups. For example, *Bat Sakuni* is considered – by Thamviharn, Luangsunthorn, and others – to be in a group of Cool character pieces, or, alternatively, categorised by the words *on-yon* (gentle), or *riap-roi* (polite). [409]

These connoisseurs regard *Bat Sakuni* as being held amongst the most sacred of pieces, possessing the most dignified accent (*samnuan sa-nga ngam*) in the repertoire. This piece should be the best representative of the Cool character; and it is regarded as having a very high position of sacredness. (see Figure 5.8) This will lead us to navigate what musical device could be considered as characteristic of the specific deity in Chapter 9.

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[406] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[407] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

[408] Dech Kongim, interviewed by the author, Phisanulok, November 25, 2016.

[409] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017; Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

Figure 5.8 *Bat Sakuni*, an opening part

Notes in long-duration performed in a slow tempo and involving the repetition of phrases could obviously create a sense of calm, or, what Sanoh Luangsunthorn, referring to *naphat* music in *wai khru*, described as "an image of the deva's arrival floating beautifully from the sky."[410] He also expressed his own emotional sentiment by using the term 'being relaxed' (*sabai*) to imitate the melodic image of *Bat Sakuni*'s initial sentence. This expression of calm, in fact, is considered as the general view; otherwise, this main idea, which the master recognises, emphasises the characteristic belonging to the 'Cool' mode of sentiment.

It can be concluded that the expression – represented by characters of hot and cool *naphat* pieces – could be considered as a cause of what we acknowledge as Sanskrit '*rasa*' or Thai '*rot*' which here denotes emotion perception as enjoyment, in Buddhism called *sawoei arom* (literally meaning 'eat-emotion'). Additionally, if the music is restrained in scope to be appropriate for *bucha* (worship) then the musical expression is perhaps considered as a sacred (*sak-sit*) device to cultivate devotional sentiment.

CONCLUDING REMARKS

The Thai outlook concerning Hindu deities as *gurus* – known as *khru thep* (Sanskrit, *guru-deva*) – is considered fundamental to Thai identity. Many aspects of sacrifice which have been described suggest a relationship between the *wai khru* ceremony and an ancient Hindu ritual of sacrifice known by Sanskrit terms such as *pujā*, *yajña*, *yantra*, and *mantra*. The

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[410] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

sacred *naphat* music functions as an effective device connecting people to deity by its expressions. This point marks the main idea for analysis in the following chapters.

A concept of *wai khru* mainly involves sacrificial purposes, and music appears to be at the centre of the ritual. The sacred *naphat* music is generally presented with more complicated affairs, especially its expression derived from melodies used as a device to identify the Hindu deities. An increasing number of new pieces indicate knowledge about specific deities, serving a specific deity's character.

Chapter 6:
THEORETICAL APPROACH

As the background context of *naphat* music (i.e., *piphat* ensemble, *naphat* compositions, and the sacred *naphat* repertoire) has been described previously, this chapter, in contrast, will concentrate on some musical theories of traditional Thai music which are necessary for understanding the sacred *naphat* music in the next chapters. The two key elements to any understanding of individual pieces are, as Montri Tramote identifies, *thamnong* and *changwa*.[411] These core elements are the key content of this chapter. Based on the two key elements, the contents of this chapter are framed by four theoretical issues i.e., *siang* (sound), *thamnong* (melody), *thang* (melodic types with instrumental idioms), and *changwa* (timing). Subtle concepts of musical sound and its aesthetic reflections, as part of Thai musical ideology, are discussed first. Then, the theoretical concept of *thamnong* is discussed to clarify different kinds of melodic aspects and melodic-unit classification; after that, some theoretical elements of *thang* are introduced. Finally, the last section deals with another core element of the music, called *changwa,* including musical time and *attra chan*. These all are designed to provide a concise account of the fundamental elements of Thai melody to prepare the readers for the analytical chapters dealing with musical elements of sacred *naphat* music.

6.1 CONCEPT OF *SIANG*

A consideration of the aesthetic aspects of the musical expression of Thai music is inevitably based on individual perspectives of Thai culture toward sound quality. This section deals with the underlying concept of musical sound in Thai music culture. Language use for the purposes of this thesis is considered as specific use in order to elaborate abstract matters of

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[411] Tramote, *Kham Banyai*, 37.

musical layers. This shows an idea of Thais toward their own aesthetic realisation through the definition of specific qualities. The point of this section is to clarify the concept of *siang* as a basic understanding in music among Thais.

It is worth discussing *siang* (sound, a sonic substance) as an essence of *rasa* prior to discussing *thamnong* (melody). The Thai outlook on sound is based on two main layers. The general audible object called *siang*, "what is perceived by ears,"[412] is used in denoting all kinds of sound indefinitely. Where a deeper layer than the first is concerned, the word *samniang* will be utilised.

Samniang (accent or sonic expression), an orthographical variation of the word *siang* (sound), represents a deeper layer of the base sound. Montri Tramote explains that "*samniang* is a succession of sound characteristics i.e., a variant of pitches and duration which *thamnong* presents so as to stimulate the listener's perception to acknowledge a particular sort of the music." This word *samniang* might be closely related to the Thai term *rot* (from Sanskrit *rasa*) in the suggested connotation, which in the standard lexicon of The Royal Institute (*Rajabanditaya Sathan*), defines *samniang* as *siang* (sound), *nam siang*, *hang siang*, and method of utterance, for example: you speak Thai but the sound is represented in an English accent.

The word *nam siang* (lit. meaning 'water-sound') denotes a current of sound while *hang siang* (lit. meaning 'tail-sound') is defined as a harmonic or inherent sonority of sound substance separate from sonic matter. In addition, 'the way of utterance', *samniang,* is also utilised for linguistic articulation, as in the words "he is speaking in the Thai language, but the accent is English".[413] Thus, *samniang* in this context might be linked to the expression of sound, otherwise denoting the inherent sonic quality in an elaborate level in sound. Furthermore, the term *rot mue* (lit. 'taste-hand') is used for describing musical skills via tonal expression. In other words, it may be any other transcendent connotation dwelling in sonic foreground not just sound like a solid object. Moreover, by its connotation, it illustrates a close relationship to the term *rot*.

Rasa, or the Thai term *rot,*[414] (transcribed based on the standard phonetic utterance) is one of the key terms pertaining to musical expressivity. In general, the word *rot* is used as

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[412] Thai royal standard dictionary, s.v. "เสียง," accessed February 6, 2016, http://www.royin.go.th/dictionary/.

[413] Thai royal standard dictionary, s.v. "สำเนียง," accessed February 6, 2016, http://www.royin.go.th/dictionary/.

[414] The Royal Institute Dictionary, s.v. "รด," accessed 28 May 2018. http://www.royin.go.th/dictionary/; According to the Thai system of utterance in which Thai terms deriving from a Pali-Sanskrit root are transcribed phonetically, some semantic components, whose varieties also function as a various connotation,

'taste'.[415] The pleasantness of *rot* in food is expressed by the term '*a-roi*' ('tasty' or 'delicious') whose generic term is also widely used to express an appreciation of art forms. The appreciation is not only restricted to pleasant tastes but also includes unpleasant ones.[416] In other words, the term *rot* is an important word which is adopted to describe emotional aesthetic qualities. Furthermore, the more subtle the quality that art works express, the more complicated the language that is presented to clarify it. Next, another layer of *siang* is elaborated by specific words.

1) The shape of sonic quality

With regard to the theoretical notion of loudness, Thai musicians metaphorically use generic terms for denoting loudness and pitch. Apart from a high-low level of pitch, Thais, in general, also clarify the quality of sound rather than its frequency or pitch value. It can be noted that they analogise between sound and apparent value: 'low pitch' sound is called a 'big' (in size) sound, such as when they say the *pi* (the oboe) produces a '*to*' sound (โต, implying a high degree of density), or when they say the sound from a *ranat* player is considered 'big' (*siang to*). Also, in colloquial terms a Thai might say that 'this man has a 'big' voice' (*siang yai*). Although these terms may be regarded quite close to loudness, they are utilised in different denotations. On the other hand, a high pitch is always called *laem* (being sharp like a pin) or *lek* (being small in size).

Additionally, there are some other terms: discordance (*siang plaeng*), consonance (*siang klom*, '*klom*' denoting a 'spherical' shape), *siang wan* ('*wan*' denoting sweetness), *siang du* ('*du*' denoting fierceness), and so on. Besides, the master Samran Koedphol matches a voice-tone characteristic to an individual personality. He emphasises that '*siang yai*' or the 'big sound' of a lordly voice equates to the voice of a high ranking individual: "In the case of people in a high social position (such as the president) whose voice is 'small', this is considered as inapplicable."[417] The connection between being 'big' in articulation and being 'high' in prestige can be generated. Koedphol also suggests that the *thang* of

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are explicitly omitted. There are three different semantics of the identical word, *rot*. First, *rot*, in a case, is originally from *rasa*, although its orthographic appearance forms '*ra-sa*' (รส), it is still pronounced phonetically, *rot*. There are three semantic possibilities of such an articulation '*rod*' (รด) meaning 'to pour,' '*roth*' (รถ) meaning 'a vehicle,' and '*ros*' (รส) meaning 'taste.'

[415] Ibid.

[416] Kusuma Rakmani, *Kan Wikhro Wannakhadi Thai Tam Thritsadi Wannakhadi Sansakrit* [An analysis of Thai Literature Based on Theories of Sanskrit Literature] (Silapakorn University, 2016), 24.

[417] Samran Koedphol, interviewed by Phitchanat Tuchinda in *Phitcharana Phleng Tra Nai Naphat Wai Khru* [Considering *'Tra'* in *Wai Khru* Repertoire], June 9, 2014, accessed June 18, 2014, http://kotavaree.com/?p=372.

the *ranat ek* for performing sacred *naphat* should be arranged in as low a register as possible, in order to contribute a greater quality of sacredness.[418]

2) Sound analogising to *rasa*

In Thai culture, sound quality is understood by an analogy to tangible appearance. It may be considered as social aesthetics or as an aspect of psychology. For example, Thais always interpret the register as a tangible size: a low register illustrates a large size (*siang yai* or *to* in the *pi-nai*) while a high register is considered as small in size (*siang lek* or *haep* in the *pi-nai*). For example, the musical terminology, '*to*', although it means 'big' or 'enormous', is not used to express loudness but rather the quality of 'richness' of a low register. This allows us to understand that loudness of sound is different from 'richness'. This idea may relate to the expression of '*sing to*' in sacred *naphat* performance as suggested by Thassanai Phinphat.[419] In addition, Phinphat and others (including Sanoh Luangsunthorn, and Sangobseuk Thamviharn) also refer to the term '*du*' (fierce, furious, or frightened) as being suggestive of a *yak* or a demonic character.[420] This provides the idea that sound qualities and the *rot* aesthetic expression are linked together according to the Thai aesthetic interpretation.

Additionally, modes of emotional sonority, namely heat and coldness, are also used to describe the distinct sonority of music. Dech Kongim – who uses the term 'hot and cool' to describe the emotional mode of sacred *naphat* composition – states that there are '*phleng ron*' ('Hot' pieces) and '*phleng yen*' ('Cool' pieces) as distinct groups of emotional expressiveness, all contained within the sacred *naphat* repertoire. This might provide a tool we can apply in understanding how music is traditionally interpreted and in analysing musical expressivity, considered via techniques, registers, styles, arrangement, and so on.

3) *Samniang phleng* (idiomatic expression)

Samniang can also be used as an idiomatic expression in melodies. The name of a nation can be shown as a prefix (such as *mon*[421], *lao* (Laotian), *chin* (Chinese)). These names represent distinct idioms accordingly. For example, *Mon Du Dao* is the piece named *Du Dao* meaning 'looking at the stars', while the term *mon* is suggesting a *samniang* of Mon. *Lao Len Nam* is the piece named *Len Nam* meaning 'enjoying or playing in the water', whose *samniang* is

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[418] Ibid.

[419] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.

[420] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016; Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017; and Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

[421] an ancient nation of mainland Southeast Asia known as Pegu or Mon, recently a minority of Myanmar.

Laotian according to the term '*lao*'. *Chin Kep Buppha* is a piece referring to *keb buppha* (meaning picking flowers), whose idiom is Chinese according to the term '*chin*'. This has enabled us to distinguish musical expressions by means of idiomatic expression. Furthermore, the music can produce emotional expression known as '*a-rom phleng*', based on this quality.

4) A-*rom phleng*: emotional expressivity in Thai melodies

Another term relating to *rot* in music is '*a-rom phleng*' which denotes an aesthetic emotion, sentiment, or mood ('*a-rom*' meaning 'emotion' or 'feeling', '*phleng*' meaning 'musical piece'). For example, sweetness in melody may correlate to love's mood, and so the instrumental piece named *Lom* as a *naphat* piece will accompany a love scene in a *khon* or *lakhon* performance. So, the *lom* perhaps contains sweet melodies for the character to express the act of love. In contrast, when a character needs to express anger in *khon* or *lakhon*, the musical ensemble will accompany the angry scene with the piece *Nakkharat*.

5) Musical *rasa* in Thai theatrical performances

Within *khon* and *lakhon* performances, *piphat* music contributes not only the musical accompaniment for gestures and activities of the characters, but also expresses emotional expressivity alongside the characters' emotional expressivities. To accomplish this accompaniment, *naphat* pieces are allocated that are associated with specific emotions of the individual characters. In a scene of being happy, grateful, delighted, and having fun, *Krao Ram* is, for example, the piece used to cover all kinds of happiness, including success and even ridicule. *Phleng cha* (*cha* means 'slow', denoting one of the genres regarding an ancient piece arranged in *song chan*) and *phleng reo* (*reo* lit. means 'fast', denoting one of the genres regarding an ancient piece arranged in *chan diao*) are also used to represent the feeling of being delighted whilst travelling. For example, *Sinuan* is the piece accompanying the elaborate movement of a happy woman. In contrast, a sad sentiment, *Tyoi* and *Ot* (both are specific names whose meanings are not clear, possibly deriving from other languages) are the pieces to be used for accompanying scenes of sadness amongst the characters.

Anger is represented by the *rua* genre, namely *Khuk Phat*, *Rua Sam La*, including scenes representing power. There are thus several *rua* pieces which correlate to a character's social status. Rua *La Diao* represents the lowest social class, while *Khuk Phat* is always used in the case of a higher-ranking character, such as *Thotsakan*.

Montri Tramote indicates that the term '*samniang*' is equivalent to '*rot*' (รส, orthographical form, *ros*), which consists of sadness, love, fun, respectfulness, and so on. These *rot* then lead to the meaning of individual pieces. Pongsilpa Arunrat is one of Thai

scholars as well as the *so sam sai*'s players, whose compositions are based on the concept of Indian *rasa* as he expressed that emotional *rasa* are derived from the *bhava* (*thayi bhava*).[422] *Rot* as an emotional expression of music and drama is fundamental in performances, leading to a rule of arrangement of specific pieces into a particular action (*kan banchu phleng*) in the dramatic stories in *khon* and *lakhon*. This rule confirms the existence of the concept of *rot* or *rasa* in Thai performance culture. Apart from Indian theory, which emphasises nine *rasa*, Thai literature, although influenced by the *rasa*, has its own terms referring to *rasa*. This is divided into four types: *saowarochani* (praise), *naripramot* (courtship or love), *phirotwathang* (being angry), *sanlapangkhaphisai* (being sorrowful or sad). Therefore, music is used as an accompaniment to drama in expressing these *rot*.

The conventional regulation of musical accompaniment in a certain situation of dramatic theatre, *khon* and *lakhon*, is not accidental or arbitrary; neither is the choice of pieces to accompany a certain situation. For example, individual songs (*phleng kred*) have their own distinct emotional sentiments. *Nakkharat* (*Naga Raja*), for instance, is a piece used for accompanying anger, while *Lom* belongs to love or erotic sentiment. *Thayoi* (a loanword from Burmese) is used for a sad mood, while *Ling-Lod* is used for a comical one. This convention is a regulation for the music accompanying *lakhon*. The accompaniment indicates that music is bound with dramatic usage according to its emotional sentiments. This idea may be derived (and subtly enhanced) from what we call *naphat* (instrumental music) in *khon*, e.g., *Ot* is used for the sad scene, *Krao Ram* for presenting happy affairs, *Samoe* for travelling, *Rua* for fighting. *Krao Nai* is used for accompanying the demon's military unit while *krao nok* is used for the monkey and human armies of Rama and Lak. This concept illustrates the use of Indian *rasa* in Thai traditional theatrical performances.

6.2 THEORETICAL CONCEPT OF *THAMNONG*

It is commonly understood that the terms *thamnong* as 'melody' and *dontri* as 'music' can be used interchangeably. An understanding of melody in Thai music can be captured by the technical terms *thamnong* and *thang*. Usage of both might appear to be synonymous, but there are in fact differences in the detail.

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[422] Pongsilpa Arunrat, *Phleng Mahori Haeng Krungsi Ayutthaya* [*Mahori* Songs of Ayutthaya Kingdom], (Bangkok: Thana Place, 2018), 241.

The word *thang* is generally used among Thai traditional musicians while *thamnong* is a more generic term used in a general academic context. In other words, non-musicians would understand *thang* by analogising *thamnong*. Informally in emic connotation, literally, *thang* straightway means a way, a route, path, or road. Therefore, the use of Thai musical terminology always embraces the metaphorical method of connotation when discussing musicality. Montri Tramote and Uthit Naksawat – a distinguished master, composer, writer who systematises theories of Thai classical music – define *thang* as having three aspects: instrumental melody, level of pitch, and specific version of a composition. As a technical musical term, Myers-Moro claims that *thang*'s emic perspective is metaphorically linked to its daily language uses.[423] Therefore, Silkstone argues that it is no accident of language that the same Thai word is used for various concepts that are separated in Western musical theory ('realisation', 'version', 'style', 'process of variation-making', 'key' etc.).[424]

Thamnong and *thang* appear in a close relationship. Tramote defines *thamnong* as a collection of sonic characteristics arranged in a certain order by a composer.[425] According to Tramote's description, the term *thamnong* refers to a general sense of melody, whereas the term *thang* refers to more precise aspects of melody among instruments and composers, as well as the selection of pitch levels for performance.[426]

Thai melodies, when looking at style or succession of modification, can be divided into two main categories: *thamnong lak* and *thamnong plae* or *prae* (the difference between *plae* and *prae* is explained in Section 6.2.5.). It is worth mentioning that there are other synonyms of the word *thang*. There is no theoretical or regulated usage about these terms; usage seems to reveal that although *thang* and *thamnong* share a similar meaning (a melody), analytical discussions always use '*thamnong*' rather than '*thang*', e.g., *thamnong sarattha*, *thamnong lak*, *thamnong plae*.

One of the three meanings of the musical term '*thang*' is a stylistically characteristic melody of a particular instrument. Myers-Moro's study claims that *thang* is used "as ways of rendering music."[427] This variety of rendition is considered as one of the principal characteristics of Thai classical music. For example, the specific meaning will be connected to the word '*thang*', e.g., *thang ranat ek* means a melodic style of the *ranat ek*. *Thang khong* means that of the *khong wong yai*, *Thang rong* ('*khap rong*' means 'singing') means a

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[423] Myers-Moro, *Thai Music and Musicians*, 221.
[424] Silkstone, "Learning Thai Classical Music," 24.
[425] Tramote, *Sap Sangkhit*, 15.
[426] Ibid., 12-15.
[427] Myers-Moro, *Thai Music and Musicians*, 108.

characteristically melodic style of voice. These show various versions of melodies which are theoretically rendered from *thamnong lak* (see next section). This usage seems to broadly cover Thai theory, compared with other connotations of *thang*.

6.2.1 *Thamnong Lak*

Thamnong lak can be subdivided into three further types of *thamnong*, namely *thamnong sarattha*, *thamnong/thang klang*, and *thang khong*. These will be discussed below.

    Thamnong lak (*thamnong* means melody and *lak* literally means a 'pillar,' denoting 'core' or 'significance') in a general sense of Thai melody denotes a kind of initial version of melody that forms the core content of the music. While *thamnong lak* is regarded as the 'main melody' as per Morton's usage, Silkstone describes a connotation of *thamnong lak* by mentioning Ketukaenchan's explanation that "thaamnɔɔŋ làg [*thamnong lak*] literally means 'melody basis'; it can be translated 'basic melody'." The idea of *lag* as a 'pillar' is often drawn upon by musicians when describing the effect of an ensemble: the *khong*'s melody is the central 'pillar' (*lak*) around which the melodies of other instruments wind like creeping vines.

    I agree with Silkstone that the word *lak* (*lag*, as per his usage) should also mean 'basis' or 'principle.' He also wrote about the quality of *thamnong lak* – especially the *khong* melody – that it is "something 'simple' from which more detailed ideas can be derived." [428] I conclude from this discussion that it should involve two aspects which are concealed within the connotation: the characteristic and also the function of *thamnong lak*. From the view of Silkstone and Ketukaenchan, the term 'basis' or 'basic characteristic' expresses 'innate traits' – mentioned as 'something simple', while the phrase 'main' melody in Morton's view likely signifies the role of the *thamnong lak* in an ensemble. Furthermore, Sam-ang Sam uses the term 'collective' melody when it is considered very clearly to a 'role' of *thamnong lak*.[429]

    This 'collective' seems to be evident in the case of a *wong khrueang sai* (stringed ensemble) in which the *so duang* fiddle and *chakhe* zither carry the more straightforward version of *thang* (variation), while the melody of the *so-u* and *khlui* is more subtle. The certain role of the *so duang* fiddle and *chakhe* zither is a key point with which to verify the existence of a straightforward version of *thang* whose role is represented as *'lak'* (principle or being reliable). At these points in terms of the possibility of rendering *thang* among the

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[428] Silkstone, "Learning Thai Classical Music," 60.
[429] Sam, "*Pin Peat*," 169.

instruments, a hierarchy of different variations can be seen. But, the simple version which is suitable as the 'collective' version is expected to be used as *thamnong lak*. This supports the idea that 'collective' is considered as a role of *thamnong lak* in ensembles. Thus, I conclude that *thamnong lak*, in this case, could express both quality itself and also its role in the ensemble.

Providing an underlying sense of sturdiness and security of *nuea phleng* is the main responsibility of the *thamnong lak* player. On the other hand, in some cases when *thamnong lak* is not appropriate in a form of '*lak*' – appearing as a complex rhythm, full of ornamentation, and so on – this situation would create a difficulty for other members in the band. Thus, the ensemble will be able to operate smoothly if individual instruments treat their main duty properly, especially the *khong wong yai* whose precise and simple form of *thamnong lak* is significant. In addition, because of its simplicity and melodic basis, the *khong wong yai* is recommended as a suitable instrument for beginners. They will learn not just the simple techniques of playing but also the *nuea phleng* of composition, before moving on to other instruments with an understanding of the content of the composition. The three sub-types within a *thamnong lak* will be discussed next.

6.2.2 *Thamnong Sarattha*

Thamnong sarattha is regarded as a newly coined word. Denoting the 'nuclear melody' or 'skeletal melody,' this term is not an old musical term like others, e.g., *thang*, *changwa*, *nathap*. The specific name '*sarattha*' for specifying a particular melodic type has been established by Phichit Chaiseri,[430] who is a philosopher and also a distinguished musician of Chulalongkorn University, Thailand. The orthography of this term derived from Pali-Sanskrit, *sara-attha* – *sara* meaning 'content' (*suan samkhan*) in Sanskrit, and *attha* meaning 'core content' (*nuea khwam*)[431] – and denotes the 'content' or 'core' of something. In the musical scheme, *thamnong sarattha* denotes a structural pitch of decorated melodies, for which Chaiseri himself prefers to use the English phrase 'skeletal melody'.[432] In other words, *thamnong sarattha* is unable to be defined as *thamnong* (melody), it is truly just an 'innate contour' (not direct) including nearness or farness of successive pitches or notes in a melody.

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[430] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[431] Thai Royal Dictionary, s.v. "สาระ" and "อรรถ," http://www.royin.go.th/dictionary/.

[432] Bussakorn Sumrongthong and Neil Sorrell, "Melodic Paradoxes in the Music of the Thai *pi-phat* and Javanese gamelan," *Yearbook for Traditional Music* 32 (2000): 68, accessed January 3, 2016, http://www.jstor.org/stable/3185243.

This may be described as conjunct or disjunct, stepwise or skips, respectively. This would be extracted by systematising the core content of a decorated melody. Thus, I prefer to use 'nucleus of melody.'

When musicians reverse (or 'simplify') the decorated melody back into 'just' a structural sound, this kind of melodic reversal helps them to contemplate an innate structure or melodic contour of the full decorative melody. Even though the musicians comprehend the structure or contour as an imagery sound, it is not actually played by any instrument. This so-called 'unplayed melody' or 'inner melody' (to use Sumarsam's terms)[433] is consonant to Sorrell's explanation of *lagu* in *karawitan*, which he writes, is "a kind of intuitive melodic core which influences the movement and direction of the whole ensemble more than any single strand."[434] Briefly, what we have learnt from Chaiseri's *thamnong sarattha* is that it is similar in terms of quality of the musical phenomenon to Sumarsam's 'inner' melody or 'unplayed' melody where the abstract form is being distilled from a melodic chunk.

6.2.3 *Thang Klang*

Thang klang (the word *klang* in this context describes a characteristic of a melody, rather than the level of pitch-set discussed in 6.4.1) is a type of melody used as a *nuea phleng* for transmission during teaching. Having a concise format, it is especially useful when the student majoring in string instruments learns a new piece from teachers. *Nuea phleng* – Sumrongthong [Bussakorn Binson] and Sorrell review the word *nuea*: "the idea of a basic melody is conveyed by the term *nuea phleng*. *Nuea* means 'meat,' or indirectly means either an essential part or a core of something." [435] In addition, it may be worth adding a further definition: *nuea* may also derive from the compound word *nuea-ha* or *nuea-ha-sara*. *Nuea-ha* is a noun meaning 'a main/essential content', 'substance', which derives from the main term *nuea,* which refers to an anatomical part of humans or animals just below the skin. Other uses of *nuea* are in the term '*nuea-khong*', meaning melody of the *khong wong yai* without any adaptation considered as *thamnong lak* (a principal melody) of compositions; another word of *nuea-khong* is *nuea-phleng* and *luk-khong* (*luk* lit. means: a son and

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[433] Sumarsam, "Inner Melody in Javanese Gamelan Music," *Asian Music* 7, no. 1 (1975): 7, accessed November 3, 2020. doi:10.2307/833922.

[434] Neil Sorrell, *A Guide to the Gamelan* (London: Faber and Faber, 1990), 64.

[435] Sumrongthong and Sorrell, "Melodic Paradoxes," 68.

daughter; nodule, that is, to represent the *khong*'s part). In general use in Thai poetry, music and song, pictures, sculptures, and other forms of art, the word *nuea-ha* is also used to refer to the main content. In pictures, for instance, it describes things concerning composition. However, this word *nuea-ha* (or *nuea* in short use) is homonymous with the *nuea* meaning 'meat'.

The *thang klang*'s characteristic likely matches to what is referred to as the 'basic melody.' This type of melody is the simplest (or the easiest to implement) 'rendered' version, with no sign of a specific idiom of any instrument. This idea is explained by Myers-Moro with the terms '*thaang klaaŋ klaaŋ*' denoting 'middle', 'general', and 'not specific version'. [436] In addition, Silkstone emphasises that the melodic version, called *thang klang*, is less basic than the *thang khong* version, and he points to the quality "it is more active (i.e., more dense) and more variable."[437] This is used among learners –majoring in string instruments– who are not a *khong wong yai* player, but they use this melodic version as their basic melody which is equivalent to the concept of basic melody of the *khong wong yai*.

In my view, *thang klang* can create a lot more sense of melody than *thamnong sarattha* (melodic skeleton). *Klang* (lit., 'middle', 'moderate', or 'balance') in this context means a non-specific idiomatic variation of any instrument. The *klang* condition can easily be modified by other melodic instruments. This modification can create variations among instruments in ensembles, especially in the style of heterophony, in which the *thamnong klang* functions as a central coherence of the orchestration (discussed in Section 6.3.2).

6.2.4 *Thang Khong*

Thang khong denotes a melodic genre that is characterised by the features of the *khong wong yai*, such as *ting-neng-neng* and other specific melodies. The elements of the *khong wong yai* have been described in Chapter 3. Here, the discussion is about its styles: *luk khong itsara* and *luk khong bangkhap.*

Thang khong, alternatively called *luk khong* (lit. meaning 'a piece of the kettle-gong'), is significant for Thai traditional music for at least two reasons. Firstly, this kind of melody is used centrally in orchestration; and, secondly, the majority of composers conventionally composed their new pieces in a form of *thang khong* rather than in a fully decorated melody.

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[436] Myers-Moro, *Thai Music and Musicians*, 93.
[437] Silkstone, "Learning Thai Classical Music," 60.

Sangobseuk Thamviharn and Uthit Naksawat assert that *luk khong* is regarded as the 'centre' of the majority of Thai melodies, as they emphasise that the *luk khong* is a fundamental melody of Thai music.[438] These views indicate opinion toward the principal melody as a player. It reveals that *luk khong* is substantially important, which functions both to transmit and also to preserve musical knowledge (for further discussion on *nuea phleng* see 6.2.6).

　　　　1) *Luk khong itsara*

Luk khong itsara is a style pattern of the *khong wong yai* which is considered as a principal form indicating the characteristic of a *khong*'s idiom. *Itsara* literally means 'freedom', denoting the function of this type of melody correlating to the rendition of variation-making instruments i.e., the *ranat ek, ranat thum, khong wong lek*. According to the studies of both David Morton and also Naksawat, 'motivic' style of the *khong wong yai* is suggested to denote *luk khong itsara*.[439]

This style of *khong wong yai* melody is less specific than that of any other melodic instrument – e.g., *ranat ek*, *ranat thum*, *khong wong lek*, *pi nai* – with a steady rhythmic pattern, because it is generally considered as a standard passage which may appear to require lots of repetition. Thus, based on the motivic style, the characteristics of *thang khong* serve to provide the orchestration with a basic, precise, and standard melody in order that other instruments may render it into various idiomatic melodies. In other words, by this definition, this type of *khong wong yai* melody leads to a style of orchestration called *phleng thang phuen* (equivalent to heterophonic style) in which other melodic instruments are allowed to make a variation based on the *luk khong*; in this way the heterophonic style is constituted. This style (see Figure 6.1) governs almost all Thai music compositions, which differs from the *bangkhap thang* (equivalent to monophonic style) in Figure 6.1.

Figure 6.1 An example of *luk khong itsara*

Note: P (pair of hands); L (left hand), and R (right hand).

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[438] Thamviharn, *Duriyang Thai*, 49-50; Naksawat, *Thritsadi Lae Kan Patibat*, 15.
[439] Morton, "Thai Musical Instruments," 78; Naksawat, *Thritsadi Lae Kan Patibat*, 47.

The example of the *luk khong itsara* shown in Figure 6.1 is generated by expressing the typical method of playing of the instrument i.e., *khu*, *ting-neng* idiom (which David Morton calls 'broken octaves'),[440] and *sabat*, as described in Chapter 3. Once these components are presented, so the *luk khong itsara* functions as a basic melody for other melodic instruments to make a variation on that melody.

2) *Luk khong bangkhap*

On the other hand, *luk khong bangkhap* (*bangkhap* lit. meaning 'obligation'), by contrast, is a style of lyrical main melody which is considered as a newer style of Thai instrumental compositions, emerging in the period of King Rama V.[441] There are many aspects of *luk khong bangkhap* involving different techniques of playing: *kro*, and *samniang phasa*, considered as elaborate melody. This elaborate character will be considered as an important expression of the sacred *naphat*'s melody, which will be described by means of the word 'Narrative' style in Chapter 9. (This type of *luk khong* will be discussed in relation to style of compositions in Section 6.3.2). The different types of *luk khong bangkhap* are shown in Figure 6.2 below.

Figure 6.2 Examples of *luk khong bangkhap*

Ex.1 *Luk khong bangkhap*

Ex.2 *Luk khong bangkhap* in *kro* (trill) style

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[440] Morton, *Music of Thailand*, 49.
[441] Ibid., 29; Tramote, *Duriya San*, 48.

Ex.3 *Luk khong bangkhap* in *naphat* style

Note: P referring to 'pair' pf hand; R for right hand; L for left hand

The examples shown in Figure 6.2 provide excerpts which are defined as *luk khong bangkhap* in three different types. Example 1, the melody of *Phaya Doen,* describes the elaborate rhythm which presents the movement of melody without the *ting-neng* idiom. Example 2 shows the excerpt of *Lao Siang Thian* in *sam chan;* it mostly presents the *kro* melody of elaborate melody which lacks the *khong wong yai* idiom. These two examples mostly present the use of *khu paet* (octave pair). In addition, Example 3 shows the use of the *khong wong yai* idiom to present the *luk khong bangkhap* which describes the action of elaborate movement.

In general, if the *luk khong bangkhap* is mentioned, the *kro* is usually represented as a best example. Therefore, there are two other types of the *luk khong bangkhap* shown in Examples 1 and 3, which also provide a sense of elaborate melody. Although some common practices of the *khong wong yai* – including *khu*, *ting-neng*, *sabat* – can be found in this melodic genre, these practices, however, produce a specific movement of pitch and rhythm, which can make it differ from the *luk khong itsara*.

6.2.5 *Thamnong Plae*

Thamnong plae encompasses various types of melody, which is developed from the relevant, central *thamnong lak*. As a result, the rendered version of this process is called *thamnong plae*, including examples such as *thang ranat ek*, *thang ranat thum*, *thang so duang*. Silkstone mentions improvisation, denoting another meaning of the *thang*: "a process of variation-making – as in *thaang keb* [*thang kep*]." [442] In other words, it can be 'roughly' concluded that all melodic instruments in every ensemble (even without the *khong wong yai* in the case of the *khrueang sai* ensemble) are considered as *thamnong plae* by their developed versions, except for the *khong wong yai* (this point is discussed later). The reason why Thai traditional music needs lots of *thamnong plae* is because of a style of orchestration generally known as *thang phuen* (equivalent to 'heterophony') composed of only one theme

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[442] Silkstone, "Learning Thai Classical Music," 24.

among several variations (more about the Thai term '*thang phuen*' will be discussed later). Therefore, these variations enable one to create a coherence based on a collective theme, *thamnong lak*. In other words, we can say that coordination between the *thamnong plae* and *thamnong lak* are considered as a source of heterophonic harmony of Thai music. In fact, the word '*plae*' has only recently emerged. Most musicians seem to be more familiar with '*prae*' (with '*r*') rather than with '*plae*' (with '*l*'); the words can sometimes be used interchangeably as if there is no distinction between the two. Surprisingly, there appears to be a lack of discussion of either *prae* or *plae* in Tramote's *Sap Sangkhit*.

I shall discuss the terms '*plae*' and '*prae*' further and, as a result, will reveal a succession of melodic development. In general speech, the word '*plae*' in Thai means 'to translate', while *prae* means 'to change'. Thus, in these distinct meanings, one meaning cannot be replaced by the other. It seems that the word *prae* ('*r*') is normally used when encompassing all conditions of changes of melody as well as rhythmic variation in drumming (but called '*sai*' – more details to follow – Anant Narkong 1999).[443] The word *plae* ('*l*'; meaning 'translate') was first discussed in Uthit Naksawadi's book about Thai theory and practice (*Trisadee Lae Pratibat Dontri Thai*). He explains the use of '*plae*' as a rendition from the *khong wong yai* to other successive variations. In other words, performers make a translation from a basic version of *khong wong yai* melody to another full melody, called *thamnong plae* or *plae thamnong*.

> A composer creates a piece by generating *nua* [*nuea*] or *luk khong* initially, then teaching this *luk khong* to the students. The duty of the students is to *plae* (translate) this *luk khong* to become various melodies according to their instruments. In the *piphat* ensemble, a person who plays this *nua* or *luk khong* is only a *khong wong yai* player while others, including *ranat ek*, *ranat thum*, *pi*, *khong wong lek*, *ranat thong* or *ranat thum lek*, are intended to *plae* (translate) this *luk khong* into a full melody which is related to their own instruments.[444]

Note that Naksawat never uses *prae* (with an '*r*') in any instance. Phichit Chaiseri provides an additional explanation, claiming that the word '*plae*' ('translate') expresses the process of translation from the *khong wong yai* to other instruments, while the word '*prae*' ('change') expresses 'variation' used to describe variation from the original, basic melody in a version of the *khong wong yai*. In Chaiseri's words:

> The term '*prae*' means 'translate' from one melodic type (the *khong wong yai* melody) to another. For example, the *khong wong yai*'s melody is translated into the *ranat ek* melody; the *khong wong yai*'s melody is translated into the *so u*'s melody and so on. On the other hand, the term *prae* according to the English term

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[443] Narkong, "Aspects of Improvisation," 35-38.
[444] Naksawat, *Thritsadi Lae Patibat*, 15. (translated by the author)

'variation' is used for denoting a change (*prae plian*) within the melody of particular instruments in order to vary the *khong wong yai*'s melody.[445]

Furthermore, in the similar case of Khmer *pin peat* music, Sam-ang Sam coins the word 'rendition' to denote this relative phenomenon which is one of the principal characteristics of Khmer music.[446]

Briefly, I would conclude that the word '*plae*' in this context denotes a development of 'melodic form' from one to another i.e., from the *khong wong yai*'s melodic form to another individual instrument such as the *ranat ek*'s form, or the *pi nai*'s form. On the other hand, '*prae*' is used as developing the melodic rendition 'within' an instrument. These slightly different utterances lead to a specific usage of technical terms. Therefore, it assists in the contemplation of a deliberate succession of melodic modification that is not regarded as just a change but rather presents a categorisation of melodies (see Figure 6.3).

Figure 6.3 Chart of different kinds of *thamnong*

Thamnong	*Thamnong lak*	*Thamnong sarattha*	
		Thang klang	
		Khong wong yai	*Luk khong itsara*
			Luk khong bangkhap
	Thamnong plae	Other instruments	
		Thang rong (vocal)	

Description: overall, the various kinds of *thamnong* can be categorised into two main types, namely *thamnong lak* and *thamnong plae*. *Thamnong lak* consists of three sub-types: *thamnong sarattha*, *thamnong klang*, and *thamnong khong wong yai*. Furthermore, the *thamnong khong wong yai* can be further divided into *luk khong itsara* and *luk khong bangkhap*. On the other hand, *thamnong plae* illustrates two sub-divisions: other instruments –e.g., *ranat ek*, *ranat thum*, *khong wong lek*– and *thang rong* (vocal).

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[445] Chaiseri, *Sangkittalak Wikhro*, 22. (translated by the author)
[446] Sam, "*Pin Peat*," 169.

6.2.6 Some Discussions on *Thang*

The discussion in this section aims to clarify some of the questions raised with respect to the 'basic melody' of Thai music, for example, its scope of meaning, mutual terms, and its role and function in an ensemble. The main terms consist of *thang khong wong yai*, *thang klang*, *thamnong sarattha*, and *nuea phleng*.

In general, the type of melody considered as *thamnong lak* should be deprived of the idiom of a particular instrument. In fact, if we theoretically analyse the development of the various versions in the melodies, then *thang khong wong yai* is virtually one of the developed versions because of its origin from the less dense one, called "*thang klang*." *Thang klang* is a melody partly eliminated of idiomatic characteristics denoting a particular instrument. As a result of this simplicity, such a melody has a simple or low-density melody which is described as *nuea phleng* (as a work of a composer's original design) rather than *thamnong lak* (which the author prefers to define as a collective or central melody or *thamnong sun klang* in an orchestration scheme). The melody starts from a plain melody and develops successively into an elaborate one. *Thang klang* shows the quality of *klang* – moderate, denoting an unmodified melody. This may also mean 'without any specific idiom of any instrument.' However, this type of melody has never been played by an actual instrument. Rather it is an imaginary melody and is popular amongst string players during a performance. We can assume that the reason we need this kind of melody is probably for contemplating its eventual elimination and progression to the *thamnong sarattha* (see Figure 6.4). Being more concrete as a possible means of preservation, Montri Tramote decided to embrace the *thang klang*'s version of compositions, notating it in the Western staff notation, as published in Silapakorn Journal.[447]

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[447] Montri Tramote, "Not Phleng Thai," [Thai Music Notation] *Warasan Silapakon*, Year 5, Book 1 (May 1961); 59-63.

Figure 6.4 Samoe *Kham Samut*, Line 6, in four different *thang*

Note: The example of Samoe *Kham Samut* in Figure 6.4 compares four different types of melodies. As the example shows, an aspect of the fundamental melody can be seen in the *thang klang*. The *thamnong sarattha* is not considered as a melody but rather as a melodic outline. In addition, the *khong wong yai* contains more details, including *khu*, *sabat*, and the *ting-neng* idiom, which make it different from the *thang klang*. The *thang* of the *ranat ek* shown is realised in the full melody of the *kep* technique based on the same melodic structure of the others.

In previous discussions of the term *thang klang* by Francis Silkstone, he states that a stylistic realisation of the *so duang* fiddle and *chakhe* zither is 'basic' but more complicated in relation to the *khong wong yai* even though their different styles are considered as *thamnong lak*.[448] Thus, it can be concluded that the concept of *thamnong lak* describes the 'principal function' (*lak*) for orchestration rather than the characteristics of a melody.

The above discussion provides a domain definition of the various terms: *thamnong lak* as role and function in orchestration, *nuea phleng* as composing idea, *thang klang* as eliminated version of rendition. But some confusion inevitably occurs because there is some overlap between the specific qualities of each domain.

Thamnong lak, apart from its principal function, also shows a simple but firm quality for other variation-making instruments to rely upon, while *nuea phleng* needs to deal with the essence of the composer's desire. *Thang klang,* by contrast, is a simple and non-specific characteristic of any instrument. As such, *thang klang* and *nuea phleng* are the closest or most homogeneous in terms of domain. However, the *khong wong yai* plays a central role of orchestration, which creates a sense of *thamnong lak* for orchestration, *thang klang* or *nuea phleng* in ensembles; but, its idiomatic melody *per se* is theoretically not in the *klang* (lit., 'moderate', denoting 'basic') quality.

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[448] Silkstone, "Learning Thai Classical Music," 60.

We can here mention once more the three key terms: *thamnong lak, thang khong,* and *nuea phleng. Thamnong lak* is considered as a function, as a principal melodic line of an ensemble, rather than a kind of melody. The *khong wong yai,* with its own melodic characteristics, plays a principal role in ensembles. This characteristic naturally results from the physical make-up and resultant restrictions of this instrument. Morton claims that the *khong wong yai*'s melody – which is represented as the simplest version among others – and the *nuea phleng* are logically almost the same thing."[449] As a result, this characteristic of *thamnong lak* and the *khong wong yai*'s role are described as having an overlapping connotation with the term 'nuea phleng'.

Nuea phleng, the same as *thang klang*, is a composed melody indicating a lack of particular idiom of any instrument; thus, it will be developed into other idiomatic melodies of instruments, e.g, *thang khong wong yai*, *thang ranat ek*, *thang ranat thum*. This interesting issue of discussion is that *nuea phleng* is a non-specific instrument version: there is one in the *khong wong yai* melody which is considered as the idiomatic variation of *nuea phleng*.[450] In other words, the *nuea phleng* is neither *thamnong sarattha* nor *thang khong wong yai*: the *thamnong sarattha* is too simple to define as a melody, while *thang khong wong yai* is considered as a ready decorated melody with the *khong wong yai*'s idioms. It cannot be denied that the two are not exactly the same because the *khong wong yai* carries its components to describe *nuea phleng*.

> The distinguished Thai musician and philosopher Ajarn (master) Phichit Chaiseree, in a private interview in Bangkok on 28 September 1998 with the two authors concerning this paper, expressed some dissatisfaction with the term *nua* [*nuea*] *phleng* (basic melody), preferring instead *thamnong sarattha* (essential melody) which he uses to refer to the *khong wong yai* part. He also used the English word "skeleton" (equivalent to the Javanese *balungan*) frequently. *Sarattha* means the essential core of something. On the *khong wong yai* the musician plays the closest to the essential melody.[451]

From the English nomenclature in terms of the Thai concept of *thamnong lak*, scholars employ three keywords: 'basic', 'main', and 'collective' to describe the concept of *lak*. However, each term does in fact have distinct implications. The word 'basic' describes the characteristic of the melody as a fundamental melodic version as Uthit Naksawat wrote:

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[449] Morton, *Music of Thailand*, 68.

[450] Sumrongthong and Sorrell, "Melodic Paradoxes," 68.

[451] Ibid.

The 'Basic Melody' (or 'Look Kong' in Thai language) is the principal part of the Thai melody. In composing a Thai song, only 'Basic Melody' will be arranged by the composers. Musicians have to learn this Melody from their teacher and interpret it into full melody by themselves during the performance.[452]

In Thai, we call this '*phuen phuen*' or '*riap riap*', contrasting it with a full melody. The term 'main', by contrast, signifies a sense of the core contents of composition i.e., those which are an integral element of the music according to the composer's design. Further, the term 'collective' represents an orchestral role of the *khong wong yai* – a unity of orchestration. Thus, we should separate the issues into two aspects: characteristics of melody and role in orchestration. The *khong wong yai* part is 'just referred' to as a basic melody by its role, rather than by its vital characteristics. Other instruments borrow the *khong wong yai* part to constitute their 'translated' (*plae*) melodies. The *khong wong yai*'s innate melody is not simple enough to be *nuea phleng*, because of its particular rendition. In other words, there is a strong reason to conclude that *nuea phleng* – essential melody – should be *thang klang*, since it clearly indicates a non-specific idiom.

There are three confusing terms to be discussed – *thang khong, thang klang,* and *nuea phleng.* Although each can be clearly defined, they still create confusion when they are used in differing contexts because of their overlapping connotations. Let us begin with two plausible contexts of stylistic composition: *phleng thang phuen* and *bangkhap thang*.

Nuea phleng in *phleng thang phuen* (heterophonic style) is described as a kind of essential melody with no embellishment. And *thang khong*, in this case, may be considered to be a developed version of *nuea phleng* because of its *khong*'s characteristic idioms. By contrast, *nuea phleng* in a style of *bangkhap thang* (I prefer to correlate it with a 'monophonic style of orchestration') is coined by Morton as a 'motivic style.' In this style, all instruments are expected to play in unison of one central melodic line, which is an original melody composed by the composer. It is not possible to eliminate or make minor modifications, otherwise the modified melody is considered to be distorted from the original. In other words, *nuea phleng* in this style is an absolute fixed melody.

Figure 6.5 *Hoh*, line 1, *thang khong* and *thang plian*

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[452] Naksawat, *Thritsadi Lae Patibat*, A, 15.

From the example (Figure 6.5) it can be noticed that the *thang khong* version has an idiom of *ting-neng-neng*, while the *bangkhap thang* version does not. Furthermore, the melody of the *bangkhap thang* version, as shown in *thang plian* (a modified melodic version developed according to a pitched structure of an original version), seems to have more freedom in its rhythmic scheme i.e., syncopation. From this case, we can clearly notice more specific features of two different types of melody. Thus, the *thang khong* can be changed into *thang klang* and even *thamnong sarattha*.

It can be concluded that *thang khong* is the type of melody which can be rendered by a process of elimination into simpler versions – *thang klang* and *thamnong sarattha*. But the melody of *bangkhap thang* is an unbroken version.

1) *Thang khong wong yai* versus *nuea phleng*

Returning to the main concern of this discussion, as the examples have shown, we realise that *thang khong* would define *nuea phleng* when it is used as the main melody of *bangkhap thang* style (the *thang khong* of *naphat wai khru* included). On the other hand, I would venture to take the view that *thang khong* should be considered as a *nuea phleng* – which may refute previous inferences – for a number of reasons: (1) most composers are obviously an expert in a *piphat* instrument, rather than stringed instruments or voice. They usually embrace the *khong wong yai*'s style as a basis of composition; (2) there is no exact instrument playing *thang klang* in real performance in any ensemble; (3) the *Piphat*'s domain holds the most theoretical essence of Thai classical music which can be seen from various genres – i.e., *phleng naphat* (sacred and theatrical genre), *phleng rueang* (suite genre) from which almost all recent developed compositions originate, making it a core treasure of music culture; (4) in practice, a musician's rendition of specific idiomatic melodies is always dominated by the *khong wong yai* as it is expected to be a principal melodic line. This phenomenon naturally leads to a familiarity with the *khong wong yai* melody.

2) *Thang khong wong yai* versus *thamnong lak*

The *khong wong yai* part is worthy to be *thamnong lak* (a basic melody), to some extent, by its 'function' as a collective melody to wrap other melodic lines around for coherence. The collective melody just mentioned can be considered *thamnong lak,* where the term '*lak'* here means 'a central part' analogically denoting a quality of shareability. In other words, the *khong wong yai* part can be considered as both *thamnong lak* and *thamnong plae*, depending on which aspects we contemplate.

This long discussion involving melodic genres is helpful in providing an understanding of this music concept in terms of melody. The question rests on what a composer and a performer do exactly. The answer is that 'a composer creates a theme' – *nuea phleng* – of the composition, which depends on the type of melodic genre. On the other side, a performer works like an 'arranger' – making a rendition (*plae*) based on the theme and creates variations (*prae*) correlating to the preceding rendition. The style of arrangement or rendition in an ensemble is imposed by genres of composition: *thang phuen* or *bangkhap thang* (discussed below). In the arrangement, the instruments are divided into two main groups according to their role: simple rendition, e.g., *the khong wong yai* in *piphat* ensemble, the *so duang* fiddle and the *chakhe* zither in *khrueang sai* (string) ensemble, etc. and its variations. Each instrument has individual idiomatic characteristics in terms of register, timbre, and style of playing (*thang*). The *khong wong yai* plays a simple rendition of the theme – *thamnong lak* (but remaining in the *khong wong yai*'s idiom of *thang khong*) – so as to assist other variations. We can note that the performers have to think both about a theme and also making a rendition/variation simultaneously; this is the reason why they need a 'simple' melody. The concluding part of this discussion is shown in Figure 6.6 which describes the characteristics and functions as well as their overlapping points of each of the melodic types.

Figure 6.6 Characteristics and functions of different types of *thamnong lak*

Types	Characteristics	Functions
Thang khong	This version of melodic rendition is considered as a kind of *thang prae*, because it contains elements from the *khong wong yai,* including *ting-neng*, *khu*, *kep*, and embellishments. It has more detail than *thang klang* does.	Its role is to assist an ensemble in providing a central melodic line for other idiomatic renditions of other instruments. In some cases, *thang khong* can be considered as *nuea phleng* because the composition is composed in an elaborate style. Thus, *luk khong bangkhap* (lyrical style) is used to describe exactly what the composer designs.
Thang klang	The connotation of *thang klang* is here a non-specific idiom, referring to a melodic version which has no sign of any instrumental idiom.	This melody is always used as *nuea phleng* for teaching purposes in order to deliver the composition from one to another, mostly in a *khrueang sai* ensemble (where the *khong wong yai* is not available). Thus, the *so duang* fiddle and *chakhe* zither attempt to carry the composition as simply as possible.
Nuea phleng	A composition form designed by composers, excluding any specific instrumental practice elements	To describe the composer's ideas and thoughts, it is not used in the practice scheme but in a compositional perspective; so, the components of any idiom of any instrument are excluded.
Thamnong lak	The melody is rearranged in a concise form.	It refers to the melody used as a central melodic line among other variations; so, it should have a concise characteristic. The characteristic of *thang khong* can work well for this task.

6.2.7 Melodic-Unit Classification

Melody or *thamnong* in a Thai composition is an organisation of sounds and timing constituting a linear structure and hierarchy of melodic units. When exploration of the melodic succession is needed for analysis purposes, a method of fragmentation is needed.

It is characteristic of any Thai melody that a duple time is involved, as suggested by *Phra* Chen Duriyanga: "Siamese musical compositions are all in the simple duple time. Compound time is never met in them."[453] David Morton also suggests that the appropriate time signature when Thai melody is transcribed into Western notation should be 2/4, writing "it has become customary to notate it in Western notation with a 2/4 time signature regardless of the tempo of the composition."[454] Understanding the system of melodic organisation enables us to connect a musical form with the sense of correlation and succession of melodic expressivities. Conceptual sectionisation of Thai melody is one of the important issues within an understanding of traditional composition and its aesthetic expression.

Every study in melody must involve sectionisation, which is regarded as a prerequisite fundamental understanding enabling us to grasp other aspects. For Thai melodies, therefore, it seems there is ambiguity on the language usage in musical sectionisation as Silkstone mentions:

> There is no standard Thai terminology for conceptual units of melody within the Metrical Cycle. [...] Most other terms are borrowed from Thai grammar or poetry, as the English word 'phrase' is borrowed from English grammar.[455]

In general practice, three terms within *phleng* (composition) emerge as a basis: *wak* (phrase), *prayok* (sentence), and *thon* (movement). The term *wak*, one of the Thai musical terms outside Tramote's collection but widely used in general, is defined as a melodic section (which initially provides a sense of completion and is longer than motive) regarded as part of a larger succession i.e., *prayok* (sentence), *ton* (section), *thon* (movement), and *phleng* (piece) respectively. It is, therefore, used to roughly communicate a particular part of a melody rather than a theoretical sectionisation. Next, the term *prayok* is another conventional use in a sense of a portion of two *wak*. This correlation between *wak* and *prayok* is considered as a derivation of melodic expression (as I will explain later). In addition, all of my teachers, e.g., Sangobseuk Thamviharn, Thassanai Phinphat, and Udom Arunrattana often use the

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[453] Duriyanga, *Siamese Music*, 5.

[454] Morton, *Music of Thailand*, 39.

[455] Silkstone, "Learning Thai Classical Music," 71, Footnote.

term *hua kho,* equivalent to the English 'heading' in the context of writing structure, so as to specify the part of a melody which involves subtle organisation within lengthy compositions.

The terminology of sectionisation of Thai melody is likely constituted to aid analysis, for example examining a composition's structure. The terms available include, as I have been taught by Chaibhak Phattharachinda, (listed from small to big units) note, group of notes, *wak*, *prayok*, *ton* (part), *thon*, within *phleng*. From this list, *phleng*, *thon*, *prayok*, and *wak* are, therefore, likely considered as a basis of sectionisation of Thai melody. The term '*ton*' is used to describe sectionisation within *thon,* and *ton* is itself composed of many *prayok*. Below is a chart illustrating this organisation. It is composed of four columns, of which *thon* is the largest part of a melody, and is composed of sub-sections, i.e., *ton*, *prayok*, and *wak* respectively.

Figure 6.7 Chart of arrangement of subsections within *thon*

thon	*ton* 1	*prayok* 1	*wak* 1
			wak 2
		prayok 2	*wak* 1
			wak 2
		etc.	*wak* 1
			wak 2
	ton 2	*prayok* 1	*wak* 1
			wak 2
		prayok 1	*wak* 1
			wak 2
		etc.	*wak* 1
			wak 2
	etc.	*prayok* 1	*wak* 1
			wak 2
		prayok 1	*wak* 1
			wak 2
		etc.	*wak* 1
			wak 2

The chart in Figure 6.7 represents sectionisation within a single *thon* which is possibly composed of more than two *ton* as shown by 'etc.'. Each *ton* is possibly composed of more

than two *prayok*. But, in contrast, each *prayok* is steadily composed of two *wak*. In addition, *phleng* can be composed of more than one *thon*. In other words, the formation of *prayok* is represented as a steady form constituted by two *wak* while, in contrast, the rest i.e., *ton*, (including *thon*) is regarded as flexible, and can be formed by unlimited numbers of *prayok* as shown.

However, it is noticeable that the majority of Thai compositions are based on even numbers of sections. This exhibits a sense of symmetry in a formal constitution in the melodic organisation with regard to another integral aspect of Thai melody. A sense of symmetry might be perceived from the basic construction of *prayok*, which is commonly formed by two *wak*, so as to generate a quality of 'question (*tham*) and response (*top*)'. To clarify this quality, Phichit Chaiseri explains *samnuan tha-rap* [456] by providing an example presenting fluctuation in *samnuan rap* (based on the same *samnuan tha*).

> Based on a melodic part (in the case of *prop kai song chan*), which can be distinguished into two parts, the first part functions as a 'question' (*samnuan tha*) while the other functions as a 'response' (*samnuan rap*), as demonstrated in the example below.[457]

Figure 6.8 *Samnuan* of question and response

Chaiseri also provides examples so as to distinguish the effects of fluctuation (based on a single pentatonic mode, GAB X DE X with 'X' denoting a skip step of the mode within an octave). Their effects will be noticeable according to different ending notes in *samnuan rap*, illustrated as a tonic, supertonic, mediant, dominant, and sub-mediant respectively. Furthermore, the last example, extending to another possibility, is presented for a shift of pentatonic modes from GAB X DE X to DEF# X AB X (see Line 6 in Figure 6.9).

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[456] *Samnuan* is a generic term which in music means 'expressive intonation.' There are two distinct *samnuan* (explained by Phichit Chaiseri): '*tha*' denoting 'raise', which contrasts with '*rap*' denoting 'respond.'
[457] Chaiseri, *Sangkhitalak Wikhro*, 25-27.

Figure 6.9 Fluctuation of of *samnuan rap* in mode GABXDEX

The example in Figure 6.9 presents an example of fluctuation of *samnuan rap* or 'response' provided by Phichit Chaiseri. Based on the structure of question and response to complete a *prayok*, these melodic lines present the change in 'response' phrases based on the same 'question' phrase. The ending notes of each line are presented as a different expression associated with melodic movement and the completion of the *prayok*. Chaiseri used Western music terms to specify each note within the octave i.e., Tonic (Line 1), Super Tonic (Line 2), Mediant (Line 3), Dominant (Line 4), and Sub Dominant (Line 5). Furthermore, unlike Lines 1-5 whose melodies are constructed based on mode GABXDEX, Line 6, in contrast, presents the change of mode in 'Response' phrase from GABXDEX, to DEF#XABX as shown.

6.3 CLASSIFICATION OF *THANG*

Melody is equivalent to the term *thang*. *Thang* (lit., 'route', 'path' or 'way') is one of the important theories of Thai traditional music, which can cover every scheme of melodic aspects. In Thai theory, *thang* traditionally conveys three different meanings as follows: 1) pitch series; 2) style of composition, a specific melody composed by specific composers; and 3) variation. The entire concepts of *thang* are represented in the chart in Figure 6.10 below.

As we can see from the chart below (Figure 6.10), the various complex types and their successions of development of melody in Thai traditional music can be demonstrated. In other words, *thang* in Thai traditional music can involve many dimensions of melodies, however the *thamnong lak* and *thamnong plae/prae* are regarded as a core concept of melody in Thai traditional music.

Figure 6.10 Chart depicting the concept of *thang*
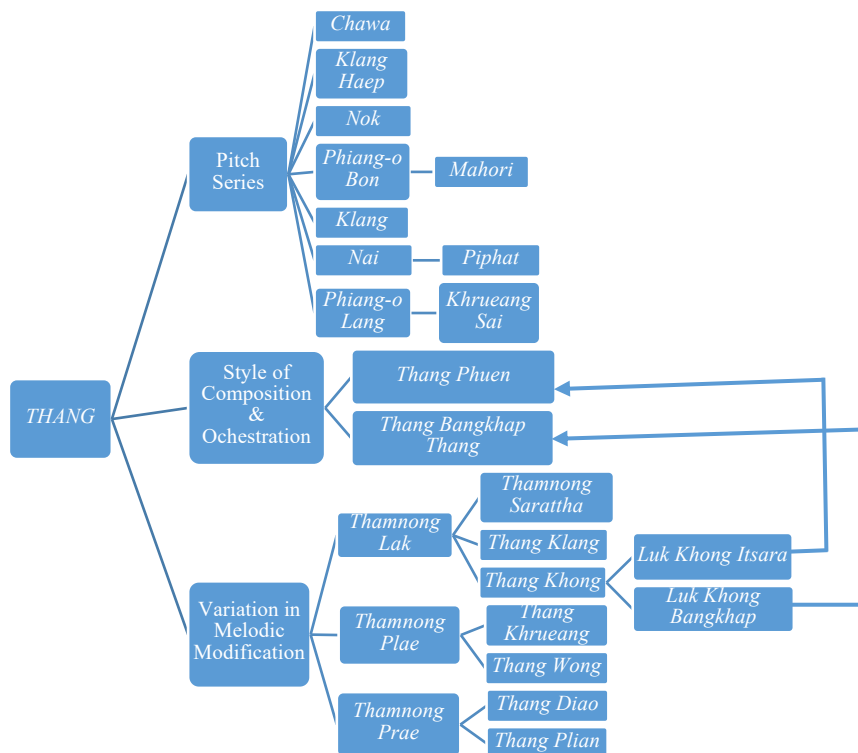
6.3.1 Pitch Series

The first meaning of *thang* is 'pitch series', known as *bandai siang* (lit. ladder of sound) and often abbreviated to *siang* (sound), in theory denoting a series or a level of pitch-set which is a fundamental theory of Thai classical music. Morton mentions Montri Tramote's explanation by saying: "This list is given under the main heading '*thang*,' which means literally 'way' or 'method' – not 'sound.'"[458] In other words, *thang* analogically denotes 'ways' or 'places' to load the various compositions and different ensembles in the proper, specific *thang*. I subdivide this content into three viewpoints: 1) level of pitch-set for specific ensembles; 2) level of pitch-set for specific performance occasions; and 3) level of pitch-set within the composition or modal modulation.

1) Thai tuning system

It is important to begin with the tuning system of Thai music, which inherently governs the various perspectives on Thai melody. To begin with the emic viewpoint, until recently, most Thai musicians – including Montri Tramote and Uthit Naksawat – conceptualised their own tuning system as consisting of seven-equidistant notes within an octave.[459] Alexander J. Ellis (in 1885), and Carl Stumpf (in 1901) observed that the tuning system of Thai traditional music was in the form of an equal temperament in which an octave was divided into seven equal steps. In other words, there are neither semi-tones nor tones which can compare with the Western system.[460] Some science-based studies conducted by Somchai Thayarnyong, however, indicate a different result to this acknowledged convention.[461] This is perhaps because the early observation depended upon the sense of hearing of a musician rather than a mechanical tuner, as Panya Roongruang notes.[462] The answer likely remains to be found in the purpose of use (seven tones in the octave) of an equal temperament on fixed-pitch instruments and the voice, and nonfixed-pitch instruments using tones beyond these seven. Terry Miller reports that Thai music tuning is 'functionally equidistant' with the same instruments usually having to serve different ensembles; and, the pieces can be played at

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[458] Morton, *Music of Thailand*, 23.

[459] Tramote, *Duriya San*, 25; Naksawat, *Thritsadi Lae Kan Patibat*, 5.

[460] Alexander J. Ellis, "On the Musical Scales of Various Nations," *Journal of the Society of Art* 33, no. 1,688 (March 27, 1885) (reprinted with additions and corrections, from the *The Journal of The Society of Arts* for, 1885, no. 1,688, vol. 33*, with the original pagination,* 485-527) (October 30, 1885): 1105; Carl Stumpf, 'Tonsystemen und Musik der Siamesen', Beiträge zur Akustik und Musikwissenschaft 3 (1901), 69-138: 167; Verney, *Notes on Siamese Musical Instruments*, 21.

[461] Somchai Thayarnyong, *Harmonics of Thai Music* (Bangkok: Chulalongkorn University, 1973), 58-59.

[462] Roongruang, "Thai Classical Music," 65.

different pitch levels.[463] John Garzoli's study refutes the long-accepted concept of 'seven-equidistant' tuning as the origin of Thai music culture, suggesting that it is only part of the picture: "the equidistant theory should be jettisoned because it misrepresents the reality of how both fixed-pitch and non-fixed-pitch instruments are tuned and played." [464] However, the concept of *thang* in this context is a core theory of the Thai system which inevitably requires equidistance tuning.

If there is no equal temperament it would be said there is no *thang* as transposition (generally speaking '*plian siang*', or traditionally known as '*ot-phan*') within an ensemble. For example, the *piphat* ensemble uses *thang nok* (lit. meaning 'outside') for outdoor performance (accompanying court theatrical drama, *khon*, and *lakhon*) in the *pi nok*'s scale; when performing indoors it is substituted by *thang nai* (lit. meaning 'inside'), denoting the pitch-level of the *pi nai*. In other words, within the same ensemble, the entire composition can be relocated on different pitch-levels relying on wind instruments. Furthermore, if we zoom-in on the phenomenon of transposition in Thai music, we can note that the compositional technique of *phleng rueang* (suite genre) employs the particular technique called *ot-phan,* signifying alternation of melodic parts (phrases, sections, or movements) 'in' a piece. For this reason, in order to produce a similar melody in different pitch levels, this is the proof of why the seven-equal-step tuning is needed. Furthermore, the register of the whole ensemble perhaps produces different effects. A high register seems to be clearer than a low one, and therefore is suitable for outdoor conditions. They also shift the level of performance depending on the gender of a singer, or their range, such as in *lakhon* (court dramatic performance). Also, Thai musicians are truly familiar with what the West calls the 'movable-doh' system, where they hum a melody by means of a meaningless syllable ('*noi*'; or imitate the sound from instruments such as *thong, teng,* etc. of the *khong wong yai* as a form of oral transmission; more details in Chapter 2). This discussion provides not only a concept of *thang* itself but also an example of the use of *thang* correlating to Thai tuning.

2) Level of pitch-set for specific ensembles

The arrangement on the seven levels is illustrated by a specific name of *thang*, i.e., *phiang-o lang*, *nai*, *klang*, *phiang-o bon*, *nok*, *klang haep*, and *chawa*. These *thang* will be related

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463 Miller, and Sean Williams, editor. Garland Encyclopaedia of World Music Volume 4: Southeast Asia (New York and London: Garland Publishing, 1998), 261, 263.
464 John Garzoli, "The Myth of Equidistance in Thai Tuning." *Analytical Approaches to World Music* 4, no. 2 (2015): 25, accessed Mar 3, 2016, http://www.aawmjournal.com/articles/ 2015b/Garzoli_AAWM _Vol_4_2.pdf.

to the different ensembles. *Thang nai* is a main level of the *piphat* ensemble, while the *khrueang sai* (stringed ensemble) uses *Phiang-o Lang*; and *Phiang-o Bon* is for the *mahori* ensemble. Thus, the question remains why does the music need these *thang*?

A number of *thang* are named for two correlative aspects: a type of wind instrument and the *khong wong yai*. The connection between the two instruments is that the wind instrument is tuned relative to notes on the *khong wong yai* (*siang luk khong*). An objective of the pitch-set is to use it for a particular type of ensemble as well as for specific genres. Each ensemble is assigned to a specific pitch-set, correlated to the type of wind instrument used in the ensembles. This implies that wind instruments play a central role in an ensemble. For example, the *piphat* ensemble (*mai khaeng* lit. meaning 'hard-mallet') includes the *pi-nai,* and the word '*nai*' is the name of the pitch-set as governing this ensemble. By contrast, the *khrueang sai* (stringed ensemble) and *mahori* (*piphat*-stringed ensemble) ensemble, in which the *khlui phiang-o* (medium sized flute) is included, apply the *thang phiang-o*. The list below illustrates the relation between *luk khong* (individual notes of the *khong wong yai*) as they are matched to particular wind instruments.

Figure 6.11 *Siang lak* of each *thang* on a *khong wong yai*

Gong	Thang	Wind Instruments	Ensembles
16th	Chawa	pi chawa	Khrueang Sai Pi Chawa
15th	Klang Haep	pi klang	Piphat
14th	Nok [465]	pi nok	Piphat
13th	Phiang-o Bon	khlui phiang-o	Mahori and Khrueang Sai
12th	Klang	pi klang	Piphat
11th	Nai	pi nai	Piphat
10th	Phiang-o Lang	khlui phiang-o	Khrueang Sai
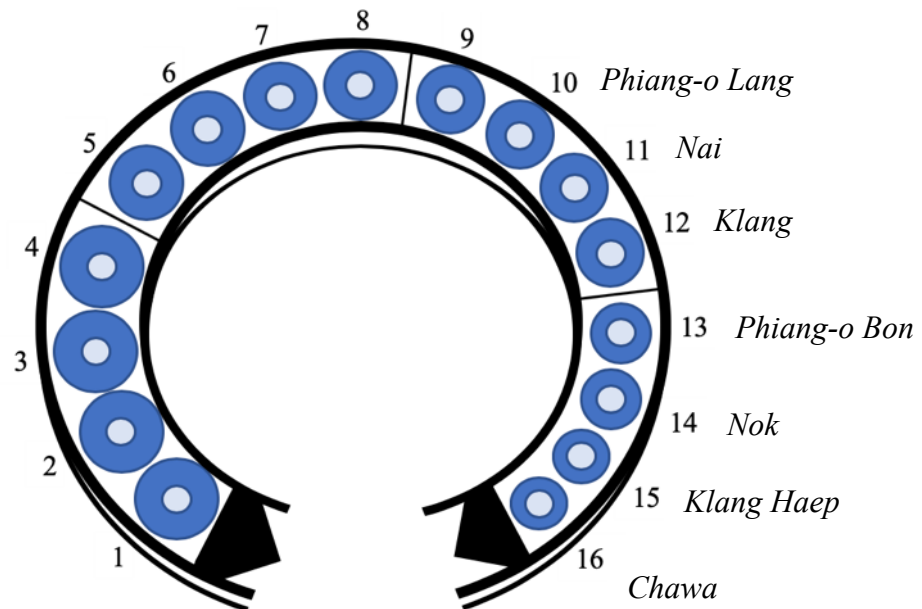
Additionally, Prince Narisara Nuvadtivongs explained *thang* as the seven classes of pitch correlating to specific wind instruments in ensembles (there is no reference, however, to *khong* tuning):

> [T]he seven classes of pitch most musicians call '*thang*' in the case of performance: 'Which *thang* shall we play? *Phiang-o bon* or *phiang-o lang*?' In general, the pitch's class is regulated by wind instruments used in given ensembles as well as by the purposes of performance, i.e., the *piphat* ensemble includes the *pi nai* as the wind instrument of the ensemble, and accompanies *khon* and *lakhon* performances, usually performed in *thang nai*, while such an ensemble is performed for a listening and entertaining purpose i.e., *phleng thao* or *phleng sam chan* genres will be performed in *thang nok* instead of *thang nai*. [466]

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[465] *Thang nok* is also known as *thang kruat*.

[466] Narisara Nuvadtivongs, *San Somdet*, 1962, 11-12.

In other words, Thai music ensembles are linked to a particular genre of composition and include specific types of wind instrument. Accordingly, the use of the wind instrument (*khlui*, *pi nai*, *pi klang*, *pi nok*, or *pi chawa*) is the key regarding a pitch's level for the ensembles. Thus, the name of each level mentions the particular type of wind instrument by name: *phiang-o* mentions *khlui phiang-o*, *nai* mentions *pi nai* relating to *pi nok*, *klang* mentions *pi klang*, and *chawa* mentions *pi chawa*. Note that there are two types of wind instruments: the *khlui* and *pi*.

It can be concluded that the main concept of *thang* in this context aims to make congruence in terms of pitch-set between instrument and wind instrument. As a result, every tuned instrument in the ensemble has to serve the tuning system of a particular wind instrument. The *pi* in the *piphat* ensemble is, for instance, considered as president not only of the governing pitch-set/level but also in creating an aesthetic feature for the ensemble. In other words, the set of pitches of the ensemble must rely on that of the wind instrument. This is the theatrical norm relating to *thang*.

3) *Thang* for a specific performance

The second concern is the level of pitch-set for the specific performance occasion. As mentioned, the *piphat* ensemble is designed to play on *thang nai*, *nok*, and *klang*. This is because of the specific purpose of performance i.e., *thang nai* is always used for ritual and theatrical performances, while *thang nok* is used for entertainment (called *sepha* performances). In traditional usage for accompanying *nang yai* (court shadow play), *thang klang* is used because of its high register, which can assist with outdoor performances.

Other examples of specific types of ensemble and specific purposes of performance include *piphat mai khaeng* playing *thang nai* for a Buddhist ceremony, and also a theatrical performance (*khon* and *lakhon*); *piphat mai khaeng* playing *thang nai* and *thang nok* for a *sepha* performance (recently as a competition); *piphat mai khaeng* playing *thang klang* for *nang yai* (a grand shadow play); *piphat mai nuam* (soft-mallet) playing *thang phiang-o* for an indoor drama performance (*lakhon*), including *hun krabok* (a small puppet play); *piphat nang hong* playing *thang chawa* (according to the use of the *pi chawa*) for a funeral ceremony; and *khrueang yai* and *mahori* playing *thang phiang-o bon* for easy-listening court music.

4) *Thang* correlating to modulation of mode

The key terms of *thang* correlating to modulation of mode consist of an equidistant heptatonic scale, pentatonic mode, and modal transposition successively. Morton, in his doctoral thesis, dedicates his attention to a phenomenon of modal transposition in Thai

composition. He based his findings on his assumption that there is neither a Thai term, nor an explanation. As such, he borrows the word '*metabole*' (the Greek term of modulation) from the usage by Tran Van Khe which states that the Thai music system is based on a nonharmonic, linear system.[467] On the other hand, Chaiseri suggests that what Morton calls '*metabole*' is something Thai musicians are actually aware of as *plian siang* [468] (lit., 'change sound', a change of sound character). Moreover, Chaiseri asserts that one of the Thai characteristics is always simplification rather than coining a complicated word.[469] Thus, creating a complex orthographic terminology does not seem applicable to Thai music. Therefore, a perception of the change based on musical traits is commonly perceived by Thais.

i) Mode

It has been said that the pentatonic mode or five-tone scale is fundamental to Thai music but that it is not the whole system.[470] A mode in Thai composition is complex, and involves modal modulation, represented by ciphers in a pattern 1 2 3 5 6 (within an octave) of each level. The use of notes 4 and 7 is found as a passing tone (*not chon* or *siang lum*) of the original mode, which is evoked when the melodic passage shifts from one mode to another, similar to 'modulation' in Western music. Thai composition always employs a shift of mode based on the law of the fourth interval, or circle of fourth.

				1	2	3		5	6	fourth step upward
	(7)	1	2	3	(4)	5	6		initial mode
1	2	3		5	6				fourth step downward
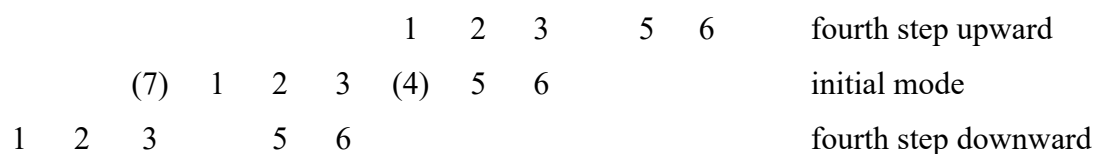
From the figure provided above, the basic pattern 1 2 3 5 6 governs the melodic basis of modulation. The fourth and seventh of the initial mode function as a passing note which leads the way to generating a new mode. If the fourth is used in this process, it becomes the first note of a new mode upwards, while if the seventh is used it becomes the third of a new mode downwards. From this process, it can be seen that the first note of each mode is correlated to a fourth interval. This modulation of one pentatonic mode to another – although there is no terminology to articulate this – is considered as a complexity in a Thai melody,

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[467] Morton, *Music of Thailand*, 128.

[468] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[469] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[470] Morton, *Music of Thailand*, 115.

called *metabole* by David Morton.[471] (This point will be discussed in Chapter 8, under Section 8.3).

Figure 6.12 Tra *Choen*, Lines 5-8, *Metabole*

The example in Figure 6.12 presents the melody of Tra *Choen*, in which this entire section is governed by the DEF# AB pattern functioning as a home pentatonic mode (as shown in Line 5 and Line 8). While Line 6 is not clear for the modulation, it may just insert the passing tone (c#) into the main mode (DEF# AB) of the line. Next, the *metabole* occurs accross the lines from Line 6 through Line 7 (which shows DEF#ABc# to GAB DE). In addition, another *metabole* occurs within Line 7 (from GAB DE to DEF# AB). The entire process of *metabole* here begins from DEF# AB, it then moves to a new set, GAB DE, and then returns to DEF# AB at the end of section (Line 8).

What I conclude from this phenomenon is that the conceptual extension of pentatonic ideology through the heptatonic scale, which is primarily based on the pentatonic, through

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[471] Ibid., 178.

the use of passing notes is a link to a new area of pitch levels. It implies that every note could equally be a principal note, denoting how the restricted scheme of the pentatonic scale is gradually enhanced.

ii) Transpositional technique, *ot-phan*

Ot-phan reveals one of the substantial complexities in Thai melodic expression. This is presented as an argument toward Morton's assumption about "Lack of terminology in Thai defining musical concepts in the Thai music system – such as 'mode'."[472] Thai music mainly emphasises performance practice over theorisation. However, Montri Tramote is one of Morton's informants who collected a huge number of Thai musical terms called *sap sangkhit*. This archive of musical terminology indicates the richness of Thai music culture.

Against Morton's remark, one of the ancient terms, *ot-phan*, is worth presenting here. According to Montri Tramote, the term *ot-phan* (its literal meaning is still unclear) is particularly referred to as a transpositional technique for the certain melody played in two different pitch levels, simply known as *plian siang* (a change of sound).[473] This *ot-phan* is commonly called '*thang ot*' as a first version/section, and is compared to '*thang phan*' as the relative transposed version of the *thang ot* played continually.

I was told by my *so sam sai* teacher, Udom Arunrattana, at Mahidol University in 2002 during a practical class for the *so sam sai* that '*ot-phan*' is evoked within the *Hok Bot* melody without any other explanation. I shall, here, analyse the piece to find out what the main feature of melodic expression is.

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[472] Morton, *Music of Thailand*, 178.
[473] Tramote, *Sap Sangkhit*, 38.

Figure 6.13 *Hok Bot*

Hok Bot

Song chan

The melody of *Hok Bot* shows a shift of mode between FGACD and GABDE (shown in Figure 6.13). Line 1 begins with FGACDe; and, then changes (from FGACD to GABDE) at the first half of line 2. It remains FGACD for the rest of the line through to the end of line 4. In addition, in the second half of the piece, line 5 begins with GABDE then moves back to FGACD until the end of the composition. This succession indicates that FGACD functions as the main mode while FGACD functions temporarily as an alternative mode. According to Arunrattana's remark, it can be said that a subtle feature of this piece is represented by means of modulation of the mode in melodic movements. Thus, this feature likely leads us to conclude that subtle modulation might accordingly be related to the connotation of the technical term, *ot-phan*.

The relocation of the pentatonic mode is considered as a technical tool within seven available pitches of the tuning system, which could add variety to the composition rather than maintaining a single pentatonic mode all the time. In addition, the subtle process commonly occurs according to the modulation. This technique is specifically emphasised in *naphat* melodies in Chapter 9.

6.3.2 Style of Composition and Orchestration

The second aspect of *thang* is regarded as the style of composition, known as *thamnong phleng*, referring to melodic types which are related to styles of orchestration, *thang banleng*. The discussion of *thang* here is based on two styles which are roughly equivalent to the Western classical music terms 'heterophony' and 'monophony', as a method of Thai music orchestration: heterophony as the motivic style, monophony as the lyrical style.[474] However, based on a linear system whose harmony is produced from the relationship among various melodic lines, Thai musical texture generated by the harmonies is considered eityistinct from Western musical culture, which is further linked to particular aesthetic expression. Thus, in this section, contents about those terms are categorised into two issues, namely the motivic style of *thamnong thang phuen* and the lyrical style of *thamnong bangkhap thang*.

     1) *Thang phuen*, motivic style

As Panya Roongruang reported, Thai music is linear and non-harmonic. Each instrument has its own idiom based on the same main melody, which is used to construct an idiomatic heterophonic texture.[475] This texture stands for a consequence of *thang phuen* orchestration whose texture is considered as being an ancient style and a major aspect of the music. This heterophonic style (equivalent to the Western style), or *thang phuen,* seems to be much more ancient than the monophonic style. The monophonic style or *bangkhap thang* (there is more discussion about different *luk khong* in Chapter 3) occurred around the late 19th century, while the heterophonic style appeared long before that. Thus, it can be concluded that the heterophonic style is regarded as the original governing Thai musical style. However, some scholars, including Morton and Miller, suggest that since distinctive melodic lines with unique idioms are considered more complex than the heterophonic style, the *piphat* orchestration is what they call 'polyphonic stratification'.[476] Morton explains:

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[474] Morton, *Music of Thailand*, 29; Phukhaothong, *Kan Dontri Thai*, 87.
[475] Roongruang, "Thai Classical Music," 69.
[476] Morton, *Music of Thailand*, 63.

A motivic melody is one capable of being separated into smaller, musically valid units that may serve as a basis for later development. […] A lyrical melody is one that is continuously spun out, not easily broken up into unified fragments, and therefore capable of only limited development. [...] Thai melodies in the older traditional instrumental compositions are of the motivic variety,[…][477]

Thamnong phleng (melody) and *thang banleng* (instrumental melody) refer to melodic types which are related to styles of orchestration, consisting of two styles: *thamnong thang phuen* and *thamnong bangkhap thang*. These two distinct *thang* can cover overall styles of Thai traditional music in which the *thang phuen* style of composition and orchestration, called motivic style, is based on the basic melody in the form of *luk khong itsara*. This type of *luk khong* is regarded as a melodic theme which consists of the *khong wong yai*'s idiom. An example of this style is the well-known piece, *Khaek Borathet*. While *thamnong bangkhap thang* is another type called the 'lyrical style', melodically it is related to *luk khong bangkhap* which is composed in a more specific movement than the motivic. An example of this style is the piece *Khamen Saiyok*.

2) *Thang bangkhap thang*, lyrical style

Another style of orchestration is called *bangkhap thang*, which does not allow other melodic instruments to make variations from the distinct basic melody based on *luk khong bangkhap* (*bangkhap* means 'obligation'). This distinct basic melody is the cause of the monophonic style of orchestration and is considered as a later style of Thai melody. Besides, there are many aspects of *luk khong bangkhap* which Morton describes as 'lyrical' style:

The lyric style has more rhythmic variety, the dotted rhythms and sustained pitches being typical, while the motivic style uses fewer rhythms, the dotted rhythm being rare, occurring occasionally in *thao* (fill-in) motives [...] and sustained pitches never occurring.[478]

Here it can be concluded that the type of *luk khong itsara* with the heterophonic harmony of the compositional style is considered as the older style of Thai melody dating back to the Ayutthaya age. The *luk khong bangkhap* has then been developed based on the former, the *luk khong itsara*. In addition, such *luk khong bangkhap* always relates to the monophonic style when it is used in orchestration. Viewed from this perspective, it illustrates that the types of *luk khong* govern the characteristic of the compositional style. This idea is

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[477] Ibid., 29.
[478] Ibid., 69.

regarded as being fundamental to an understanding of Thai melody within the two bases which are always represented in any melodic scheme.

> A comparison of the rhythm of these two examples will show a characteristic difference between the lyric and motivic styles: the lyric style has more rhythmic variety, the dotted rhythms and sustained pitches being typical, while the motivic style uses fewer rhythms, the dotted rhythm as such - with sustained pitches rarely occurring.[479]

6.3.3 Variation in Melodic Modification

That *thang* is also presented as a variety of versions is the third aspect of *thang*. Types of successions of variations can be divided into three main types: *thamnong lak* (basic or principal melody), *thamnong plae*, and *thamnong prae*. *Thamnong lak* is a basic form of every composition, which can be classified into three types. The first type of *thamnong lak*, the very basic form of melody, is called *thamnong sarattha* which is a contour. Next, *thang klang* is a sort of *thamnong lak* which is not indicated as a particular aspect for any instrument. The last type of *thamnong lak* is called *thang khong*, because it functions as a principal melody in ensembles, but its style is considered as a developed version as we can see the elements of the *khong wong yai*'s idiom (e.g., *ting-neng-neng*) which is a developed version of *thamnong lak*.

Another type of modified melody is *thamnong plae* (the letter '*l*' in the term '*plae*' is an issue) which denotes a type of melody which is developed more specifically for a particular instrument, consisting of two types: *thang khrueang* (a melody of each instrument) and *thang rong* (vocal melody). Next, *thamnong prae* (noting the term *prae* with '*r*') denotes the developed melodies of a distinct style which comprises two sorts: *thang diao* (virtuosic solo melody) and *thang plian,* being a developed version of the composition, which becomes a distinct style according to the derivation (*thamnong lak*).

Furthermore, in some cases, a new piece is created from modificational techniques, so as a result more than one version of the same composition can be found. This concerns a variety of *thang phleng* (a style of composition) wherein various versions of compositions can be created, although they are based on one original composition. For instance, *A-nu*, a *phleng thao* piece, was composed in two versions: one is the *thang*'s *Luang* Pradit Phairoh (Sorn Silapabanleng) and the other is the *thang*'s *Changwang* Thua Phathayakosol. A *thang*

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[479] Ibid., 30.

can 'belong' to an individual composer e.g., the *thang* of *phleng diao* of *Phayasok* for the *khong wong yai* is deemed to belong to Montri Tramote and is therefore also known as '*thang khru montri*.' It can be concluded that differences in the modified versions of compositions are also called '*thang*.'

6.4 *CHANGWA*

To clarify *changwa* and *attra chan* in *naphat* music, we need to describe the concept of *changwa* and *attra chan* in general Thai music, which I do in this section. The final part deals with these theoretical perspectives on *naphat*'s elements. Fundamental elements of Thai music can fall into two main parts, *thamnong* (melody) and *changwa* (timing). The first has already been described in 6.2 as aspects of melodic issues, *thang*, while the second is concerned with time (a non-melody issue). The theoretical concept of time in Thai music is categorised into two main issues, *changwa*, and *attra chan*.

6.4.1 *Changwa* as Musical Timing

The term *changwa* denotes a concept of time in music. To cover all aspects of *changwa*, discussion of the term is divided into three further terms: *changwa saman*, *changwa ching*, and *changwa nathap,* according to Montri Tramote's *Sap Sangkhit*.

> *[C]hangwa* as an integral basis must be realised crucial in either singing or performing a musical instrument. When music is taking place, the sense of this *changwa* is commonly perceived even though it is not signalled by any instruments.[480]

Changwa saman (*saman* lit. meaning 'common') denotes the aspect of timing in music as Tramote states above. Besides, the *changwa saman* can be seen as equivalent to the Western term 'pulse.' Furthermore, this state refers to the instruments which function as a signalling device, and which is related to the next two types, *changwa ching* (a cymbal) and *changwa klong* (a drum).

Changwa ching denotes organised timing scales with the *ching*'s strokes so as to present stressed and unstressed points.[481] Based on the pulse, the open strokes representing a

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[480] Tramote, *Sap Sangkhit*, 6. (translated by the author)
[481] Ibid.

sustained vibrancy and called *ching* are placed on an unstressed point, while damp strokes called *chap* are represented as a stressed point. As a result, the strokes of the *ching* appear along with melodic movements (every one or two beats). Tramote describes the role of the *ching* as that 'particle timing' (*kamkap changwa yoi* with *kamkap* meaning 'control' and *yoi* meaning 'particle'.)[482] Tramote further mentions that the distance between the two distinct strokes, called *attra chan*, could vary depending upon the types of compositions. *Changwa ching* is categorised into two aspects according to specificity. First, *ching saman* is a 'regular' pattern in which a pair of '*ching* and *chap*' is steady. By contrast, *ching phiset* (*phiset* meaning 'particular') denotes every 'irregular' stroke of the two, such as only the *ching* stroke in *Choet*, only the *chap* for *Choet Chin*, the pattern *ching-ching-chap* for *samniang phasa chin*, *ching* in 7/4 metre.[483]

    Changwa nathap (the pattern of drumming) is another kind of *changwa* in which a drum is used to signal timing marks. *Nathap* is regarded as a pattern constituted from different 'sound effects' as a result of a drum [484] (syllables of playing a drum, e.g., the *taphon*: *tup*, *ting*, *tha*, *theng*, *phrueng*, *phreong*, *pa*; the *klong that*; *tum*, *tom*, and *khluem* or *plum*). Tramote explains that when associated with *changwa ching*, a *nathap* functions as 'broad timing' (*kamkap changwa yai*; '*yai*' lit. meaning 'large,' denoting a broad period).[485] In other words, a broad number of melodic units are signalled by the end of the *nathap*, called '*changwa nathap*.' *Nathap* means a drum pattern created and associated with melodic genres. With the restricted number of sounds on a drum, *nathap* cannot vary in the way pitched instruments can and, as a result, the pattern is mostly represented as a short loop played along with various melodies, such as the so-called *prop kai* (in *song chan*) which is eight beats in length, and *song mai* which contains four beats. Since a variety of compositions appear, diversity of the *nathap*'s pattern is created accordingly. Unlike the *nathap saman,* which appears as a communal pattern for many compositions, *nathap chapho* (*chapho* lit. meaning 'particular') belongs to particular pieces. The particular *nathap* for *Sathukan* is, for example, one of the representative types of *nathap chapho* for which the *taphon*'s strokes are compatibly arranged to every melodic phrase.

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[482] Ibid.

[483] Sidney Moore, "Thai Song in 7/4 Meter," *Ethnomusicology* 13, no. 2 (May 1969): 309.

[484] Chaiseri, *Sangkhitalak Wikhro*, 7.

[485] Ibid.

6.4.2 *Attra Chan*

The term *attra chan* comprises two words, '*attra*,' literally meaning 'rate', and '*chan*,' meaning 'level' or 'class'. *Attra chan* is regarded as the fundamental theory of *changwa* in performance as well as in composition. The first meaning of *attra chan* is a kind of *changwa*, equivalent to the English term 'tempo'. The *attra chan* of Thai music comprises three different rates, namely, slow (*sam chan*), medium (*song chan*), and fast (*chan diao*). However, these tempos are not precisely clarified like in Western classical music, but rather depend on estimation. *Attra chan* also refers to a sort of melody varying in length and which is a succession of compositions, the first stage (of composition) which is represented in a short passage called *chan diao*; the second stage represented in a medium passage called *song chan*; and the last stage represented in a long passage called *sam chan*.[486] There appears to be no equivalent in Western classical music. The whole concept of *changwa* related to *attra chan* which is equivalent to the term 'tempo' is described by Panya Roongruang:

> There are two kinds of tempo in Thai music, one that is relative in terms of speed, and the other a proportional tempo. Regarding the second, Thai music is played in three tempo levels (*chan*/ชั้น); slow, medium, and fast. The relative speed of each level varies, based on the type of ensemble, the repertoires, and also each individual ensemble. There are three commonly used proportional tempos: *sam chan* (สามชั้น) lit. 'third level', *sawng-chan* [*song chan*] (สองชั้น), lit. 'second level', and *chan-dio* [*chan diao*] (ชั้นเดียว), lit. 'first level.' A phrase in *sam-chan* tempo is two times longer than *sawng-chan* and four times that of *chan-dio*. For example, if the *sam-chan* movement is four minutes long, the *sawng-chan* will be two minutes, and *chan-dio* one minute. Music played in each *chan* may vary from very slow to very fast depending on the type of composition and the ensemble. Pieces played by *piphat* ensemble are normally faster than those of the *khruang-sai* [*khueang sai*] and *mahori*. [487]

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[486] Tramote, *Duriya San*, 38.
[487] Roongruang, "Thai Classical Music," 66-67.

Ultimately, Roongruang highlights two issues concerning *attra chan*. The first is the performance's speed (which he matches to tempo in Western music) indicated by the *ching*'s stroke within the *nathap*. The second is phrase length, which is successively built.

Attra chan works based on the idea that every melodic unit can be composed in various length forms. It is, therefore, still considered as the same fundamental musical content (in the level of *thamnong sarattha* or melodic contour) but is different in proportion (see Figure 6.14). It is based on the general format of the quadratic or duple structure of a composition[488] from which the symmetry structure can be constructed. This construction can be developed by means of 'double proportion' in both enlargement (*khayai*) and reduction (*yo* or *tat thon*) – as Tramote says *thawikhun* and *thawihan* – [489] can generate three different versions or proportions of a melodic unit associated with *attra chan*. David Morton refers to this as "telescopic variation."[490] In addition, the words "melodic tempo" and "inner tempo" described by Dieter Christensen may have significantly helped comprehension in this issue, as he wrote.

> Measurement of the length of sections of music, "melodic" and "inner" tempo, as well as the tempo of the beats, where applicable, are criteria which may serve the investigation of the movement of music in time.[491]

An explanation of *attar chan* in terms of Thai melody still conveys a sense of double duration in terms of tempo in various classes of melodic units. A short *wak* (phrase) is called *chan diao* ('*diao*' lit. meaning 'one' or 'single'), then when such a phrase is extended to double of the range it is called *song chan*. The length is developed for the *song chan* (*song* lit. meaning 'two' or 'second') into double in length called *sam chan* (three). The numbers explained by Tramote and Naksawat – i.e., *sam*, *song*, *diao* – are represented as a succession of development in which a short version is regarded as a former version of the longer, rather than a rate. Furthermore, they assume that the *song chan* and *chan diao* versions are regarded as the fundamental version derived from the Ayutthaya period.[492]

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[488] Morton, *Music of Thailand*, 119.

[489] Tramote, *Duriya San*, 37.

[490] Morton, *Music of Thailand*, 3.

[491] Dieter Christensen and Bruno Nettl, "Inner Tempo and Melodic Tempo," *Ethnomusicology* 4, no. 1 (1960): 13, accessed May 4, 2019. doi:10.2307/924229.

[492] Tramote, *Duriya San*, 38; Naksawat, *Thritsadi Lae Kan Patibat*, 72-73.

Figure 6.14 Comparison of three *attra chan* based on one particular melody

The example in Figure 6.14 presents three different levels of extended melodies, which are based on the shortest passage called *chan diao*, formed within two beats. Next, the second extended into twice of the *chan diao* is formed within four-beats (shown by different numbers each inside a small circle); in addition, the staff below that demonstrates a melody which is derived from the *chan diao* but in an extended version, and the second staff below is the melodic outline which is represented as the pitched structure. Finally, the longest passage, called *sam chan,* is extended into eight beats in length to complete it (*prayok*). All of these passages are represented as a succession and relation of melodic development under the concept of *attra chan*.

CONCLUDING REMARKS

Having discussed the *changwa* and *attra chan*, we see they illustrate a concept of *changwa* which is not only about tempo proportion but is also a subtle compositional technique which is considered crucial for Thai music culture. During all the time the melodies are represented, analytical perception might perceive a sort of *attra chan* of the particular melodic units. This idea will be used to clarify a character of sacred *naphat* melodies.

In order to discuss the musical expressivity of sacred *naphat* melody, which is the aim of this thesis, it is necessary to get appropriate tools for approaching musical expressiveness generally. Theory of music can produce a connection between music matter – as a 'raw' substance – through a better understanding of an expressive discourse as it is used in the cultural scheme.

As a result of the discussion in this chapter, we have seen that the concept of *rot* is a fundamental approach of aesthetic expression. This can reflect an attempt of people to describe an abstract quality into concrete via a subtle language use. However, this thesis is aware of this expressive language which is expected for understanding music in turn. Next, we examined a taxonomy of melodies in Thai traditional music, e.g., *thamnong lak*, *thamnong plae* and/or *prae*, *thang khruang*, *thang wong*, *thang phleng*, which was revealed to be a complicated theory. A style of the *khong wong yai* is underlined as a fundamental in any melodic development, as presented by motivic and lyrical styles. Furthermore, the concept of *changwa* covering timing (*attra chan*) and also drumming (*nathap*) schemes are regarded as vital elements of the music, both as a governing rule as well as for its development. An extension of *attra chan*, e.g., *chan diao*, *song chan*, and *sam chan* respectively, is indicated as a development of melody which provides space for more elaborate detail. To conclude, Thai music composition is based heavily on a realm of melody within *changwa* as a framework, since the succession of melodic development (*attra chan*) is formed from a small unit and then enlarged, becoming a larger proportion containing more elaborate detail. Next, a core melody known as *thamnong lak* serves as core content. Then the variation among melodies is the second stage of understanding.

The next stage of our discussion will involve a specific theoretical analysis of sacred *naphat* music within the core concepts: *changwa* (Chapter 7) and *thamnong* (Chapter 8).

PART TWO

EXPLORING *NAPHAT* CHARACTERISTICS

Chapter 7:
CHANGWA

The overall theoretical settings covering *thamnong* and *changwa* in Thai music have been described in the previous chapter. At this point, I will specifically concentrate on *changwa*. *Changwa* (literally relating to 'time' in music) is a concept covering aspects of form and *nathap* (druming pattern) of Thai traditional music. A compositional form of sacred *naphat* is based on the genres, *samoe* and *tra*, which are considered as a fundamental form of all sacred *naphat* compositions. Before we discuss the expression of *changwa* of sacred *naphat* melodies in Chapter 9, this chapter deals with the formal constitution of *naphat* music, including two modes of enlarging these compositions. The contents of this chapter cover two topics: 1) formal constitution and formal enlargement of sacred *naphat* composition, and 2) *chai*.

7.1 Formal Constitution and Enlargement

This section discusses the compositional 'form' in sacred *naphat*. In the *wai khru* repertoire, the pieces are in the form of *samoe* and *tra* (both in *attra song chan*), thus, these forms provide the basis of discussion of the formal constitution of sacred *naphat*.

7.1.1 Types of *Nathap*

Nathap of *samoe* is considered the most fundamental of all sacred *naphat*. In *khon* and *lakhon* performances, for example, *Samoe* is used to accompany drama when the characters present a gesture of travelling – more specifically moving to nearby places. This concept is employed among ordinary characters: human (*manut*), demon (*yak*), and animal (*sat*, denoting a monkey). This notion of 'travelling' has subsequently been transferred to rituals, denoting the 'arrival' of deities at the *wai khru* ceremony (mentioned in Chapter 5). Thaworn

Hassadee, an expert in drums and conducting his research on *nathap* of the *samoe* genre, suggested that the *samoe* pattern (*nathap*) seems to be a foundation, illustrating again the importance of *samoe*. He emphasises that if you learn *samoe* first, you can play any *nathap* pattern.[493]

7.1.2 *Mai Doen* and *Mai La*

Samoe comprises two main structural forms, named after the stroke of the *klong that* called *mai* ('*mai*' lit. meaning a 'stick', denoting *klong that*'s sticks): *mai doen* (*doen* meaning 'to walk', denoting 'regular strokes' of the *klong that*) and *mai la* ('*la*', meaning 'to finish', denoting a 'final stroke'). Five even strokes in one part are called *mai doen* played by the *klong that* (a pair of large barrel drums). The second, a closing part called *mai la* (*la*, to finish), is represented by a more complicated combination, including irregular strokes of the *klong that* collaborating with the *taphon*'s passage.

The form of *samoe* consists of five strokes of *mai doen* and one set of *mai la* in total. As the first stroke of *mai doen* is regarded as an introductory part,[494] the body comprises only four strokes (see Figure 7.4 and Figure 7.6). In other words, the form of four even strokes is followed by a *mai la* set called '*nueng tha*' or one set (*tha*, lit. 'feature' or 'pose', denoting a 'set' or 'part'). It becomes a primal structure of any other *Samoe* as Hassadee asserts: "The four *mai doen* attached with one set of *mai la* is regarded as a model of the other related patterns."[495] Hassadee also provided an example in that *La* [496] (*phleng La*) employs the body structure of *samoe*, or *nueng tha*. In Hassadee's view, it is evident that the structural form of four *mai doen* and one set of *mai la* is a foundation of the use of *nathap-mai klong* in sacred *naphat*. More specifically, the *tra* genre (used for both dramatic and ritual purposes) is established within a certain drumming pattern (four-*mai doen* attached with one set of *mai la*) according to the *samoe*'s drumming pattern.

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[493] Thaworn Hassadee, "*Pleng Naphat* Rhythmic Style in *Khon*: Thai Traditional Masked Play," (Master's thesis, Mahidol University, 2000), 125.

[494] Thamnu Kongim, "The Analysis of the Rhythmic Pattern of *Taphon* and *Klongthad* of the Evening Prelude Suite," (Master's thesis, Mahidol University, 1996), 85.

[495] Ibid., 126.

[496] *La*: a *naphat* piece denoting the accomplishment of particular activities of the characters in theatrical performances.

The terms *mai doen* and *mai la* themselves provide a specific connotation. The term *doen* lierally means 'to walk', whilst musically denoting a 'regular' stroke of the drum which can perhaps be linked back to the Khmer word '*thmoe*', meaning 'travel' (discussed in Chapter 4). The linguistic connotation and musical discourse might somehow be concerned with 'travelling'. For example, there are a number of *naphat* pieces (involving 'movement') whose forms are governed by the *taphon-klong that* pattern*, e.g., Samoe, La, Prathom, Khao Man, Krao Nai, Choet*. On the other hand, other pieces denoting a manner of blessing, such as *Chamnan* and *Sathukan*, are not composed of the *mai doen* strokes – only the *taphon* pattern played without the *klong that*. This suggests that the *mai doen* stroke of the *klong that* implies a manner of walking in musical and dramatic meanings.

7.1.3 *Mai Doen* and *Mai La* Parts Implying a Distinct Style of Melody

In this study, the *mai doen* section may perhaps be regarded as a formal design which may lead to a specific concept of a compositional method. More precisely, the *mai doen* section is contained within the main part of a piece, whose melodic style always seems to be more intriguingly complicated than the *mai la*. It may, therefore, be called 'a content section' of a piece. The stylistic arrangement of both sections implies not only a specific style of the *khong wong*, but may also lead to differences in the musical discourse of each section.

Figure 7.1 *Damnoen Phram,* an example of stylistic comparison in *mai doen* and *mai la* sections

According to the example in Figure 7.1 of *Damnoen Phram*, there are differences between the two distinct sections, from which we can clearly see that the *mai doen* section employs a more 'narrative' style – a combination of a single note, *sabat*, and a fourth pair – than the

other part, *mai la*, comprising what we call *luk khong itsara* – including the *ting-neng-neng* idiom, a octave pair (*khu paet*) (described in Chapter 3 and Chapter 6) – which is a more generic form of the *khong wong yai* melody (see Chapter 3 for more detail). Melodic and 'narrative' styles will be discussed in the next chapter.

Figure 7.2 Tra *Narai Banthom Sin*, an example of a stylistic arrangement in the entire piece

In Figure 7.2, we can see that the melodies in the *mai doen* sections (covering 4 lines, Lines 1-4) create a sense of elegance in melody (*sa-nga ngam*) in accordance with the deity's characteristics and as the name indicates, *Narai* (Vishnu). This can be explained technically in that the melody presents the attracted aspects including *chai* (this will be explained later) as well as *rua khu song* (second-dyad trill) at Line 3. Overall the melody is placed on medium

and high pitches, with a notable lack of low pitches. The melodic forms which are composed of relative phrases (*wak*) are clearly organised, and it employs the lyrical style rather than the more common motivic style of the *khong wong yai*. Even though this style does not apply to the whole repertoire, it suggests a trend about melodic arrangement or compositional expectation. This lyrical style will be discussed in detail later.

The formal arrangement of melodic sections involved in the *nathap*'s structure implies distinct melodic styles associated with specific drumming forms. In other words, it might be supposed that the differentiation of musical idioms between *bangkhap thang* (lyrical style) and *thang phuen* (motivic style), which will be analysed later, is for distinct aesthetic reasons. This expressivity of the main melody shows that the motivic style could likely appear to be more simplistic compared with the lyrical style. This suggests important issues of musical expression associated with distinct stylistic idioms (this expressivity will be examined in detail in Chapter 9). This discussion shows that characteristics of melodic organisation accompany distinctions in stylistic usage, which is relevant to structural form.

7.1.4 Formal Enlargement

Sacred *naphat* pieces are presented as varied in proportion, although a short form (four *mai doen* and *mai la*), as mentioned above, is considered fundamental. Their variances conventionally denote hierarchy among the repertoire. Thus, enlargement of form is key in this discussion.

The number of strokes of the *klong that* in the *mai doen* section of *samoe* and *tra* genres is assigned to contain the main musical contents of the compositions. Generating hierarchy among pieces within the repertoire depends upon the variance of *mai doen* sections. In other words, the prolongation of the *mai doen* part i.e., longer than the usual four-stroke form, is the way in which the pieces are classified accordingly. For example, among the *samoe* genre, Samoe *Kham Samut* carrying twenty-nine strokes of *mai doen* is regarded as being of a higher status than Samoe *Then,* whose *mai doen* parts contain eight strokes; Samoe *Khao Thi,* with only five strokes, is considered as the lowest. Furthermore, among the *tra* genre, Tra *Phra Phikhanet* consisting of eight *mai doen* strokes is higher than Tra *Sannibat* whose *mai doen* part comprises only four strokes.

Additionally, this concept also governs the length of the *rua* genre: one-part *Rua* is considered as the baseline, having 'ordinary' precedence within the hierarchy, while three-part *rua*, called *Rua Sam La*, is ranked higher. Thus, it can be concluded that an extendable structure of composition in which a *mai doen* part plays an important role provides a

condition of precedence. And this indication will lead to a proper usage according to a classification of the Deva's hierarchy. The list below provides a variance in proportion of *mai doen* and *mai la* of a piece's length, in *samoe* and *tra* genres:

Pieces	Length
Samoe:	
Samoe *Phi*	5 *mai doen* and *mai la*
Samoe *Khao Thi*	5 *mai doen* and *mai la*
Samoe *Man*	5 *mai doen* and *mai la*
Samoe *Then*	9 (4, 5 *mai doen*) and *mai la*
Samoe *Sam La*	15 *mai doen* and *mai la*
Samoe *Kham Samut*	29: (9 *mai doen* and *mai la*, 4 *mai doen* and *mai la*, 4 *mai doen* and *mai la*, 4 *mai doen* and *mai la*, and 8 *mai doen* and *mai la*)
Bat Sakuni (*samoe* part)	14/16 *mai doen* and *mai la* [497]
Ong Phra Phirap (*samoe* part)	16 *mai doen* and *mai la*
Phram Khao	20 *mai doen* and *mai la*
Phram Ok	8 *mai doen* and *mai la*
Damnoen Phram	12 (4 *mai doen* and *mai la* and 8 *mai doen* and *mai la*)
Tra:	
Tra *Choen*	4 *mai doen* and *mai la* with repetition
Tra *Sannibat*	4 *mai doen* and *mai la* with repetition
Tra *Mongkhon Chakkrawan*	4 *mai doen* and *mai la* with repetition
Tra *Kring*	4 *mai doen* and *mai la* with repetition
Tra *Phra Isuan*	4 *mai doen* and *mai la* with repetition
Tra *Narai Tem Ong*	4 *mai doen* and *mai la* with repetition
Tra *Narai Banthom Sin*	4 *mai doen* and *mai la* with repetition
Tra *Narai Banthom Phrai*	4 *mai doen* and *mai la* with repetition
Tra *Phra Phikhanet*	8 *mai doen* and *mai la* with repetition
Tra *Phra Khantha Kuman*	8 *mai doen* and *mai la* with repetition

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[497] *Samoe Tin Nok* (*Bat Sakuni*) has two standards of performance: 14 *mai doen* for dance purposes, and 16 *mai doen* for non-dance purposes.

Tra *Phra Laksami* — 4 *mai doen* and *mai la* with repetition

Tra *Phra Suratsawadi* — 4 *mai doen* and *mai la* with repetition

Tra *Phra Para Khonthap* — 4 *mai doen* and *mai la* with repetition

Tra *Phra Pancha Singkhon* — 4 *mai doen* and *mai la* with repetition

Tra *Phra Witsanukam* — 4 *mai doen* and *mai la* with repetition

Tra *Reusi Kalaikot* — 4 *mai doen* and *mai la* with repetition

Tra *Thewa Prasit* — 4 *mai doen* and *mai la* with repetition

Tra *Choen Nuea Choen Tai* — 4 *mai doen* and *mai la* with repetition

Tra *Phra Phrom* — 8 *mai doen* and *mai la* with repetition

Tra *Phra Uma* — 4 *mai doen* and *mai la* with repetition

Tra *Phra Suratsawadi* — 4 *mai doen* and *mai la* with repetition

According to the list, both *samoe* and *tra* share a similar type of formal extension. It can be said that the set of five strokes of *mai doen* followed by a set of *mai la* without repetition seems to be the basis of the *samoe* genre. The enlargement within a *mai doen* section followed by a set of *mai la* in both *samoe* and *tra* is most frequently found. There are, however, a number of pieces whose pattern is arranged in a more complicated way, such as Samoe *Kham Samut*, which consists of 29 strokes of *mai doen*; in addition, sets of *mai la* are inserted after nine, four, four, four, and eight strokes of *mai doen* respectively:

9 mai doen and *mai la*

4 mai doen and *mai la*

4 *mai doen* and *mai la*

4 *mai doen* and *mai la*

8 *mai doen* and *mai la*

All aspects described suggest the characteristics within the *samoe* genre, in which four *mai doen* is represented as the fundamental form and then further classification follows the enlargement of this form, mirroring the ranking of sacredness among pieces in both the *samoe* and *tra* genres.

7.2 *CHAI*

Chai (ฉาย lit. meaning 'to project') is an old Thai term denoting an aspect of enlargement (*yuet* or *khayai*) which differs from the formal enlargement discussed in the previous section. The term *chai* in music perspective involves a sense of enlargement claimed by Thassanai Phinphat, as he provides an example of the *naphat* piece called *Choet Chan* (เชิดฉาน) should rather be called '*choet chai*' (เชิดฉาย) because it is represented as an extended version (*sam chan*) of *Choet* (*song chan*).[498] Thus, the term *chai* in his understanding must denote 'a melodic extension' in *attra chan*, for which the term '*khayai*' (ขยาย) –as a synonym of *chai*– is generally used as an alternative. Furthermore, the term '*chai*' –in Sangobseuk Thamviharn's view– can also denote another aspect of a melodic extension in which elaborate details (but not *attra chan*) are composed – usually presented as a high density of notes rather than a normal aspect – in some part of the *khong wong yai* virtuosic solo pieces, in which the melodies involve an extension with a very high density of notes.[499] Thus, *chai* likely involves only aspects of technical extension. In the following sections, various aspects of *chai* in *naphat* music will be examined.

7.2.1 *Chai* in the Pattern of *Samoe* and *Tra*

Our analysis of the *nathap* of *samoe* and *tra* genres will be examined in terms of the proportion of *klong that* strokes that are arranged into melodic sections. Ultimately, it may lead to the conclusion that the two genres are relevant to each other in *attra chan*, based on the *chai* technique.

The *tra* genre is ranked higher than the *samoe* although there is no substantial difference between them in melodic style. However, as we can see from an analysis, a form of *tra* is an extensional form (colotomic pattern of drums) of *samoe*.

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[498] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.
[499] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

Figure 7.3 Chart of four-stroke set of *mai doen* part of the *klong that* in *tra* pattern

Beats	1st	2nd	3rd	4th	5th	6th	7th	8th
Prayok 1	-	-	-	-	-	-	-	*tom*
Prayok 2	-	-	-	-	-	-	-	*tom*
Prayok 3	-	-	-	-	-	-	-	*tom*
Prayok 4	-	-	-	-	-	-	-	*tom*

The female drum's stroke (*tom*)[500] is generally regarded as an important stroke to mark important points in various *nathap*. This drum is also recognised as a structure of the four-*mai doen* part. As shown in Figure 7.3, the *tom* falls on the 8th beat or the end of each *proyok*. On the other hand, the male drum is auxiliary, and irregular strokes are not included in the *mai doen* part but in the *mai la* instead, always at unstressed points. All *nathap* genres may be correlated to these roles.

Figure 7.4 Chart of five-stroke set of the *klong that* in the *mai doen* part of *samoe* pattern

Beats	1st		2nd		3rd		4th	
	up	down	up	down	up	down	up	down
Intro. *Wak*	-	-	-	-	-	-	-	*tom*
Wak 1	-	-	-	-	-	-	-	*tom*
Wak 2	-	-	-	-	-	-	-	*tom*
Wak 3	-	-	-	-	-	-	-	*tom*
Wak 4	-	-	-	-	-	-	-	*tom*

According to the two charts shown above, the drum-stroke proportion of the *mai doen* sections of the two genres are similar. This chart (Figure 7.4) illustrates the *tom* falling on the 4th beat or the end of each *wak*. This practice shows the conceptual transformation from ordinary *naphat* toward advanced *naphat* by means of drum's function. Furthermore, what we can see is that the main structure of *mai klong* (the *klong that*'s strokes) of *tra* and *samoe* consists of four main regular strokes at the end of melodic sections. But the *tra*'s section takes twice as long as the *samoe*.

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[500] The *klong that* syllables, *tum* and *tom*, are an imitation of sonic characteristics of the *klong that*: 'tum' denoting a higher register (regarded as a male drum) while '*tom*' denotes a lower register (regarded as a female drum).

Figure 7.5 Example of synchronisation of the *klong that* with the *taphon*

Figure 7.6 *Taphon* and *klong that*, an example of *samoe* pattern

Ex. 1 *Samoe*, the *taphon-klong that* coordination in the *mai doen* part

Ex. 2 *Samoe*, the *taphon-klong that* coordination in the *mai la* part

Figure 7.7 Examples of *tra* pattern

Ex. 1 *Tra*, the *taphon-klong that* coordination in the *mai doen* part

Mai Doen (4 strokes)

Ex. 2 *Tra*, the *taphon-klong that* coordination in the *mai la* part

Figure 7.8 *Tra*, the *klong that*'s pattern in the *mai la* part

Beat	1st		2nd		3rd		4th		5th		6th		7th		8th	
	up	down	up	down	up	down	up	down	up	down	up	down	up	down	up	down
Prayok 1	-	-	-	-	-	-	-	-	-	*tum*	-		-	-	-	*tum*
Prayok 2	-	-	-	-	-	*tom*	-	-	-	-	-	*tom*	-	-	-	*tom*
Prayok 3	-	-	-	-	-	*tum*	-	-	-	-	-	*tum*	-	-	-	⃠
Prayok 4		*tom*	-	-	-	-	-	*tom*	-	-	-	*tum*	-	*tom*	-	*tom*

Note: The symbol ⃠ refers to the skip stroke of the *klong that* on the main accented beat.

Figure 7.9 *Samoe*, the *klong that*'s pattern in the *mai la* part

Beat	1st		2nd		3rd		4th	
	up	down	up	down	up	down	up	down
Wak 1	-	-	*tum*	-	-	*tum*	-	*tum*
Wak 2	-	-	*tom*	-	-	*tom*	-	*tom*
Wak 3	-	*tum*	-	*tum*	-	*tum*	-	⊘
Wak 4	*tum*	-	-	*tum*	-	*tom*	-	*tom*

Note: The symbol ⊘ refers to the skip stroke of the *klong that* on the main accented beat.

The charts in Figure 7.8 and Figure 7.9 compare a proportion of the *mai la* pattern in both *tra* and *samoe*. The end (eighth beat of *tra* and fourth beat of *samoe*) of each section (line for *tra*, phrase for *samoe*) should be placed by the *klong that*'s stroke; but it obviously shows that the end of the third section (Line 3 of *tra* and Phrase 3 of *samoe*) of the two genres emphasises a skip on the final stroke at the end of the line.

Figure 7.10 Proportion of two different layers, which align exactly

Tra pattern

Beat	1st		2nd		3rd		4th		5th		6th		7th		8th	
	up	down	up	down	up	down	up	down	up	down	up	down	up	down	up	down
Prayok 2	-	-	-	-	-	*tom*	-	-	-	-	-	*tom*	-	-	-	*tom*

Samoe pattern

Beat	1st		2nd		3rd		4th	
	up	down	up	down	up	down	up	down
Wak 2	-	-	*tom*	-	-	*tom*	-	*tom*

Figure 7.10 shows the *klong that*'s stroke in Line 2 of each genre (*tra* and *samoe*), while the third, sixth, and eighth strokes of the *tra* pattern are placed by *tom*, corresponding to the *samoe* pattern on the upbeat of the second stroke, and on down beats of the third and fourth beat respectively. This indicates an exact proportional alignment between the two.

Figure 7.11 Chart of a pattern of *tra* and *samoe* in Line 3 and Line 4

Tra pattern

Beat	1st		2nd		3rd		4th		5th		6th		7th		8th	
	up	down	up	down	up	down	up	down	up	down	up	down	up	down	up	down
Prayok 3	-	-	-	-	-	*tum*	-	-	-	-	-	*tum*	-	-	-	⊘
Prayok 4	-	*tom*	-	-	-	-	-	*tom*	-	-	-	*tum*	-	*tom*	-	*tom*

Samoe pattern

Beat	1st		2nd		3rd		4th	
	up	down	up	down	up	down	up	down
Wak 3	-	*tum*	-	*tum*	-	*tum*	-	⊘
Wak 4	*tum*	-	-	*tum*	-	*tom*	-	*tom*

Note: The symbol ⊘ refers to the skip stroke of the *klong that* on the main accented beat.

The chart (Figure 7.11) presents the strokes in *Prayok* 3 and *Prayok* 4 of the two genres. *Prayok* 3 of the *tra* pattern seems to maintain the previous form (see *Prayok* 2 of the *tra* pattern in *samoe* pattern in Figure 7.9). But, additionally, a skip stroke at the end of the passage is explicitly emphasised, while the first four-beat phrase of *Prayok* 3 of *samoe* pattern is varied. However, the two become aligned in the second half as well as the final sections of each (*Prayok* 4 of *tra*, *Wak* 4 of *samoe* pattern).

Figure 7.11 shows the closing part of both patterns (*Prayok* 4 of *tra*; *Wak* 4 of *samoe* pattern). The pattern entirely displays a coordination in proportion; therefore, the first half of both is partly distinct in sound: the *tra* pattern uses *tom* for both strokes while *samoe* uses *tum* at the corresponding point. Then, in particular, the *tra* pattern may be adapted for completing the piece by creating a sense of 'controlling' (as an effect to the performance of the ensemble) by making a greater density of strokes (i.e., *tum tum tom tom*) in the last four beats as shown. Besides, the *tra* portion also implies a relative aspect of enlargement (*khayai*) between four-stroke portions of the *tra* pattern and that of the *samoe* pattern. In other words, the last four beats/strokes (fifth, sixth, seventh, and eighth) of *tra* are almost completely a reduced version of the *samoe*'s pattern (first, second, third and fourth). Especially the last three strokes, as shown in Figure 7.12, provide a strong sense that the pattern is ending.

Figure 7.12 Ending parts of *tra* and *samoe*

Tra pattern

Beat	1st		2nd		3rd		4th		5th		6th		7th		8th	
	up	down	up	down	up	down	up	down	up	down	up	down	up	down	up	down
Prayok 4	-	*tom*	-	-	-	-	-	*tom*	-	-	-	*tum*	-	*tom*	-	*tom*

Samoe pattern

Beat	1st		2nd		3rd		4th	
	up	down	up	down	up	down	up	down
Wak 4	*tum*	-	-	*tum*	-	*tom*	-	*tom*

7.2.2 Appropriate Tempo: The Issue Surrounding *Changwa Ching*

Attra chan is in this case regarded as a tempo of performance, which is indicated by the *changwa ching* (*ching*'s stroke). A slow tempo of the performance is related to a distant stroke while a fast tempo is related to a frequent stroke (discussed in Chapter 6). Theoretically, understanding the role of the *ching* involves major issues, namely *attra chan*, a rate of music composition and / or performance. Initially it is clear that it controls the ensemble or is centered within the rhythmic sense of the performers. Or, looking more deeply, a stroke of the cymbals will be correlated with melodic sectionisation by marking time as well as representing tempo (generally, although not always). A succession, *sam chan*, *song chan*, and *chan diaw*, presents the successive development of melody.

Changwa ching* in the *sam chan* pattern is widely used nowadays in the sacred repertoire, as per the current usage by the Krom Silapakorn (The Fine Arts Department in Bangkok)*, although *song chan* (as an inherent theory) has conventionally also been embraced. An example of current performance of the *wai khru* repertoire in which the change of *ching* usage is seen is in the special recording of *naphat* repertoire for the 80th anniversary of Chulalongkorn University,[501] with Nattapong Sovat leading and playing the *ranat ek*. The reason why the *ching* is used for the *sam chan* pattern within the *tra* genre in the repertoire might be because that melodic idiom itself is represented as having a greater sense of extension (*sam chan* rather than *song chan*), although conventional theory suggests

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[501] *Phleng Naphat Nai Phithi Wai Khru Dontri Thai*, led (playing the *ranat ek*) by Nattapong Sovat (Sacred *naphat* repertoire in the *wai khru* ceremony for the 80th anniversary of Chulalongkorn University), Cultural Centre of Chulalongkorn University, March 26, 1997, compact disc.

that the melodic genre of *tra* and *samoe* is regarded as being *song chan*. Thus, there is a paradox between the conventional theory and current practice.

In the author's opinion, the classification of *tra* and *samoe* genres in *song chan* form (the *wai khru* repertoire) is chiefly dependent upon *nathap* associating with the formal structure of a piece. On the other hand, we can ask why *sam chan* is embraced in the repertoire instead of the conventional *song chan*. (see Figure 7.13) Perhaps it may derive from its own 'melodic genre', which is appropriate to *sam chan* (this will be discussed in detail with more explanation later). Additionally, when the piece is considered *sam chan*, it involves an appropriate tempo in performance as well. Thus, the performance of *sam chan* is presented in a slow tempo.

Figure 7.13 *Bat Sakuni, sam chan* stroke of the *ching*

The example of *Bat Sakuni*, shown in Figure 7.13, especially in the beginning part, is considered to contain a strong sense of *sam chan*, although it is conventionally played as *song chan*. According to a tempo of performance, to produce an elegant movement it should be played in the tempo ♩ = 60 or slower. Through this, the elaborate melody, including sustained notes and emphasising a silent note, can produce an elegant expression, and the silent note may also support a feeling of solemnity. On the other hand, the *song chan* stroke

of the *ching* can produce a greater sense of 'tightening' which normally relates to a tempo of performance, as shown in the example of *Trabongkan* in Figure 7.14 below.

Figure 7.14 *Trabongkan, song chan* stroke of the *ching*

As Figure 7.14 shows, we can see the distinct effects of different *attra chan* which are illustrated by the *ching*'s strokes. It can be said that *song chan* and *sam chan* are current choices for the musicians in order for the performance to effectively produce an appropriate level of expressivity. Although all music-masters accept that either *samoe* or *tra* genres in the *wai khru* repertoire are conventionally regarded as *song chan*. As a result, *tra* may be considered *sam chan* for this reason. According to Boonchuay Sovat's view, he notices the *samnuan* of *sam chan* in many cases of sacred *naphat* – which he also accepts as *song chan* – in the repertoire in which it is related to an advanced degree of sacredness (including *Bat Sakuni*). His argument is that "the more *sam chan* in *samnuan* (idiomatic expression), the more sacred the piece is."[502] This point will be discussed in the following section.

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[502] Boonchuay Sovat, interviewed by the author, Bangkok, November 20, 2016.

7.2.3 *Chai Attra Chan* as a Melodic Development

The so-termed melodic genre of sacred *naphat* repertoire for the *wai khru* ceremony, with an explicit delicate rhythmic pattern, indicates that it is far too detailed to be *song chan.* The main point involving melodic extension is that *naphat wai khru* is considered as an exception in which most of the pieces of the repertoire contain a sense of extension of *sam chan,* whereas they are in fact of the *song chan* genre. By contrast, an actual *song chan* version should be restricted and be able to be completed in a four-beat phrase. However, a similar phenomenon of this paradox has been found in ancient composition (from approximately the early Ayutthaya period). *Nakkiao Phra Sumen,* for instance, is regarded as *song chan chai* according to Sangobseuk Thamviharn and Phichit Chaiseri.[503]

Generally, melodic type and *attra chan* are clearly correlated. The disagreement between actual composition and performance, in which the *ching* and drums play in their *song chan* pattern while the melody remains in *sam chan* form, is named *song chan chai* [504] (*chai*, lit. meaning 'enlarge'). In musical terminology the term '*chai*' can signify both 'enlarge' and 'diverge with elaborate detail.'[505] Thus, the definition of the term *song chan chai* may denote the characteristics of a melody that is a *song chan* version, but 'enlarged and diverged with much detail' rather than presented as an ordinary *song chan* composition.

Figure 7.15 Tra *Nimit*, an example of representing the *chai* style

Figure 7.15 shows an example of the *chai* melody in Tra *Nimit*, in which Line 1 and part of Line 2 are embodied in an extended idiom as shown in brackets. As the notations show, the sustained notes occur as well as the expanded feature of the *ting-neng* idiom (see further detail in Chapter 8 and Chapter 9).

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[503] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.; Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.
[504] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.
[505] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

Figure 7.15 Tra *Sannibat*, an example of lyrical-style melody

The beginning phrase and the entire Line 5 (in brackets) of Tra *Sannibat* shown in Figure 7.15 are represented in a lyrical style – which is regarded as one of the other types of 'Narrative style' in Chapter 8. Line 5 explicitly creates a sense of expansion. It can be noticed that the rhythm of the examples is stretched. The normal version of such a phrase would possibly be complete within a four-beat phrase as shown below.

Figure 7.16 *Bat Sakuni*, Lines 19-20, an example of unbreakable *prayok*

Lines 19 and 20 of Figure 7.16 show that the melody is completed within a line by an unbreakable *prayok* eight beats in length. Instead of the normal aspect, it is, in contrast, intended to arrange two relative phrases in order to constitute a *prayok* (sectionisation has been described in Chapter 6). A continued passage in the first two lines is considered as being more *sam chan* than *song chan*. However, this piece is, in fact, conventionally

regarded as being *song chan*.[506] Additionally, the repetition within the last two lines reveals the sense of delicate movement with the embellishment of a trilling technique in a second dyad. Thus, this lengthy melody is far too long to be *song chan* or indeed a medium version thereof.

Figure 7.17 *Damnoen Phram* and Tra *Phra Phikhanet*, examples of rhythmic complexity

Ex.1 *Damnoen Phram*

Ex.2 Tra *Phra Phikhanet*

In Figure 7.17, the examples of *Damnoen Phram* and Tra *Phra Phikhanet* show the complexity of rhythm which are conventionally considered as being characteristic of the *sam*

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[506] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.; Boonchuay Sovat, interviewed by the author, Bangkok, November 20, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

chan melodic style rather than *song chan*. Example 1 presents the elaborate melody of *Damnoen Phram*, which provides a sense of completeness within the entire melodic line. The repetition of an entire melodic line is also considered to be the idiomatic style of the *sam chan* melody. This is considered to be in the genre of the *sam chan* version rather than *song chan*. Furthermore, Example 2 also demonstrates the *sam chan* idiom in which the detail of melodic motion presents a continued or unbroken phrase within the lines. Especially Line 3 of Tra *Phra Phikhanet* is regarded as a *chai* melody.

This way of thinking about the types of extension is backed up by the recent practice of a number of musicians - including those based at Krom Silapakorn (the Fine Arts Department, which is likely to be typical of performances), the Bunditpatanasilpa Institute, and recent honoured music masters of Chulalongkorn University – who chose to arrange their performance of *tra* pieces within the *wai khru* ceremony using the *sam chan* practice, where the pace of performance is likely to be reduced and, more importantly, the *ching* is also changed to play in a *sam chan* stroke. This is presumably because these musicians found such qualities to be more appropriate to the sacred expressivity associated with the deva's characteristics.

Although the musical term *attra chan* or *chan* is widely known as 'tempo of performance', *attra chan* would, in fact, generally denote three issues: firstly, the compositional version of a developed melody which can be seen in phrasal arrangement; secondly, the pace of performance (its tempo); and thirdly, the specific usage of the *ching* and *nathap*. Thus, the norm of usage of *attra chan* is theoretically determined. Commonly, the slowest performance cooperating with the lengthy *ching*'s stroke and *nathap* pattern is regarded as *sam chan*. Relatively, *song chan* is regarded as a medium level of the three components, while *chan diao* correlates to the fastest and shortest strokes of the *ching* and *nathap* passage.

Figure 7.18 Form of the *ching*'s stroke, in *sam chan* currently used in the *wai khru* repertoire

Type 1

- - - -	- - -*ching*	- - - -	- - -*chap*	- - - -	- - -*ching*	- - - -	- - -*chap*

Type 2

- - - -	- - -*ching*	- - - -	- - -*ching*	- - - -	- - -*ching*	- - - -	- - -*ching*

The chart in Figure 7.18 shows the two distinct types of the *ching*'s pattern used for *sam chan* in the current *naphat* repertoire of the two main institutes in Thailand. The Krom Silapakorn uses the normal *sam chan*, Type 1, while Type 2 is used by The Faculty of Fine

and Applied Arts of Chulalongkorn University and the Bunditpatanasilpa Institute (Nattapong Sovat[507] was a key person who conducted the performance by following the suggestion of his teacher, *Khru* Prasit Thaworn). The change of the performance is evident in the *ching* stroke – *sam chan* – of all the *naphat* repertoire (*samoe* and *tra*), which evidently represents a sense of *sam chan* of the repertoire. In other words, this change is considered as a paradox between theoretical (*song chan)* and practical (*sam chan)*. The compositions (*samoe* and *tra*) are theoretically regarded as *song chan* genre by *nathap* while the *ching* stroke that is actually employed is in fact *sam chan.*

However, there is a paradox in this issue. Although there are reasons to suggest that the *naphat* repertoire is melodically regarded as *sam chan*, its *nathap* is still evidently regarded as *song chan*. This is, in fact, called *song chan chai,* which has been found in examples from the Ayutthaya period such as *Nakkiao Phra Sumen*. Chaiseri suggests that *song chan chai* is considered as a joint development of Thai melody,[508] which shifted from *song chan* to *sam chan*. To sum up, it can be suggested that sacred *naphat* pieces contain the character of *sam chan* in *song chan* form, which is likely to match the concept of *song chan chai*.

Although we have considered the *sam chan* scheme, which can be noticed in the melodic organisation, there is undoubtedly some sense of *song chan* still remaining. But the interesting point here is the expressive aesthetics of melodies which are unstable in the usage of melodic genres between *sam chan* and *song chan*.

Attra chan and *nathap* are likely necessary for *naphat* music in general, especially when this music is correlated with drama and dance on the stage. Cooperation between timing in music and dance is significant. According to dramatic performance, it might lead to the conventional notion of *song chan* in the repertoire. It can be concluded that in order for dance to be applicable, music needed to provide only medium and fast melodies, as we can see from an original dance called '*ram phleng cha phleng reo*' ('dance in slow and fast tempo'), which correlates to the development of Thai melodies prior to the Rattanakosin era, which is explicitly *song chan* and *chan diao* as a whole. The music is expected to be applicable for dance, in medium movement. Thus, it can be assumed that the *song chan* is considered as a main compositional technique leading the way to the later composition of *naphat wai khru*.

However, although there are a large number of *sam chan* of *tra* genre found in roughly the late Ayutthaya period, those pieces have hitherto never been used in either a dance-dramatic performance or in the *wai khru* ritual (they are only arranged as an evening prelude before a Buddhist ceremony, called '*tra homrong yen*,' and mentioned in Chapter 4, which

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[507] Nattapong Sovat sadly passed away on April 19, 2019.
[508] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

is widely known as seven pieces i.e., Tra *Ya Pak Khok*, Tra *Plai Phra Lak*, Tra *Man Lamom*, Tra *Choeng Thian*, Tra *Saranibat*, Tra *Sua Khap* and Tra *Yon Roi*). There are over thirty pieces of *sam chan* genres of *tra* relating to these titles existing to the present day.[509]Although these titles contain obscure connotations, we can note that divine connotations within these names (i.e., the names of deities) are not represented (for example, Tra *Ya Pak Khok* meaning 'grass on trough.' One of the possible exceptions is Tra *Saranibat,* which is an extended version of Tra *Sannibat,* meaning 'assembly', though not all of *tra* pieces are considered sacred for the *wai khru* ceremony. Some are used for deva worship and also to indicate the names of deities, for example Tra *Narai Banthom Sin* (Narayana in sleeping gesture), Tra *Phra Para Khonthap* (Gandharva), Tra *Phra Phikhanet* (Ghanesha).

CONCLUDING REMARKS

The discussions in this chapter have focused on a concept of form and *attra chan* as an important role for compositional theory. Through this, the author can claim that *attra chan*, as an expansion technique called *chai*, is a key aspect for the compositional relationship between the form of *samoe* and *tra,* although the relationship between them has never been mentioned in previous studies. Furthermore, an enlargement in proportions of sacred *naphat* exhibits a concept of hierarchy in the repertoire. Next, *chai* is presented as fundamental to understanding sacred *naphat* in not only a formal sense, but also a melodic one correlated with the *ching*'s stroke. Sacred *naphat* presents some issues for both conventional theory and also appropriate usages of the *ching*'s stroke and *attra chan* in some pieces containing *chai* melodies. This chapter provides a wide-scale discussion on *changwa,* covering various aspects of form and *nathap* pattern of sacred *naphat*, which will be correlated to melodic aspects in the next chapter.

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[509] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

Chapter 8:
THAMNONG

The previous chapter deals with *changwa* in sacred *naphat* music. This chapter deals with another core concept: *thamnong*. '*Thamnong'* is a term covering various aspects of melody. This chapter collects together the characteristics of sacred *naphat* melody so as to understand its musical content. To approach the compositional characteristics of the music, this content is categorised into four main topics: 1) fundamental characteristics 2) variation and development, 3) modal modulation and passing tone, and 4) functional structure of melodic progression. As a result, this approach will provide an in-depth understanding of the content whose expressive potential will form the particular focus of the next chapter.

8.1 FUNDAMENTAL CHARACTERISTICS

A study by Nattapong Sovat reports that the type of *tra* in *wai khru* repertoire is always presented with a combination of two styles of *samnuan* (idiomatic characteristics): "*samnuan tra*" and "*samnuan thammada*".[510] This reflects a distinction between idiomatic expressions i.e., '*tra* idiom' (or 'narrative' style) and 'ordinary idiom'. This section will describe the characteristics of Narrative style of sacred *naphat*, components of the style, and the use of Narrative style in the repertoire.

8.1.1 Characteristics of 'Narrative Style'

Another component of sacred *naphat* melody is its style. As mentioned above, the music is arranged in two distinct styles: *samnuan tra* (*tra* idiom in 'Narrative style') and *samnuan*

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[510] Sovat, "Role and Function," 38, 40.

thammada (ordinary idiom of *khong wong yai* melody).[511] The most similar characteristic to this *tra* idiom are *phleng bangkhap thang* or *samniang phasa* (lit. meaning 'foreign accent') which presents a lyrical style e.g., *Khamen Saiyok*, *Lao Duang Duean*, *Khangkhao Kin Kluay*. However, the term 'Narrative style' discussed here should be considered as a distinct type of lyrical melody which is represented as elaborate details of sacred *naphat*. An important aspect of this style is the features and components of the *khong wong yai*, i.e., *ting-neng* idiom, *khu*, and other embellishments. This style is considered as a prominent style expressing a characteristic of sacred *naphat* called *thang rua*, discussed further in Chapter 9.

Compared with the generic style of *khong wong yai* melodies, the 'Narrative style' is exceptional in many ways. As we saw in Chapter 3, an octave and a fourth interval (*khu*) play an important role as a fundamental contributor in creating the *khong wong yai* style. *Kep,* or running style, is used in the case of a high density of notes, which it is not physically appropriate to play in a '*khu*' (lit. 'pair') style (see Chapter 3, Section 3.4.1). The use of an individual hand playing a low density of notes to depict elaborate melodies can provide specific melodic motions and expressions; and this is likely to be a prominent determination in sacred *naphat*. The majority of music masters, including Sanoh Luangsunthorn, Sangobseuk Thamviharn, Dech Kongim, and Nattapong Sovat, recognise it as an important characteristic of the sacred music describing the divine quality of the deities.[512] Consequently, these new features have specific musical traits, where a firm and intense tone of Narrative melodies are composed by focussing on different expressions of the *khong wong yai*'s basic components, and where the rhythmic aspect is seemingly much more developed. It is likely that the conventional practice has been adapted and used in a more aesthetically intense way, as we can see from the variety of rhythmic features shown below.

Figure 8.1 'Narrative style' in Tra *Sannibat* and Tra *Mongkhon Chakkrawan*

Ex.1 Tra *Sannibat*

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[511] Ibid.

[512] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017; Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016; Sovat, "Role and Function," 38;

Ex.2 Tra *Mongkhon Chakkrawan*

The example in Figure 8.1 illustrates the melodic style, mainly consisting of single notes. It can be seen that *sabat* features prominently, and paired notes much less so (the paired fourth in the passage from Tra *Sannibat*'s works as a decoration rather a main note).

The running manner of the 'Narrative' style in the *khong wong yai* melodies is one of the aspects which distinguishes sacred *naphat* from other genres, as a melody is technically set by a single hand at a time, rather than being played by a pair. Consequently, the single note can be specifically represented in distinct registers. The significance of the running style is that the role of the *khong wong yai*'s melody in Thai music seems to be more 'principal' than just the basic melody (see '*thamnong lak*' in Chapter 6). The example below provides a comparison of the two distinct styles – basic versus principal – between Tra *Choen* and Tra *Phra Phikhanet*.

Figure 8.2 Distinct styles between Tra *Choen* and Tra *Phra Phikhanet*

Figure 8.2 compares the passages based on the same melodic contour but in distinct styles. Line 6 of Tra *Choen* (Line 6) is represented in an ordinary style of the *khong wong yai*'s melody, while line 2 of Tra *Phra Phikhanet* (line 2) is explicitly rendered in the 'Narrative style', although both are regarded as the same. Additionally, these excerpts illustrate the specific use of register. Tra *Choen*'s passage embraces the high range for the entire melody in A, B, D^1, and E^1, while that of Tra *Phra Phikhanet* uses them in a lower octave. What we acknowledge from this phenomenon is that the use of low registers in the whole melodic line

is considered as designed composition. The single notes replacing a pair is regarded as the way to arrange the melody so as to be applicable to the *khong wong yai*'s range i.e., low registers. Otherwise, it abandons an octave pair, which is regarded as a main feature of the *khong wong yai*.

Another type of 'Narrative style' is a form expressing 'melodic contour.' This aspect is concerned with an explicitly low density of notes. In other words, the auxiliary notes are eliminated, and the remaining main notes are located on stressed beats. Unlike the expansion technique, this is not a stretched form of any other melody. This feature is regarded as a development of the Thai *piphat* style which has moved from a non-specific style (*thang phuen*) towards 'specific', also called *bangkhap thang,* for which Morton suggests the term 'lyrical' style.[513] The 'narrative' aspect may be also be derived from sustained notes. *Bat Sakuni*, for example (see Figure 8.3), is widely accepted as one of the most elegant pieces, '*sa-nga-ngam*' (grandiosity) according to Phichit Chaiseri.[514]

Figure 8.3 An example of *Bat Sakuni*

Noteworthy in Figure 8.3 above is that a consistent movement of melody in Line 1 and Line 3 could suggest a sense of calmness. A trill is normally applied in performance in order to produce a sustained sound for the melody. In the third line, the first *wak* contains obvious sustained notes whereas the *ting-neng* idiom is clearly represented at the end of the *prayok*. In contrast, Line 2 contains a melody also found in *rua* (*rua*'s idiom will be discussed later), and the fourth line of the melody represents a more running style, using *luk khong itsara,*

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[513] Morton, *Music of Thailand*, 29.
[514] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

and with *ting-neng* and *khu* also used. This example (in Lines 1 and 3) illustrates a 'Narrative style' melody of a low density of notes that is not involved with *chai*.

8.1.2 Components of 'Narrative Style'

Components of sacred *naphat* melodies are mainly represented as a *khong wong yai*'s character. In many cases, it is found that basic components of the *khong wong yai* can generate special aspects of the music. Thus, this section is intended for describing these aspects, including the *ting-neng* idiom, *sabat*, and the 'Narrative' style.

8.1.2.1 *Ting-Neng* Idiom

The *ting-neng* idiom (as mentioned in Chapter 3) generally functions as a filler in order to create a specific instrumental idiom for the *khong wong yai* (*thang khong wong yai*). But it is found that the *ting-neng* idiom – when arranged in sacred *naphat* – has been adapted to be distinct from the ordinary style. I will take this point as a unique element. A collection of *ting-neng* idiom which represents an attempt to create a unique style will be examined next.

Figure 8.4 Examples of *ting-neng* idiom, *Bat Sakuni* and Tra *Phra Uma*

Ex.1 *Bat Sakuni*

Ex.2 Tra *Phra Uma*

The *ting-neng* technique as shown in the brackets in these excerpts of *Bat Sakuni* and Tra *Phra Uma* in Figure 8.4 occurs both at the end of, and within, the *prayok.* This is emphasised as a special element given to such an idiom. It is worth pointing out that a *ting-neng* in most of the cases provided above is emphasised as a prominent expression with a sense of *chai* (a melodic expansion discussed in the next section). The use of *ting-neng* at the beginning and end of a *prayok* or a *wak* can produce a prominent technique. The emergence of this technique suggests a sense of an uncommon practice, because the last note of *prayok* is normally presented with *khu* as a conventional closing method of a melodic section,[515] as shown in Tra *Thewa Prasit* in Figure 8.5.

Figure 8.5 Tra *Thewa Prasit* (composed by *Luang* Pradit Phairoh)

The example of Tra *Thewa Prasit* in Figure 8.5 shows that the *ting-neng* idiom (shown in brackets) functions as an implication, rather than a main expression, of the piece. Tra *Thewa Prasit*, for example, is one of several pieces which contain only a few *wak* employing the *ting-neng* idiom. It is also prominent here due to the character of *chai*. As we can see from the excerpt, the entire *mai doen* section (Line 1-4) is presented in *thang phuen* style. There is only one *wak*, in Line 3, which contains the *ting-neng* idiom at the end of the first *wak* of the *prayok*. Although this happens for only a very short time it nonetheless represents the prominent point of the entire *mai doen* section through the effect of this idiom. In other

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[515] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

words, we can say if such a *wak* were absent, the whole section might be regarded as a melody in the 'ordinary' style.

In contrast to the generally accepted idea of the *ting-neng* idiom, which is considered as a filler or auxiliary idiom, the *khong wong yai*'s *ting-neng* (as a melody rather than just generic technical practice) is one of the main sonic features contained in sacred *naphat*. The excerpts examined above illustrate the tonal result of this *ting-neng* idiom in the melody, used to generate unique features in pieces such as *Bat Sakuni*, *Phram Ok*, Tra *Thewa Prasit*, and Tra *Phra Uma*.

The unique sonic quality of the *ting-neng* idiom with *chai* character is obviously used in a particular way in order to emphasise *ting-neng*, and this is never found in other genres, particularly the 'entertainment' genre (*sepha*) of Thai music. However, the sonic character of the *ting-neng* provides a particular expressive feature (the expressivity of this idiom will be discussed in Chapter 9).

8.1.2.2 *Sabat*

Sabat (lit. 'flip') denotes a set of three connected sounds played in as fast a manner as possible. The technical practice of *sabat*, in general, is considered as just an embellishment rather than a principal part of the *khong wong yai*'s melody. In general cases, *sabat*, as a level of melodic rendition, is added in order to create the *khong wong yai*'s characteristic version of the principal melody (see Figure 8.6 below), and if eliminated, it will not affect the main shape of an individual melody. However, when this technique engages in the scheme of sacred *naphat,* some other aspects emerge.

Figure 8.6 *Sabat*, melodic rendition

As Figure 8.6 shows, the first passage (Ex. 1) is obviously derived from that in Ex. 2. Ex.3 illustrates an idiom that has been rendered rhythmically but without *sabat*. This is very similar to Ex.1. There is another possible rendition shown in Ex. 4 which is considered generic. The A and B in the third beat is replaced by a *sabat* set of G, A and B. This explanation indicates a succession of developed processes which can lead towards clarification of the derivation of the sacred *naphat*'s idiom through the addition of the *sabat* technique.

The use of *sabat* in sacred *naphat* is more prominent. It is always illustrated as a combination of the *chai* character. It is represented as the main feature of the melody which is connected with the *rua* idiom (discussed later). It, therefore, can be seen from the examples in Figure 8.8 below that a role of *sabat* in sacred *naphat* is seemingly inevitable rather than auxiliary. Otherwise, if it is reduced or removed, significant contents of a particular melody may be distorted.

Figure 8.7 Examples of Tra *Phra Phikhanet* and Tra *Phra Para Khonthap*

Ex.1 Tra *Phra Phikhanet*

Ex.2 Tra *Phra Para Khonthap*

The examples in Figure 8.7, passages of Tra *Phra Phikhanet* and Tra *Phra Para Khonthap*, are presented alongside an example of simple related melodies.[516] The relatively simple and concise form of these excerpts indicate that the *sabat* (Ex.1, in Brackets 1, 3, and 4; Ex. 2,

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[516] In these examples, the *sabat* is regarded as a modified technique deriving from generic melodies as shown in the lower staff of each example. The hand usage has deliberately been omitted in order to display the core content of the melodies more clearly.

Brackets 5 and 6) and *khu* (Ex.1, Bracket 2) are regarded as a vital component which can generate a complex sonic quality rather than a single note.

Sabat is most likely generated by the modification of an ordinary idiom formed of two notes in its core content. One additional note is added and these are played in a fast manner, with the last note of the set needing to fall in the appropriate place in relation to the core content. Furthermore, *sabat* normally takes place in conjunction with a space: a sustained note and silence before the *sabat*.

As a method to produce a complex quality of sound, a *sabat* can give a sense of complexity for simple melodies by adapting the rhythmic pattern and replacing subdivisions of notes with the *sabat* technique. A further possibility is that *sabat* in sacred *naphat* melodies is an important element derived from *rua* (analysed in 8.1.4), as the example Figure 8.8 below shows.

Figure 8.8 Tra *Phra Isuan*

The example in Figure 8.8 illustrates the use of a similar motive comprising successively a *khu* and *sabat*. To analyse this motive, two sounds are located in downbeats, each of which is intensified by specific techniques, *khu* and *sabat*. This creates a sense of strong intention with the compound sonority of *khu* and the sonic complexity of *sabat*.[517]

Chiao is another type of *sabat* – happening only in downward succession with hand usage, right-right-left – creating a sonic effect similar to the generic *sabat,* but different only in terms of the hand pattern involved. For example, a set of notes F#, E, D, employing right-left-left is called '*sabat',* while the same set played with right-right-left is considered '*chiao'*. Normally, *chiao* is regarded as a quick and careless manner of hand usage for playing *sabat* notes, which is always used outside the *naphat* genre, such as in *sepha,* or in a virtuosic solo

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[517] Sawangvareesakul, "A Study of *Pleng Naphad*," 98.

piece which needs to be particularly fast. There is no right or wrong: when performers, for instance, perform *Phleng Thayoi* (a large-scale *sepha* composition), they usually play *sabat* by means of *chiao* technique. In contrast, although *chiao* can likely produce a similar sonic effect to *sabat*, Sangobseuk Thamviharn indicates the distinction between the two by quoting his own teacher, *Luang* Bamrung Chitcharoen (Dhup Satanawilai), an outstanding master in standardisation of the *khong wong yai*'s practice in the age of King Rama IV: "*sabat* is for a respectful manner while *chiao* is the opposite."[518]

Furthermore, there is one more type of *chiao* which seems to be adapted from the generic one. It is considered as *chiao* but the last note is distant by an octave, for example, E^1, D^1, and D (the example shown in Tra *Phra Phikhanet Prathan Phon*). This technique can be used to create a greater sense of virtuosity, which is mostly found in solo virtuoso pieces for the *khong wong yai* (e.g., *Damnoen Phram*, Tra *Prathan Phon*, and Tra *Phra Phikhanet Prathan Phon* in Figure 8.9). Therefore, there are almost no examples in the very old set of the sacred *naphat* (see Chapter 5), but rather its use seems to derive from an admiration among current composers for this virtuosic style, who thus put it in their *naphat* pieces. In other words, sacred *naphat* has embraced *chiao* from the virtuoso style and technique.

Figure 8.9 An example of *chiao*

Ex.1 *Damnoen Phram*

Ex.2 Tra *Prathan Phon*

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[518] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

Ex.3 Tra *Phra Phikhanet Prathan Phon*

Figure 8.9 shows examples of *chiao* technique (shown in brackets) but, more specifically, in a broken octave – different from the neighbouring notes previously discussed – which becomes a prominent feature of the melodies. Not only is the tonal feature regarded as prominent, but the practical aspect of the hand-usage is also significant. In fact, this technical practice can be generally found in virtuoso solo pieces.

We can conclude that although *sabat* is an element of the ordinary style of the *khong wong yai* (mentioned in Chapter 3), when it is used in sacred *naphat* it becomes a source for creating a particular idiom that is an essential element of the sacred idiom. This element will be further discussed as a part of the *rua* idiom later.

8.1.2.3 *Chai Thamnong*

As *chai* is part of the 'Narrative' style of sacred *naphat*, the previous chapter has raised topics about *chai attra* which involves an extension in form and *attra chan*. This section deals with *chai* in melodic terms. The discussion will involve the components of *chai*, and the use and types of *chai* appearing in sacred *naphat* compositions.

Before this discussion, the derivation of *chai* related to *attra chan* needs exploration. As Prince Narisara Nuvadtivongs, Montri Tramote, and Uthit Naksawat explain, *attra chan* consists of three levels: *sam chan*, *song chan*, and *chan diao*. The derivation of *attra chan* and melodic variances in *attra chan* was first suggested by Prince Narisara Nuvadtivongs.

Among musical compositions, some of them are represented as either extended or reduced, called *song chan* and *chan diao* respectively. It is assumed that the reason to do so is derived from the *piphat* ensemble, performing in *lakhon* theatre. The concept of this music for accompanying dance in *lakhon* is commonly revealed in the form of gradual acceleration. In other words, the dance always begins with a slow tempo and then gets gradually faster. The *piphat* accompaniment has to, therefore, support it accordingly. In the case of the *piphat* serving the dance by use of a slow piece, it is not practical for a fast movement of dance. Thus, cutting the melody into half, this style is so-called *chan diao,* while the original form is automatically called *song chan*. On the other hand, where the *piphat* provides a fast piece but performs it in a slow tempo for the slow form of dance, this music will be presented very much in the form of *tong-teng* [a kind of unusual slow movement]. Thus, musicians compose the fast version with double time perspective, so-called *song chan*. The original is recognised as *chan diao* accordingly.[519]

It is interesting to correlate the quality of 'tong-teng' in terms of its contribution to sacred expressiveness and method of use with that of other styles. This appearance of 'tong-teng' is commonly found and regarded as a very important aspect of sacred *naphat* melody.

Chai is regarded as a compositional technique, literally denoting 'expansion'. In this context, the word *chai* is used in the specific case in that (an elaborate) *sam chan* melody is played as *song chan changwa* (a medium speed of performance). This is known as *song chan chai*, i.e., *Nakkiao Phra Sumen*, regarding a very old piece of the Ayutthaya era.[520]

Besides, the connotation of *chai* is suggested as being a sense of expansion by Thassanai Phinphat. He assumes that the word *chan* of *Choet Chan* (a generic *naphat*, used for a catching scene between humans and animals in Stage Plays) may perhaps have been distorted from the word '*chai*.' The melody itself is revealed as an extended version (*sam chan*) of the original *Choet,* which is in *song chan* and *chan diao*.

A clash exists, therefore, between tempo and the melodic version suggested by Prince Narisara Nuvadtivongs. This effect is known as '*tong-teng*' which is, I presume, related to the quality of *chai*. *Chai* denotes a characteristic of composition which is not a proper compositional version. Montri Tramote suggests that the expanded (*chai*) version is an initial stage of the composing process. He uses the English term "slow motion" and also expresses it in the Thai words, "*yuet-yat*" and "*kratong-krateng*" (lit. meaning 'uncomfortable to move') to explain an effect of melodic expansion without elaborate modification, after which the composer needs to rearrange the piece by adding elaborate details.[521] This is generally

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[519] Narisara Nuvadtivongs, *Banthuek Rueang Khwamru*, vol. 1, 238. (Translated by the author)

[520] Chaiseri, *Sangkhitalak Wikhro*, 37.

[521] Tramote, *Duriya San*, 42.

considered as a negative aspect of composition if the composition is done without adding and modifying additional detail. Additionally, Uthit Naksawat describes the technique of '*yuet phleng*' (lit. meaning 'melodic expansion') which is related to the quality of 'slow motion' of Tramote's explanation. Naksawat similarly explains that the *chai* version is not a final process of composition, which needs further modification afterwards to reduce the expression of 'slow motion.' (see his statement below). Those elucidations express a feeling of being 'inappropriately slow in movement' surrounding the effects deriving from disagreements between melodic types and timing proportion.

> Since an expansion of individual notes without modification becomes an expanded form of rhythmic proportion, it is not regarded as composition. The extension of the *attra* in pieces in which *siang tok* ['falling sound', ending notes of *wak* or *prayok*] are required remains the correlation between the original and the extension. The elaborate detail within the extension is supplemented depending on the composer's desire.[522]

Melodic expansion here denotes the particular aspect of sacred *naphat* melody which provides a sense of 'rhythmic' expansion rather than 'melodic' extension from an original passage. How do we verify *chai* since there is no rule for this? Based on my own experience, it inevitably involves cognitive knowledge of a collection of *khong wong yai* melodies through which one can automatically verify the appearances of *chai* form by recalling a related short form. Normally, the *chai* form is represented with low density of notes. However, some 'Narrative style' aspects in the same case are not regarded as *chai*, since they are not an expanded form derived from any melodic section.

The first aspect of *chai* in sacred *naphat* is a sense of rhythmic expansion in melody. It is possibly explained by contemplating rhythmic expansion compared to a related ordinary form. We can explore that by considering a prominent *wak* contained in many pieces in the repertoire. This rhythmic expansion, theoretically generated based on *attra chan,* and the melodic version are not correlated. In other words, for example, the melody regarding *song chan* is placed on *sam chan*, as a result, a slow movement can be perceived. An example comparing the normal melody and *chai* melody are presented below:

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[522] Naksawat, *Thrisadi Lae Kan Patibat*, 56. (translated by the author)

Figure 8.10 Examples of Tra *Phra Phikhanet* and initial part of *Samoe*

Ex.1 Tra *Phra Phikhanet*

Ex.2 *Samoe*, a beginning part

In Figure 8.10, Example 1 provides an excerpt of Tra *Phra Phikhanet*, illustrating a *chai* melody in Line 3. As we can see, Lines 1, 2 and 4 present a sense of appropriate proportion between density of notes and medium time of *attra chan* (*song chan*), which are correlated. But Line 3, in contrast, the first *wak* (a four-beat period) of Tra *Phra Phikhanet* resembles *Samoe*'s; but it is arranged in a longer period. The Tra's *wak* (phrase) is completed within a four-beat period (shown in Bracket 1) while the Samoe's *wak yoi* (sub-phrase) is completed within a two-beat period (shown in Bracket 3). The next four-beat *wak* continuely indicates a *chai* idiom with *sabat* as an embellishment to complete the *prayok* shown in Bracket 2.

Figure 8.11 Examples of Tra *Kring* and Tra *Narai Banthom Phrai*

Ex.1 Tra *Kring*

Ex.2 Tra *Narai Banthom Phrai*

These excerpts of Figure 8.11, Tra *Kring* and Tra *Narai Banthom Phrai*, show the related parts of melody in the brackets. It can be seen that the last *wak yoi* (sub-phrase) of Tra *Kring* illustrated in the bracket is revealed as a short form of the *wak* (phrase) of Tra *Narai Banthom Phrai*. This example provides an idea of the ordinary and expanded form of this particular passage. The phrase shown in Bracket 2 of Tra *Narai Banthom Phrai* is considered an expansion according to the density of notes within a four-beat period, while the short passage (*wak yoi*) of Tra *Kring* (shown in Bracket 1) produces a more appropriate sense of *song chan* proportion of the sub-phrase level, which is completed within a two-beat period of a *prayok*. This passage is known as *luk thao*[523] (on note G) in the *song chan* version, which is usually found in other genres of *piphat* music. In other words, *chai* is a character which appears in the certain phrase of Tra *Narai Banthom Phrai,* although both are regarded as *song chan* but in different genres.

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[523] *Thao* (เท่า, *thâo*), in Thai musical terminology (*Sap Sangkhit*), denotes a specific melody whose capacity is to provide/sustain core content (in being decorated) within one main structural pitch. Normally, *thao* is used as a filler, functioning as a link section in a piece and usually located at the first *wak* of a sentence. *Thao* is also recognised as a signal of the *prop kai* genre. (Tramote, *Sap Sangkhit*, 15)

Figure 8.12 Tra *Phra Para Khonthap* and Tra *Phra Phrom*, examples of *chai*

Ex.1 Tra *Phra Para Khonthap*

Ex.2 Tra *Phra Phrom*

Figure 8.12, the example of Tra *Phra Para Khonthap,* contains a sense of *chai* in the last *wak* of Line 3 shown in Bracket 1. We can notice that the whole excerpt of the piece (Lines 2-3) involves a medium density of notes, except for the last *wak,* which in contrast is considered *chai* shown in Bracket 1. This *wak* commonly appears in a reduced form (within a two-beat period) shown in Bracket 2, which is much more familiar. Thus, the *chai* character illustrates an identical rhythmic form within the last *wak yoi* (sub-phrase) of Tra *Phra Phrom*.

Figure 8.13 Tra *Mongkhon Chakkrawan* and *Samoe*, examples of *chai*

Ex.1 Tra *Mongkhon Chakkrawan*

Ex.2 *Samoe*, an initial part

In Figure 8.13, the examples present the excerpts whose melodies emphasise a compound of normal and expanded types. The sections are shown in the brackets, which obviously contain a sense of expansion in a rhythmic aspect when they are compared with the corresponding sections around them. In Line 6 of Tra *Mongkhon Chakkrawan*, the first *wak* shown in Bracket 2 is represented as a stretched form in which the relatively shorter form (motive) of *Samoe* is shown in Bracket 3 of Example 2. As a result, a sense of *chai*, more specifically rhythmic expansion in melodic parts, becomes of key interest. It can be clearly seen from Figure 8.13 that this represents an expanded version (Example 1, in Line 6) of the *Samoe*'s motive (Example 2).

This means that a sense of intrigue can be generated from a particular compositional technique. This condition is, in this thesis, highlighted as an interesting expressivity (this point will be discussed in Chapter 9), which matches to what we call *chai*, and I will argue that although it is considered as an unfit feature in a basis of composition, in many cases, the emergence of *chai* is crucial to the sacred *naphat* melody. It can be concluded that expansion, another prominent feature in terms of the sacred idiom, is normally found and perceived as a specific rhythmic expansion. Since it is concerned with timing and rhythmic features, being stretched in this way seems to be a course to generate sacred expression.

8.1.2.4 *Rua* Idiom

The term '*rua*' – apart from a *naphat* piece mentioned in Chapter 4 – denotes a specific idiom in sacred *naphat* melody, derived from the melody of *rua* genre, (i.e., Rua *La Diao*, Rua *Sam La*, *Khukphat*, and Rua *Sian in Ong Phra Phirap*). This melodic idiom is an example of the 'Narrative style' and is of great interest since sacred *naphat sabat* is significantly included in the *rua* idiom; it is assumed that when sacred melodies engage with *sabat* this might involve the *rua* idiom. Based on this idea, special attention should be paid to the *rua* idiom as it occurs in sacred *naphat*.

Figure 8.14 Examples of *rua* idiom

Ex. 1 Tra *Phra Phikhanet*

An additional *sabat*

Ex. 2 Tra *Phra Para Khonthap*

① ②

line 1(2nd time)

An additional *sabat*

Ex. 3 Tra *Makkhawan*

line 7

Ex. 4 An initial section of *Rua*

① ②

Ex.5 A beginning section of *Samoe*

① ②

In Figure 8.14, although the excerpts in the brackets of Tra *Phra Phikhanet*, Tra *Phra Para Khonthap*, and Tra *Makkhawan* (Ex.1-3) provided above are not exactly the same, they illustrate the way in which the *Rua*'s passage is modified in order to be applicable for the metric framework of those *tra* pieces. More specifically, an aspect of *chai* seems to occur with additional *sabat* compared to an initial part of *Rua* (Ex. 4), as shown in Ex. 1 and Ex. 2 while Ex. 3 does not. As the two brackets presents, the passage can split into two sub-sections which are then modified as shown in the examples.

Furthermore, the *rua* idiom is always represented in *chai* form in sacred *naphat* compositions, besides the reduced form of the idiomatic passage implies a resemblance to the initial part of *Samoe* (see Ex.5). As this implication shows, it has never been underlined by any Thai scholars; this study is the first to suggest a particular relationship of the *rua* idiom pervading within sacred *naphat* composition. As a first step, let us examine the components of melody in Rua *La Diao*. There are four sections, shown in Figure 8.15.

Figure 8.15 Rua *La Diao*, content and tail parts

Ex.1 Content parts of Rua *La Diao*

Ex.2 Tail part of Rua *La Diao* for period 1

A melodic genre of *rua* – among Thai traditional music – is unique by its non-metred melody, known as *changwa loi* (floating *changwa*) or *changwa itsara* (free *changwa*) with tempo rubato. The melody is similar to the normal genre but set on free rhythm, as the notation above shows. It is the type of figuration which is not in duple time. The examples in Figure 8.15, which show parts of Rua *La Diao*, comprise four periods. Example 2, a tail part belonging to Period 1, presents a repetition of one note (E) with gradual acceleration until it becomes *kro* (trill). The formal structure of the piece consists of a content part (four periods), with three of them connected with a tail part to complete each period, and the fourth without a tail part. The sustained pitch of a tail part varies depending on the last notes of each period, e.g., E for period 1, A for period 2, and G for period 3.

It can be noticed that the first two sections of Rua *La Diao* indicate a melodic style mainly composed of a single note, *ting-neng*, *sabat* and *khu* (pair) in non-metre or *changwa*

itsara.[524] As the notation illustrates, the melody is performed in a gradually accelerating manner.

This excerpt (period 1) illustrating the first content part of *rua* may be divided into three parts (as shown in Brackets 1-3), with pauses clearly indicating the groupings. The first part consists of two sustained notes, A and B. The second involves a great density of notes, including four motives composed of a single note, *sabat*, and a pair to constitute a long *wak*. The last consists of the *ting-neng* idiom which functions as an initial part of the tail of the first period of Rua *La Diao*.

Figure 8.16 Rua *La Diao*, sub-groups in the second part of the period 1

The second part of the *rua* shown in Figure 8.16 may also be divided into four sub-groups, equivalent to motives in which the single note E, the fourth pair of D, the single note B and the fourth pair of D indicate the closeness of each group respectively. Since there is no particular term for this melodic aspect, I would offer a nomenclature of this, from which a sense of *rua* is produced: as a *rua* idiom it is a type of 'Narrative style' that also employs the *chai* form. This melodic type has a unique characteristic with elaborate detail; most pieces in the repertoire contain this melodic type.

Figure 8.17 *Bat Sakuni*, melodic similarity to Rua *La Diao*'s melody

The discussion of *Bat Sakuni* in Figure 8.17 focuses in particular on the *rua* idiom in the piece. From the passage, the second line of *Bat Sakuni* is composed of four sub-groups of

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[524] *Changwa itsara* (lit. 'free timing') or *changwa-loi* (lit. 'floating timing') is a genre of timing in Thai music, which is not based on a pulse. It may correlate with the Western term 'non-metre.' The *ching* in the *changwa itsara* stroke, an opposite type to *changwa-saman* (common regular timing), is used for free-rhythm melodies.

rua and one note. Additionally, it is possible to consider that the last sub-group of *rua* is summarised into one note (D in a pair of four) when it is placed in a metric form of the piece. This reveals a correlation between the passages of *Rua*.

In *Sathukan*, the majority of *wak* (almost the entire piece in fact) are represented in *luk khong itsara* (an adaptable style), while there are few distinct patterns regarded as a fixed style, *luk khong bangkhap*. More specifically, the particular *wak* shown in the bracket of the example in Figure 8.18 is suggested by Bussakorn Binson[525] to clearly represent a sense of sacred *naphat*. This type of *khong wong yai* melody is echoed by the masters' thoughts that it differs from the ordinary style, which can normally be found in sacred *naphat* for the *wai khru* ritual.

Figure 8.18 Part of *Sathukan* containing *naphat* idiom

The example of *Sathukan* in Figure 8.18 shows a specific *wak* which is regarded as an idiom of a sacred *naphat* or in 'Narrative style' surrounded by *luk khong itsara*. I would venture to suggest that the same *wak* found in several pieces of sacred *naphat* is taken from *Sathukan*. And this passage may become an important label for representing a characteristic of the sacred *naphat* melody. The excerpts from the pieces in Figure 8.19 contain exactly the same passage as well as some modifications.

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[525] Bussakorn Binson, interviewed by the author, Bangkok, October 5, 2016.

Figure 8.19 Examples of the pieces containing the *Sathukan*'s passage

Ex.1 Tra *Phra Pancha Singkhon*

Ex. 2 Tra *Phra Laksami*

Ex.3 Tra *Phra Khantha Kuman*

Ex.4 Tra *Phra Isuan*

The examples of Figure 8.19 indicate the use of the certain *wak* (shown in brackets) which resemble the one in *Sathukan* with some slight modifications.

8.1.3 The Use of 'Narrative' Style

The issue we are concerned with here reveals the use of the *chai* style and the *thang phuen* style in the *wai khru* repertoire. It has been found that both melodic styles are used. Therefore, most pieces seem to pay more attention to the *chai* style rather than the *thang phuen* style to express a specific idea. By contrast, the *thang phuen* style is represented as a style of simplification, and it is usually placed at a join between the *mai doen* and *mai la* parts: at the end of a piece. This seems to imply a specific use of certain styles.

Figure 8.20 Tra *Makkhawan*

This example in Figure 8.20 is the entire *mai doen* section of Tra *Makkhawan,* which reveals the 'Narrative style' – comprising a *khu*, *sabat*, and a *rua khu song* (a trill in a second interval, G-F). The last line likely reveals the change in style regarded as the use of *luk khong itsara* of *thang phuen* as shown in the Basic style mostly including an octave pair in quaver notes. This melodic line has features that can be found in other general melodies, and thus, a distinction in style can be seen at this point within the piece. The arrangement of the two distinct styles might imply a particular purpose. The simplification shown by a generic style is located at the end of the *mai doen* section and could perhaps generate a sense of resolution from the preceding tension produced by the Narrative style. This means that the use of different styles of the *khong wong yai* melody is likely to be able to produce distinct expressivities.

The *chai* melody in sacred *naphat* has been discussed as displaying an intriguing expressivity within the sacred *naphat* melody. However, it cannot be denied that the sacred *naphat* compositions remain in an ordinary style. Thus, the question arises why do sacred *naphat* still need a common stylistic melody? This study has found that a number of pieces embrace a common melody rather than the complicated style of *chai*. The use of a common, ordinary-style *wak* can also be found in few pieces, such as *thao* in the Tra *Thewa Prasit* and Tra *Narai Banthom Sin*.

Figure 8.21 Tra *Thewa Prasit* and Tra *Narai Banthom Sin*, examples of *thao*

Ex.1 Tra *Thewa Prasit*

Ex.2 Tra *Narai Banthom Sin*

These two examples in Figure 8.21 represent the use of *thao* in their initial *wak* shown in the brackets. It can be said that *thao* is fundamentally known as a generic form of Thai music containing this kind of passage. The generic *thao* is explicitly employed in the initial *wak* of the pieces. Then, the style gradually becomes more *chai* until the end of Line 3, while the last line (Line 4) reverts to a generic style, *luk khong itsara*. The use of the *thao* is a key point to reflect the composer's intention. Because the *thao* conveys a sense of ordinary in common usage in Thai melodies, therefore, if it appears in sacred naphat, it should also imply a sense of the ordinary.

Figure 8.22 Tra *Phra Isuan*, a formal style of melodies in *mai doen* and *mai la*

Mai Doen

Mai La

Figure 8.22, Tra *Phra Isuan*, illustrates the stylistic arrangement correlating to a formal structure, *mai doen* and *mai la*. Lines 1-8 are regarded as a *mai doen* section: Lines 1-7 are arranged in *chai* while, contrastly, Line 8 employs *luk khong itsara*, carried on by Lines 9-12. This example represents the use of the melodic style in the sub-form of the piece according to the form of *nathap*. It suggests that the different styles of *luk khong* imply a specific function in melodic progression (discussed in Chapter 9 in 9.1).

This discussion of formal structure which is correlated to stylistic usage of *luk khong* suggests that the use of two different styles of *luk khong* are derived from a consequence of formal arrangement. *Mai doen* (content part) is indicated as a *luk khong bang khap*, while the *mai la* part employs an ordinary style, *luk khong itsara*. These distinct styles likely lead to a change of aesthetic expressivity.

To sum up, 'Narrative style' may be considered as a central aspect to describe sacred *naphat*'s characteristics consisting of various types of extension technique and specific elements. By the distinguishability of the *khong wong yai*'s melody, elaborate melodies can be created, including the use of specific registers, technical practice of expanded aspect, as well as some prominent melodies relevant to *rua* idioms, entirely for establishing a specific expression. This expressivity of melodic genre is regarded as more 'absolute' than the former, generic style, *luk khong itsara*. Every component is composed and does not need to be adapted. In other words, capricious changes from what has been taught – intentional or not – is regarded as taboo.[526]

8.2 VARIATION AND DEVELOPMENT

Thai music commonly involves *thamnong lak* (a main melody) and *thamnong prae* (variation). Especially in *piphat* music, the *khong wong yai*, by its *samnuan* (idiom), becomes an important aspect in the identity of Thai music. As compositions are basically based on the *luk khong itsara* of the *khong wong yai*, composers go on to develop the *luk khong itsara*. In other words, this is a melodic development according to the basic or principal melody which is mainly based on *luk khong itsara* (what David Morton calls "motivic") [527] from which the majority of Thai melodies are derived. This melody is then

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[526] Roongruang, "Thai Classical Music," 105-106.

[527] Morton, *Music of Thailand*, 30.

rendered into *thang* (variations), including the 'lyrical' style (*thang bangkhap thang*), which is always based on the *luk khong itsara*. This rendering presents not only a stylistic change but also elaborate details designed by the composer. In the case of sacred *naphat* music, many aspects in sacred *naphat* are represented as a succession of melodic developments, and we can notice implications of variations – as a level of *wak yoi*, *wak*, *prayok* – among pieces. To approach these variations, the contents are examined below based on two points: 1) basic modification and 2) variation and development.

8.2.1 Basic Modification

The *naphat* melodies represented – as a view of music composition – include a perspective of variation and development of melodic expressivity. The composition of sacred *naphat* melody is not totally fresh but is derived from the common melody which has been transformed to the sacred genre. To cover this aspect of modification in *naphat* melody, two points are described: either partially reducing the details of the common melody or reversing the melodic outline.

8.2.1.1 Reduction of Auxiliary Detail of the *Khong Wong Yai*

Melodic modification in sacred *naphat* is illustrated by cutting out parts of ordinary or auxiliary components of the *khong wong yai*'s style. From this course, a new style of melody can be generated, known as *bangkhap thang* (lyrical style). The following examples illustrate the method of the reduction. Samoe *kham Samut*, for example, indicates the sense of fixed melody at the first *wak*.

Figure 8.23 Samoe *Kham Samut*

The excerpt of Samoe *Kham Samut* (the second *wak* of Line 1) in Figure 8.23 represents a particular melody which might be considered derived from a motivic melody (*luk khong itsara*) of the *khong wong yai*, as shown by the example underneath. Although both *wak* share the same structure, some details of the example, including the single halted note B and

a set of *sabat*, are omitted compared with the *wak* of Samoe *Kham Samut*. In other words, we can see a process of simplification. There are other examples illustrating a similar aspect.

Figure 8.24 An example of Samoe *Then*

Figure 8.24 illustrates an excerpt of Samoe *Then* compared with *thang phuen* style (the example shown in the lower line was created by adding ordinary elements of the *khong wong yai*'s melody). As this example shows, a reduction of the *ting-neng* idiom in *Samoe Then* is a key to generating a motivic melody. As shown in the excerpt of Samoe *Then* (upper line), the passage presents half motivic and half lyrical melodies (A-G and A-B in octave pairs). If true, a new melody in Narrative style is created rather than simply remaining within the same melodic structure. This example demonstrates a process of composition, which illustrates the possibility of melodic modification from motivic to lyrical of the sacred *naphat* melody.

Figure 8.25 An example of Samoe *Phi* (Ban Mai's version)

Figure 8.25 provides an excerpt of Samoe *Phi* (Ban Mai version) correlating to the example which is reproduced based on the lyrical melody of Samoe *Phi*. As shown in the notation, there are differences between the two versions, showing a method of modification by reducing some auxiliary notes so as to become a lyrical melody.

These examples thus illustrate a use of the melodic contour or *thamnong sarattha* (of full melody of the *luk khong itsara*) as a technique to create a specific idiom. Again, this change, in fact a simplification, is also considered a transformation of *luk khong itsara* to *luk khong bangkhap*. From these, the method of modification, particularly a simplification by cutting 'minor' details, is illustrated in the melodic lines. This illustration presents the reduction of ordinary features of the *khong wong*'s components in order to establish a specific feature which generates a greater sense of 'lyrical' style rather than 'motivic' style. These fixed melodies generated are considered a part of melodic contour or what Chaiseri terms '*thamnong sarattha*.'[528]

8.2.1.2 Usage of Melodic Contour

Another feature of the sacred *naphat* melody is represented in the form of *thamnong sarattha*, which is close to melodic contour but not exactly the same, consisting of the pitch structure represented by equal-value notes. This phenomenon is considered distinct from an expanded method and also from the reduction of some auxiliary parts of the ordinary melody of the *khong wong yai*; rather, entire *wak* or *prayok* are indicated by a plain rhythmic pattern.

Figure 8.26 An example of Samoe *Man*

Figure 8.26 shows an excerpt of Samoe *Man*, which contains a lyrical melody (see the upper line). This kind of melodic style represents the simple form of a rhythmic pattern, which may be called *thamnong sarattha*, and which is close to the term 'melodic contour.' To indicate the extraction of an innate sound structure of a decorated melody, Thai artists can normally instantly acknowledge this melodic type as an 'unplayed' melody (see Chapter 6). However, this melodic type is presented as a sacred *naphat* character among the repertoire. Especially, it often appears at the beginning of the pieces (see Figure 8.27).

This feature seems to be widespread, especially in some of the pieces in the developed stage of sacred *naphat*, such as Tra *Nimit*, Tra *Choen*, Tra *Sannibat*, *Trabongkan*. This melodic style, which is indicated especially in their opening *wak* (in the case of percussion

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[528] Chaiseri, *Kan Prahan Phleng Thai*, 8.

instruments, they are usually performed in *kro* or trill style), is illustrated prominently in these pieces. A listener's attention may be grabbed by this characteristic type of melody.

Figure 8.27 Examples of an opening *wak*

Ex.1 Tra *Nimit*

Ex.2 Tra *Choen*

Ex.3 Tra *Sannibat*

Ex.4 *Bat Sakuni*

Ex.5 Tra *Phra Witsanukam*

From these examples in Figure 8.27 (from which some details about hand position are omitted) the structure of the melody is illustrated more clearly. It can be seen that the opening *wak* or *prayok* of the examples indicate an explicit style embracing the use of widely spaced notes to create a fixed style of melody. Since there is a wide space between each note, the *kro* technique is needed so as to sustain them (which is why *kro* does not need to be shown in the example). Additionally, the specific usage of a high or low register as well as the particular interval involved in this style is considered important. As a result, this feature is completely distinguished from an original style, *luk khong itsara*, because there is no 'free' aspect or a communal *wak* (standard *wak* that are frequently used) in this melodic style; rather melodies *per se* belong to a specific piece.

8.2.2 Variation and Development

In this section, a successive rendition of variations will be illustrated by examining several musical *wak* considered to correlate in terms of pitch structure or source. Some similarities among these *wak* can be noticed, but the aspects of modification amongst them are important and merit consideration.

8.2.2.1 Variation and Succession

Variation in sacred *naphat* melodies illustrates a succession of developments. This section deals with various forms of melodic modification. The distinct choices hold their own character, thus the selection of the composers, as shown in the pieces, may imply a specific function in a particular melody.

Figure 8.28 *Bat Sakuni*, an example of *ting-neng* idiom

Ex.1 *Bat Sakuni*

Ex.2 An example of other possible variations

These excerpts in Figure 8.28 show the use of *ting-neng*, appearing in *Bat Sakuni* (Example 1). Compared with Example 2, providing some other possible alternative choices on the same melody, *Bat Sakuni* shows an attempt to differentiate the ordinary form of *ting-neng* (shown in Bracket 1). This excerpt is located in *Bat Sakuni* where a sense of continued movement is required. This may reflect an appropriation of melodic selection and compositional purposes.

A prominent *wak*, which is considered as a variation of an ordinary melody, is frequently exhibited in the repertoire. Tra *Kring* containing both styles will be described; a consideration of successive renditions can then be considered as illustrated in the excerpts.

Figure 8.29 Tra *Kring*, an example of motivic and lyrical passages

Figure 8.29 illustrates the example representing an arrangement of the same melody but in different renditions: the melody – second *wak* – of Line 6 is a variation of Line 3, according to its style: the *wak* (Bracket 1) of Line 3 is regarded as 'motivic' while that of Line 6 (Bracket 2) is rather lyrical with *khu paet* (octave pair) and *rua khu song* (a second intervallic trill).

Figure 8.30 Successive rendition of the prominent *wak*

Figure 8.30 illustrates the successive modification of the passage into the possible variations. The first is regarded as a generic type of the melody which can normally be found in *naphat*. Next, the second succession is regarded as 'high-level' or sacred *naphat*. The third, fourth, and fifth are considered as prominent *wak* which are frequently used in the repertoire.

To begin with, in Figure 8.30 it can be noticed that from the passage *I* may be divided into two connecting *wak yoi* (sub-phrases), each of them covering a two-beat period. Then, the developing method (within *I* and *II*) indicates that the second *wak yoi* of *I* (shown in Bracket 1) is taken to create a new complete *wak* (phrase) of the second succession (*II*) but in a *khayai* (enlargement) of rhythmic form. As we can see, there is similarity in note successions but they are distinct in proportion. This phenomenon is generally found as a theory of *khayai* (enlargement) and *yo* or *tat thon* (reduction). Next, a method of 'modification' is employed at the change from the second to the third. The *ting-neng-neng* of *II* is substituted by *rua khu song* (second-interval trill) which makes this phrase prominent. In the fourth, there is a slight change within the first bar. As shown, *khu paet* (an octave dyad of A) in *III* is replaced by the *ting-neng* idiom. This idiom, as a level of motive, applies to the initial motive of *Samoe* (see Figure 8.19); the rest (presenting *rua khu song*) remains unchanged. Next, the transformation from *IV* to *V* indicates a complex combination. The first *wak yoi* is revealed as that of *Samoe* (only an initial part) as shown with a motive, while the second *wak yoi* – comprising a set of *sabat* – refers to the prominent phrase of *Sathukan*, as shown in Figure 8.31 below.

Figure 8.31 Blending of the prominent rhythms

Samoe's rhythm

Sathukan's rhythm
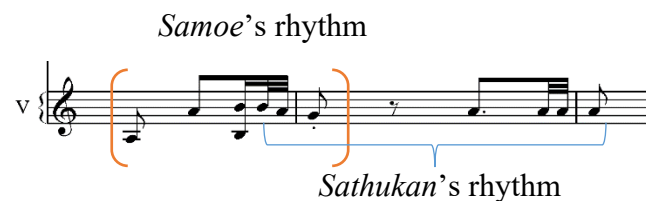
8.2.2.2 Development to *Rua* Idiom

In the repertoire, there is frequent use of motives indicating an idiom of sacred *naphat* likely to have derived from ordinary *ting-neng* motives in the *thang phuen* style. Through this, the adaptation can lead to an 'upgrading' of the ordinary melody so as to become 'sacred', as shown in Figure 8.32.

Figure 8.32 Comparison of the ordinary motive and its *rua* form
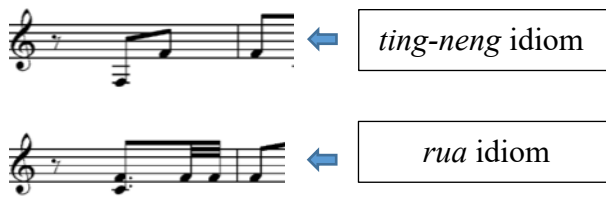
The ordinary idiom of the *khong wong yai*, namely *ting-neng*, is considered a derivation of such a sacred idiom. As Figure 8.32 shows, the upper line is regarded as Ordinary Style, while the lower is sacred; a correspondence between the two is noticeable.

This developed motive is prominent, appearing in almost all pieces in the repertoire. Although this motive is regarded as one of main characteristics of sacred *naphat*, currently the derivation of it has never before been clarified. As per elements of *Rua*'s melody described in Section 8.1.2.4, the motive shown in the lower line is similar to a part of *Rua*'s melody, in particular the 'content' parts. In the melody of *Rua*, it can be clearly seen that the techniques – mainly composed of a *sabat*, a single hand, and a *khu*, arranged in non-metre style – make *Rua*'s melody distinct from any other genre. The expressivities in *Rua*'s melody – denoting a battle scene and power-manifestation in theatrical performances – may be taken to constitute a powerful expression in sacred *naphat*.

When the motive is arranged in sacred *naphat* melodies, the forceful quality is created through the use of intense-tone *sabat* and the stress of a fourth dyad. These are used to emphasise the idiom, arranged within a metric scheme. Furthermore, because of the *chai* character of this element, a silence – a space before and after notes – is always required in this idiom in order to make the elements explicit.

Figure 8.33 Examples of Samoe *Man*, *Phram Khao*, and *Bat Sakuni*

Ex.1 Samoe *Man*

Ex.2 *Phram Khao*

Ex.3 *Bat Sakuni*

These examples shown in Figure 8.33 – i.e., Samoe *Man*, *Phram Khao*, and *Bat Sakuni* – articulate the idiom of sacred quality by means of the specific melody which employs the idiom of *rua* shown in Brackets 1-4.

Figure 8.34 Tra *Choen* and Tra *Phra Phikhanet*, an example of sharing *thamnong sarattha*'s structure

Tra *Choen*, Line 8

Tra *Phra Phikhanet*, Line 4

Thamnong sarattha

The example in Figure 8.34 compares some variances based on the same structure of *thamnong sarattha*. The example of Tra *Choen* (Line 8) is motivic in style while that of Tra *Phra Phikhanet* (Line 4) is, on the other hand, illustrated in '*rua* idiom'. However, in fact they share the same structure of *thamnong sarattha* as shown underneath. This explicitly demonstrates a distinct style with reference to a developing method of composition.

Figure 8.35 Tra *Kring*, Line 2 in two different versions

Tra *Kring*, a problematic issue, is one of a few pieces whose melody exists in more than one version. Figure 8.35 compares two different versions, Klom Sinlapakorn and *Samnak Ban Mai*. The complete *prayok* of the upper line is lyrical, composed of *sabat* and fixed melody, while that of the lower line (version 2) employs a motivic version; therefore, both share the same melodic structure.

Figure 8.36 An example of Tra *Kring*, Line 3 and Line 6

Furthermore, in the piece shown in Figure 8.36 there is a sign of variation between Lines 3 and 6: both are regarded as the same melody, but the second half is replaced by the prominent *wak* discussed before. This example supports the idea of variation in *naphat* melodies. More specifically, the quality of high *naphat* is represented via the use of the *chai* style as we can see.

In conclusion, it appears that practical techniques used in *rua* are considered to be a source applied in sacred *naphat* in order to present a more specific idiom, the lyrical style. This idiom is composed of small motives, as well as complete *wak*, and is clearly identified as a variation which is developed from the motivic melody accordingly.

8.3 MODAL MODULATION AND PASSING TONE

Within the topic of *thamnong* of sacred *naphat*, a performance mode plays an important role. To clarify those characteristics, this section deals with modal modulation with an important contribution from a passing tone. The background of this topic (having been previously discussed under Section 6.3.1) will be described first, then the main discussion will cover two main topics which involve mode: 1) temporary distortion from the main mode and 2) completion of modal modulation.

Modal modulation in a Thai melody is regarded as the way to create complexity within melodic organisation. Why does the music need modal modulation? Phichit Chaiseri suggests that a lack of variety of modes leads to a feeling of plainness.[529] Thus, a variance of modes demonstrates a composer's capability to make the music attractive. Although the 'pentatonic' element is considered as a fundamental of Thai melody, only a few composers restrict themselves to a simple pentatonic style, as David Morton's report: passing tones (pitches 4 and 7) are rarely used in simple pentatonic melodies in Thai music, except during the 'modulation' procedure.[530] At least two scholars, *Phra* Chen Duriyanga (1948) and David Morton (1964), provide an explanation of this mode in Thai traditional music. When Thai melodies involve modal modulation, they must be based on two fundamentals, namely 1) approximately equiheptatonic tuning system whose (Thai) equidistant temperament is perhaps practical, and 2) Thai pentatonic mode (*klum siang*) which is set in a conjunct pattern of 123 56 [531] as a principal note (*not lak*) while the 4 and 7 are regarded as auxiliary (*not chon*). *Phra* Chen Duriyanga synthesised the governing rules of Thai modal modulation, involving the use of the fourth and seventh to fit into a shift of pentatonic scale:

> The purpose of modulation is that a melodic passage should fit into a pentatonic scale as much as possible, therefore 1) The appearance of a fourth in a prevailing key generally suggests a modulation to a sub-dominant key, and the fourth, as a pivot note, becomes the first (tonic) of a new key, 2) The appearance of a seventh in a prevailing key generally suggests a modulation to the dominant key, and the seventh, as a pivot note, becomes the third of a new key, 3) It is also possible to take any other

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[529] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[530] Morton, *Music of Thailand*, 32.

[531] Ibid., 31.

note of a prevailing key as the pivot note of a new key, but this is exceptional.[532]

Well over half of the compositions clearly use a five-pitch or pentatonic mode in one tonality of pitch level, or have temporary 'modulations' to other pitch levels on which a similar pentatonic mode is used to Thai music in what will be called the simple 'Thai' style. The mode is represented by a set of five consecutive pitches from the basic pattern 123 56 (1).[533]

Metabole usually involves a movement from the original pitch level to a new pitch level either a fifth above or a fifth below (or, by inversion, its octave counterpart a fourth below or above). Occasionally the metabole involves a movement to the pitch level one step (in the tuning system) above or below the original pitch level, a conjunct movement - the melody shifts to a new pitch level two fifths away, transposed down an octave, skipping the intermediary fifth.[534]

Morton also insists that although modal modulation is important, there is no specific term for this technique, so he offered the term '*metabole*'[535] for this phenomenon, in which melodies are represented for a change of melodic expressivity according to a pentatonic basis. I would, in addition, add another source where an identical technique to Thai modal modulation is used: in Chinese music a melodic modulation is represented as a technique of pitch substitution called '*gefan*' in order to make a variation on key-change.[536] It might lead to further investigation of the stylistic relation between Thai and Chinese music.

From the emic perspective, Phichit Chaiseri accepts Morton's claim, but adds the generic term, *plian siang* [537] (lit. meaning 'change sound'), which has been used to clarify the phenomenon among Thai artists. The term '*plian siang*' has previously been mentioned under Section 6.3.1 as '*ot-phan*' referring to a transposition of pitch level.

As the pentatonic mode is significant for a Thai melody, each note of the mode has its specific role of musical expressivity. The first, second, third, fifth, and sixth are the main notes for forming a melody. The first, specifically known as *lak siang,* functions as an equivalent to the 'tonic' in the West. A sense of completion of melodic expression will be evoked by ending on the first degree. The fourth and seventh are considered as a passing

[532] Duriyanga, *Siamese Music*, 25.

[533] Morton, *Music of Thailand*, 115.

[534] Ibid., 148.

[535] Ibid., 115.

[536] Stephen Jones, *Folk music of China: Living Instrumental Traditions* (Oxford: Clarendon Press, 1998), 146.

[537] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

tone known as '*not chon*' (lit. 'note temporary') or *siang lum* (lit. 'hole of sound') which is inserted among other main notes.

The second role of a passing tone, as described above, is represented as a tool for modal modulation. From the investigation of the '*plian siang*' in the sacred *naphat* repertoire, it can be concluded that the repertoire employs the pentatonic set of GAB DE by adding the passing note F# according to the *thang* (pitch level) of the *piphat* ensemble called *thang nai* (see Chapter 6). The modulation of the pentatonic mode is shown in the relative set of DEF# AB, "*klang haep*", which is the lower fourth or upper fifth interval of the *thang nai*. The note G in this set, on the other hand, functions as a passing note. However, both sets share two collective notes, D and E. Completion of the transition occurs at the emergence of a new mode of which at least three notes are evoked so as to be able to verify it, otherwise, it will be considered as ambiguous. For example, if based on DEF# AB, the melody is required to include three notes i.e., F#AB, EF#A, or DEF# in order to exhibit the pattern of the pentatonic mode.

In general cases, modulation of mode is executed in this way. The procedure needs a transitional passage which is considered as a 'bridge' between a main mode and a new mode.[538] The 'bridge' phrase is commonly shown as a hybrid melody of two modes rather than purely a single mode. The use of passing notes involving the melody of the main mode is emphasised for this purpose. Until an appearance of the new melody – with the different, single mode – is indicated thoroughly, this provides a sense of '*plian siang*' (sound change). As this process shows, '*plian siang*' is required for an aesthetic purpose: a smooth transition between two modes is pleasant.

8.3.1 Temporary Distortion from the Main Mode

To cover the melodic expressivity in which passing tones play an important role to generate specific idioms found in *naphat* compositions, the passing tones in melodic organisation are discussed under three main points: reducing sharpness, pointing tone, and blending of sounds from different modes.

8.3.1.1 Reducing Sharpness
This point focuses on the use of a passing tone in order to generate an expression of 'temporary' distortion from a home (governing) mode rather than complete modulation.

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[538] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

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The excerpt of *Bat Sakuni* in Figure 8.38 illustrates the use of the interval of a fourth (A-E) in a downward movement (shown in Bracket 1). It expresses an intriguing aspect rather than a third interval which, commonly found, tends to create quite a sweet idiom. This is the view taken by Anant Narkong (mentioned in Somchai Rasamee's study) in terms of a sweet expression in a third interval in Thai music.[539] Furthermore, Thassanai Phinphat also claims that most of the intervallic movement in *piphat* compositions is found in a third intervallic movement.[540] Another particular feature, and an unusual aspect in this passage, is the sonic effect produced from the downward *sabat*'s notes, in *chiao* form (shown in Bracket 2), in which the fourth interval (A-E) is represented instead of the *sabat* DEF#, as is normally employed in the same melody. Thus, it is clear that the composer has chosen to include two intriguing features, making this passage unique.

According to the modal usage in this passage, it can be noticed that there is a discord between the initial and the answering *wak*. This passage seems to be governed by the DEF# AB mode but, alternatively, the initial *wak* of Line 12 seems determined to embrace note C (which is sustained for a prominent period of time, or in fact appears in a stretched form) instead of D (shown in Bracket 3). Thus, the note C of Line 12, which is regarded as a passing tone of DEF# AB, suggests specific expression. From the passage, it indicates that an alternative mode (ABC# EF#) is used for a while, then it returns to its 'home' mode DEF# AB, indicated by the use of interval D-B (shown in Bracket 4), in which one becomes aware of the complete mode DEF# AB. The main factor of this process is the use of C shown in Bracket 3, which is considered as a newly generated mode. This phenomenon indicates the effect of passing tone usage in the certain melody, a way to producing an intriguing expression.

8.3.1.2 Indication of Pointing Tone

Another use of the passing tone in the repertoire is to contribute to a new melody that has a new pentatonic set of notes. Passing notes, unlike a common auxiliary, here function as a 'pointing' or a 'controlling' note to the next melodic section, which is in a new pentatonic mode. The pointing notes are always placed at the end of the *wak* or *prayok* (the ending notes called *luk tok*) [541] as shown in the examples below (see Figure 8.39). Instead of yielding the same modal structure throughout, it may be assumed that the composers intend to take this

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[539] Rasamee, "Investigation into Intervals," 140.
[540] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.
[541] *Luk tok* refers to an ending structural note of melodic sections; *luk tok lak* (a main ending note) for the ending note of *wak*, *luk tok rong* (an inferior ending note) for the ending note of *prayok*). (See Notation Policy)

opportunity to distort a current melody to the new melody. An unexpected melody created by the use of a passing tone is the point of interest here.

Figure 8.39 Tra *Phra Pancha Singkhon*, an example of passing tones

The excerpt of Tra *Phra Pancha Singkhon* in Figure 8.39 represents the use of a passing note (f#) among a melodic basis of GAB DE; thus, it might be recognised as the mode GAB DEf#, in which the lowercase 'f' is illustrated as a passing tone of the main mode. In the first line, the passing note (f#) emerges in two places: in the first *wak* at the upbeat shown in Bracket 1(*luk tok rong*), with the second placed at the very strong beat otherwise regarded as the end of the *prayok* (*luk tok lak*) connected to the next section. The first f# (in Bracket 1) may function as a common passing note in its generic understanding, while the second (in Bracket 2) is explicitly represented as a pointing note located on an intense note or *luk tok lak*. Therefore, both are passing notes of this excerpt, considering the sound structure shown. In other words, it might be recognised as a combination of two modes, GAB DE and DEF# AB: GAB DE adding 'f#' as well as DEF# AB adding *g*. However, the first case, GAB DEf# seems to be more possible since the appearance of note G is recognised as meaning that the note G pays an important role in such a melodic structure. Then, the following melodic line (Line 2) represents a completely new set of pentatonic mode, DEF# AB (shown in Bracket 3).

Figure 8.40 Tra *Sannibat*, pointing tone

The excerpt of Tra *Sannibat* in Figure 8.40 reveals the use of a passing tone in a different aspect from the previous example. The ending note of the first *prayok* (Line 7 of Tra *Sannibat*) functions as a 'pointing' note of modal modulation. It can be seen that the set of GAB c DE governs the first *wak*, while the note c, the relative passing tone, is placed at the end of the passage. The following *wak* is correlated to the former, which the melody is based on: CDE GA. Thus, the C is the key to the transformation to the new mode, which is considered as the first note of the new set. This quality of modulation is regarded as being more interesting, because of a lack of signalling before the modulation as we can see in other common cases (this point will be discussed as an ambiguous expression in Chapter 9).

Figure 8.41 Samoe *Then*

It can be clearly noticed, in Figure 8.41, that the note F# occurring on a final accented beat at the end of the first passage (shown in Bracket 1) is an explicit commitment of the 7th note of the 123 56 set (based on the home mode, GAB DE). Then, in the following *prayok*, a new mode, DEF# AB, which is related to such a note, is shown in Bracket 2.

In Western usage passing notes occur between two notes a third apart, whereas in this Thai example they seem to be linked by a leap to an auxiliary note so as to suddenly leave the main mode. That is taking the melody at face value, but if we take the true melodic contour, it is A to F#, so there is no passing note at all. In this case, the function of the passing tone seems to be different from our general understanding. In contrast, the auxiliary note or *not chon*, in fact, indicates an impactful expression on the accented point of the melodic structure.

The modulation of mode is used as a method to create artfulness or finesse in a melody. From a compositional perspective, the effect could be necessary for all melodic genres to reduce musical tediousness because of too straightforward a repetition of pitch series and interval pattern; and, rather, to create unexpected features for experienced listeners.

8.3.1.3 Blending of Sounds from Different Modes

There is a connective *wak* frequently found in the repertoire, which is one of the signs illustrating high *naphat*. As we can see from Fig. 8.42, the sound produced from the trill of the second interval is the most obvious part of this gesture.

Figure 8.42 A prominent *wak*

It can be noticed from Figure 8.42 that the complex sound of the second-interval trill (based on the Thai tuning system) can create an impactful quality. The choice of employing this specific interval instead of a fourth (as a possibility) in this passage shows the composer's intervention, since the sonic effect is substantially different. However, the sonic combination of the two might be contemplated as being part of distinct modes. Thus, what the effect represents is one of the characteristics of sacred *naphat*. This point will be elaborated as musical expressivity later.

Apart from the previous view of melodic development, this *wak* might be considered in terms of passing-tone usage and mode modulation. Furthermore, a natural sonic effect of a second interval (considered in Thai music as dissonance) itself is also considered as a

substantial point. The mode GAB DE governs this *wak* while the note f#, as a combination of the trill, implies a passing tone.

8.3.2 Completion of Modal Modulation

Unlike the 'temporary' appearances of passing tones discussed above, the use of passing tones may also lead to a change of mode. One possibility of the modal modulation may derive from a basis of passing tone usage. But when such a single passing tone is continually prolonged to constitute a *wak* or *prayok*, completion of a new mode can be created. The examples below are presented as a process of modal modulation. In addition, pitch structures – shown by unstemmed-noteheads – may reinforce the core melodic content by revealing a melodic contour underneath.

Figure 8.43 Tra *Sannibat*, an example of temporary modulation

Note: In the lower line, dark noteheads illustrate the sub-contour of the larger-period contour of white head notes. The slurs covering a group of melodic contours presents a section.

Figure 8.43, as the lower line of the example shows, indicates a structure of the whole section, comprising two *prayok* (eight beats each) connected together. The excerpt is governed by the main mode, GAB DEf#, with note f# functioning as a passing tone. As shown in the upper level (F#-E-D) of the melody, it is considered that the modulation from the one mode toward another has occurred successfully. On the other hand, the G-E-D motive is shown as a possibility (without using a passing tone) within the original mode. However, both alternative excerpts are based on the same pitch structure, ABDE (shown in thick headnotes). Holistically, the large and complete structure of the melody (shown in stemless half notes) shows that the note f# in this melody is more likely to be regarded as a

passing tone. This note (f#) is highly likely to have been used intentionally by the composer in order to produce a distinct expression.

						G	A	B	-	D	E	F#	Third
			D	E	F#	-	A	B	-				Second
G	A	B	-	D	E	-							First

The force of the melodic motion is presented through one main mode being regarded as the principal mode with another mode functioning as a neighbouring mode. One of the notes available in both modes is regarded as important for the transformation. In the cases shown in Figure 8.44 below, the note f does the job. It indicates two different functions: first, it is a passing note of one mode and, secondly, it also becomes a main note of the other mode.

Figure 8.44 Tra *Choen*, process of complex modulation

Figure 8.44 illustrates the process of modulation in Tra *Choen*. The entire *prayok* (Line 5) is based on the DEF#gAB pattern with the *g*, being heard only briefly (as shown in Bracket 1), representing a sense of a passing tone. In Line 6, the initial *wak* (shown in Bracket 2) continually takes the previous mode (DEF#AB). But the relative responding *wak* indicates an attempt to use the note C (which is regarded as a passing tone), and also generates the interval C-E from which the new mode ABC EF# (shown in Bracket 3) is generated to complete the *prayok*.

Line 7 then presents itself with a new mode GAB DE immediately (shown in Bracket 4). However, the movement shown in Bracket 3 connecting to Bracket 4 is considered as an instant modulation due to the movement indicating the intervallic relation F-G. The responding *wak* of Line 7 (as shown in Bracket 5) contains the note F#, bringing the melody to a new mode DEF# AB. Next, the resolution of the whole section might be considered since the pure mode of DEF# AB takes the entirety of Line 8 (as shown in Bracket 6). Thus, we can notice the entire process of modulation in Lines 5-8 as shown in the chart below; DEF# g AB, ABC EF#, GAB DE, and DEF# AB respectively.

													D	E	F#	-	A	B	-	Fourth
									G	A	B	-	D	E	f#	-				Third
			A	B	C	-	E	F#	-											Second
D	E	F#	g	A	B	-														First

The succession of the modulation:

D	E	F	A	B	1st
A	B	C	E	F	2nd
G	A	B	D	E	3rd
D	E	F	A	B	4th

Notes in the 'main mode' function as a '*siang lak*' (the notes in the pentatonic mode) for supporting melodic content, but the passing tones function as a tool from whose complexity the modal modulation is generated. This agrees with Francis Silkstone's idea of specifying the Thai pentatonic scale as a pentacentric scale, which is not a pure 'penta-tone' but functions as a central structure.[542]

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[542] Silkstone, "Learning Thai Classical Music," 91

What can be concluded from this phenomenon is the conceptual extension of pentatonic ideology through the heptatonic scale. It is primarily based on pentatonicism, by means of the use of passing notes as a link to a new area of pitch levels. It also implies that every note could equally be a principal note, denoting how the restricted scheme of the pentatonic scale is gradually enhanced. The important role of a passing tone is to contribute to the complexity in melodic motions with the process of modal modulation.

The examples described point towards a basic rule of modal modulation by the method of passing tones: in the case of the fourth functioning as a factor of modulation, the new relative mode is always constituted by the fourth note and it will become the first note (*lak siang*) of the new mode. On the other hand, in the case of the seventh as a modulating tone, it will be the third note of the new mode. An example is shown in Figure 8.45 below. Although there are very few cases which do not follow this principle, one such case will be described in Chapter 9.

Figure 8.45 Cooperation between main mode and neighbouring mode

A case of main mode, GAB DE

				D	E	F#		A	B			Neighbouring mode
G	A	B	c	D	E	f#						Main mode
			C	D	E		G	A				Neighbouring mode

A case of main mode, DEF# AB

				A	B	C#		E	F#			Neighbouring mode
D	E	F#	g	A	B	c#						Main mode
			G	A	B		D	E				Neighbouring mode

Note: Uppercase letters represent a main note in mode while the lowercase letters represent a passing note.

8.4 FUNCTIONAL STRUCTURE OF MELODIC PROGRESSION

Expectation is based on structural function – this expression emerges based on an understanding of a dual formal structure related to the role of each part. It is usually found in the content part (*mai doen*) of the *samoe* and *tra* genres. Like a poetic form, the melodies are composed based on a four-part structure, in which each part has its distinct function of expression: the Initiation (*sadap* lit. 'to listen'), Response (*rap* lit. 'respond to'), Launch (*rong* lit. 'subordinate'), and Departure (*song* lit. 'dispatch') respectively. Each of these has its distinct role to contribute to melodic progression. In fact, the four can be categorised into two groups: Line 1 and Line 2 as the first group, and Line 3 and Line 4 as the second group. When the two groups are set as a four-part form, Line 3 is often expected to have a particular focus of attention.

Initial (*sadap*)
Response (*rap*)
Launch (*rong*)
Dispatch (*song*)

'Initial' in the chart above is to raise a sense of entrance, which is important as an opening *wak* in which each piece is presented in its uniqueness in order to make it stand out from others.[543] The 'Response' is a developed form related to the initial idea, using the same or related material in order to generate a sense of correspondence known as *wak top* (*top* lit. meaning 'answering'). The third part, 'Launch', is likely to be a connection from the previous part to the end, where new material is required. The tension of melodic progression will reach a peak at this part, and it is the most interesting part through which to show the composer's idea of what they want to present and what material they will use to achieve their idea. In expressivity, a climax of tension emerges here. Melodic progression then moves to its released stage called 'dispatch', presenting a sense of resolution in this section

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[543] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

in order to provide a sense of completeness; the new section finally emerges with new content. As was mentioned before, in terms of formal structure in which *thang phuen* functions as a form, it is usually found that *thang phuen* appears at this part. This is the overall melodic progression in which each individual part has its job in relation to a momentum of expression it generates within its role.

Figure 8.46 Tra *Narai Banthom Sin* and Tra *Phra Phikhanet*

Ex. 1 Tra *Narai Banthom Sin*

Ex. 2 Tra *Phra Phikhanet*

In Figure 8.46, Tra *Narai Banthom Sin* and Tra *Phra Phikhanet* are examples of this type of four-part form of melodic progression in which the Launch part is represented as a prominent feature and expresses a sense of climax. As the notations show in both examples, the *thang rua* with *chai* motion is used here, which is distinct from surrounding parts. The Launch in the third part of the section is expected to provide a new source of expression, which differs from the previous parts, before a sense of release in the fourth, without which the music would maintain a feeling of uncommonness.

Figure 8.47 Samoe *Then*, an example of a sudden change of mode

Figure 8.47 shows an example of Samoe *Then,* in which the climax of the whole section comes in the third line with a sudden change of mode. We can notice the four-part form in which Lines 1 and 2 are related with a repetition of the contour on the same mode (GABDEf#) but presented in a new melodic form. Line 4 begins with a new melodic style, *thang phuen*, but retains a sense of continuity by using the same mode up until the point when the final note emerges (shown in the bracket), with the climax coming as a surprise, through the use of f# as a passing note of the main mode which is evoked very suddenly. Then, the new mode (DEF#AB) using the F# – providing an implication – is clearly presented in the last line with *thang phuen*.

Figure 8.48 Tra *Sannibat*, passing tone effect

Figure 8.48 is regarded as another example of Tra *Sannibat*, presenting the conceptual role of poetic form in the *mai la* part, which is functionally divided into four lines. The third line of such a part is represented as a place of specific expression in the entire passage.

Figure 8.49 *Damnoen Phram*, harmonic effect

Lines 5 and 6 of *Damnoen Phram* presented in Figure 8.49 are related as a melodic repetition, but Line 6 is developed by a one-step-up modulation (Line 6 thus fulfils the role of response to Line 5). Line 7, in the first *wak*, is a repetition of melodic form with a one-step-down modulation and then moves to the ending *wak* of the *prayok*, whose prominent

aspect is *khu* of the fifth dyad (A-D) as shown in the bracket. By its sonic quality, this dyad – differing from the simple (single) note – produces a complex sound usually not found as a *luk tok lak* (lit. 'stressed or pointing note', denoting the main note at the stressed point) of *prayok*. As a result, Line 7 produces a special expression with a complex sonic harmony of the fifth dyad shown in the bracket. In Line 8, the melody is resolved by a feature of ordinary *ting*-*neng* and *khu* of *thang phuen* and summing up with the end of *prayok* with another surprise with a passing tone (g) leading to the next section of material.

The examples provided support the idea that musical motion seems to make different expressions on the third part of the four-part structure, which is likely to have derived from a poetic work. In terms of musical expressivity, this point will be extended in the next chapter, looking at specific detail and a variety of expressions based on this structure.

CONCLUDING REMARKS

Sacred *naphat* melodies have characteristics which involve modifying existing components to reinforce the new specific expression. 'Narrative style' is here coined to define a newer expression which seems to emphasise the impactful expression of the *khong wong yai*'s components i.e., *ting*-*neng* idiom, *sabat*, *chai*, and *rua* idiom – so as to express a sacred *naphat*'s melodic characteristics. This expressivity of melodic genre is regarded as the way out from the former generic style, *luk khong itsara*. Although the Narrative style melody seems to be more prominent, the use of both styles can be found as a combination according to the formal structure of composition. The functional organisation of these two different styles will be explored in the next chapter. Next, variation and development appear as practical techniques, whereby melodic simplification is used as a method to transform a general melody into the sacred *naphat* style.

The *rua* idiom is considered to be a likely source, being applied in sacred *naphat* in order to present a more impactful idiom in the lyrical style. This idiom is composed of small motives, as well as complete *wak*, and is clearly identified as a variation which is developed from the motivic melody accordingly.

Modal modulation and passing tones are a source of complexity of Thai melodies in general, as well as of sacred *naphat* melodies. Therefore, overall aspects dealing with modal modulation and passing tone usage as a unique process form a sense of the intriguing character of sacred *naphat* melodies. Furthermore, based on the four-part structure governing sacred *naphat* compositions, the functional structure of the melodic progression

explored lets us categorise melodic units according to their job in forming structural function, just like the basic structure of poetry.

Especially in sacred *naphat* music, the 'Narrative style' is expressed through a variety of ideas. As a result, these four topics in terms of *thamnong* of the music provide an in-depth understanding of the existing contents. This understanding will be extended to musical expressivity in the next chapter, looking at specific detail and a variety of expressions based on this structure.

PART THREE

MUSICAL EXPRESSIVITY

MUSICAL EXPRESSIVITY

Having analysed the *changwa* and *thamnong* of sacred *naphat* in Chapters 7 and 8, I shall now turn to an analysis of musical expression. The question to clarify here is: 'How does the sacred *naphat* music communicate expressive ideas within its musical sound and structure?'. This analysis deals with the representation of musical grammar as a tool of aesthetic expressivity. Consequently, the focus here is on the use of specific musical contents and aesthetic expressivities.

INTRODUCTION

In analysing Thai melodies to navigate the bases of musical expressivities, two aspects of the musical system become immediately apparent. First, in developing a 'language of expressivity' which is able to communicate a quality of aesthetic expressivity, we are automatically forced to describe music expressivity by using non-musical vocabulary or metaphoric language wherein a number of generic Thai words also appear within the vocabulary of Thai musicians. In particular, abstract nouns [544]are used to express aesthetic matters.

A lexicon of metaphors, viewed as a refining of thoughts, helps to clarify our awareness of what the music is about (this issue has also been discussed under the topic of Thai *rasa*). For example, types of sound capacity may be concerned with physical aspects, such as *siang tam* (lit. 'low sound', low-frequency pitch), *siang sung* ('high sound', high-frequency pitch), while those of sound quality may describe features such as *siang to* (lit.'huge sound', a thick and powerful sound), *siang thum* (deep or bass sound), *siang laem* (lit. 'sharp sound',

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[544] Abstract noun, a noun defining 'abstractness', can arise from different sources, namely movements/ events/ activities, processes, states, emotions/feelings, qualities, actions, and ideas, and utterance.

denoting high-frequency pitch). In order to describe music as an 'auditory-sensory enjoyment', terms –such as *klomklom* (consonant), *khat* (discordant), *sawang* (bright), *sa-ngop* (calm), *du* (furious), *talok* (comic)– are used. More specifically, sacred *naphat* is metaphorically described by Dech Kongim as being either 'hot or cool' according to the cursory classification of pieces within the repertoire into two main modes based on different types of Hindu deities: deva and *asura*.[545] Phichit Chaiseri and Bussakorn Binson express aesthetics of the sacred *naphat* using the terms '*khap-khong*' (being frustrating), and '*khli khlai*' (resolution), '*sarup*' (concluding) and '*tham hai khit*' *(*being a cause of consideration).[546] Moreover, Sangnobseuk Thamviharn uses the terms *kheung khang* and *onyon*[547] (solemn and gentle) while Thassanai Phinphat emphasises '*du*' correlated to *tham hai klua* (being frightening) expressed by *Khru* Phinij Chaisuwan. This implies not only a sense of expression but also of formal organisation. These particular aesthetic expressions of music may also reflect human characters through adjectival words. This applicability of linguistic expression to some extent provides a possible connection between abstract qualities (feelings or emotions) and the sonic substance of music. Therefore, this expressive language is regarded as an abstraction that cannot be judged as having a precise correlation, because it relates to the speaker's feelings or opinions rather than to what exactly the words and articulations mean. However, it is based on an in-depth cultural competency and a remarkably high level of musicianship, which therefore enables us to build a consensus view in respect of the musical matters here. Thus, when concentrating on the abstract sonic matters, the act of verbal communication can help us to see more clearly. Furthermore, particular phenomena are described based on conventional practice; there are just a few specific Thai musical terms for particular arrangements found in *naphat* melodies.

To understand the musical grammar as aesthetic expressivity, the source of expression is a key issue here. The question remains as to how the musical expressivity emerges. The answer may reside in generating consequences from the relationship between musical contents and its relative psychological effects. Thus, the effects should be suggested by 1) style and technical components as an expression, 2) arrangement as an expression, and 3) harmonic values, including register, as an expression. When the three issues of musical presentation are accomplished, the particular thoughts and objectives surrounding the particular compositions will be revealed and lead to expressiveness, as a sense of expressive

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[545] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[546] Bussakorn Binson, interviewed by the author, Bangkok, October 5, 2016; Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

[547] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

discourse, of the music. Thus, the contents of this chapter are arranged into four subjects: *thang* as expressiveness, musical ambiguity, other sonic contributions, and expressiveness.

As discussed in Chapter 5, sacred *naphat* music expresses different aesthetic qualities according to the mode of the deities (i.e., demonic and deva). To present the qualities of these deities, musical content necessarily represents particular aspects of the deities. Thus, the contents in this chapter are set out moving from the large-scale to the specific: *thang*, ambiguity, and sonic values.

The first issue, *thang* as a tool of stylistic expression, is presented according to the meaning of specific expression being either demonic or deva – according to the fieldwork data which sets out these two modes of expression. In addition, the quality of ambiguity is represented through particular methods of musical arrangement based on theoretical materials. Finally, other contributions regarding sonic quality are described. In the end, the conclusion based on the process of synthesis of three qualities into music is presented: the demonic, deva, and fantastical. When this threefold nature is successfully described, it can be said that the consideration of sacred *naphat* characters in terms of emotional expressivity will have been covered by the relevant contents of the music. Through this approach, the relationships between musical contents and their aesthetic expressivity will be clarified.

The analogy between music and the visual field can be useful here by comparing sacred *naphat* music to a picture: in a picture we might quickly grasp objects e.g., humans, animals, views, etc. From the same perspective, in the case of a *naphat* melody, the first objects to approach must be the various types of *thang*. Thus, the representation of *thang* is the ground approach. Returning back to our picture analogy, if you see a human figure you might not at first be able to describe much detail, but soon after you might perceive the figure's gesture, gender, age, dressing, complexion, or mood. Back to the music, *thang* of the sacred *naphat* allows an entrance for the mechanism of thought and expression of the music. In the first section of this chapter, each *thang*, i.e., *thang phuen*, *thang rua*, *thang chai*, *thang kro*, will be explored to clarify their individual expressivity.

9.1 *THANG* AS EXPRESSIVENESS

Representing fluctuating moods through various types of melodies, *thang* in the sacred *naphat* repertoire is a principal factor associated with affective expressivity. For each composition, the selection of *thang* might be the first priority for the composer according to the meaning of the pieces associated with the character of the deity. For example, pieces of a demonic character should prominently contain *thang rua,* while that for the deva makes more significant use of *thang phuen*. Based on this perspective, four different types of *thang* arranged in sacred *naphat* melodies – *thang phuen*, *thang rua*, *thang chai*, and *thang kro* – will be examined in this section.

9.1.1 *Thang Phuen* as The Conveying of Resolution

Within the sacred *naphat* repertoire, none of the pieces involves a single *thang* (here *thang* is denoting a melodic style), but rather uses a combination of *thang*. In the repertoire, *thang phuen*, as a motivic melodic style, is represented as an alternative to Narrative styles (lyrical style). In the expressive dimension, it is suggested that each type has a job to do. How might we verify this, however? The cooperation and association of the *thang* to present a tendency of emotional expression, known as 'tension-resolution', is a case in point. This concept is mentioned by Phichit Chaiseri:

> The method of *Khwam khatwang* [generating expectation] is widely employed in all kinds of artforms, holding up people's attention until the pleasure that follows which comes as a result of the relaxing condition. Aesthetics [for describing this method] uses the terms *khapkhong* and *phonkhlai* (conflict and resolution). Talented composers will be able to create 'conflict' at an appropriate point in order to stimulate the listener's expectation. The moment at which the 'conflict' is released is regarded as a place where the artwork brings the receivers to 'resolution'. As a result, the potential of the art can resolve the listener's desire.[548]

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[548] Chaiseri, *Kan Praphan Phleng Thai*, 57. (Translated by the author)

Figure 9.1 Examples of resolution

Ex.1

Ex.2

Note: This notation was transliterated by the author from Chaiseri's numeric version.

As shown, the passage contains F as the governing sound of the pentatonic mode (FGACD), Chaiseri simply explained the normal resolution taking place at final pitch (F, called *luk tok*) by means of Ex.1. In contrast, Ex.2 creates a feeling of temporary conflict and represents postponing the note F (according to the F in Ex.1) which is commonly expected to take place at the down beat of the final bar. Then, the note emerges after that, so the resolution can be perceived from the note.

> As a result of the omission, the listener must intuitively expect to hear the note F. [At this point a feeling of conflict emerges]. Once the note F has emerged, after the expected point, the expectation is accomplished. Consequently, due to this accomplishment, the listener becomes relaxed. This relaxation provides 'delight' (*khwam samroeng*) immediately, as presented in bars 5-8 and beyond to the next bar.[549] [see Figure 9.1, Ex.2]

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[549] Chaiseri, *Kan Praphan Phleng Thai*, 57-58. (Translated by the author)

Figure 9.2 An example of the incomplete expression

As the excerpt in Figure 9.2 shows, this can be considered as being unfinished with a feeling of incompleteness. It will likely need a supportive passage although the last pitch is the note C. [This pentatonic mode is CDEGA in which the C is regarded as a governing pitch]. If the melody is supported by the additional phrase (shown below) it immediately turns from a feeling of conflict to one of resolution [see Figure 9.3].[550]

Figure 9.3 An example of the complete expression

Note: This notation was transliterated by the author from Chaiseri's numeric version.

As Chaiseri explains, although the quality of 'conflict and resolution' is perceived intuitively, it can be explained by conditions of melodic content based on the theory of pentatonic mode and melodic organisation. As a result, the idea that feeling is associated with musical organisation likely becomes more reasonable and grounded in evidence. Based on this idea, the discussion of expressivity of *thang phuen* in sacred *naphat* compositions will be focused as a source of 'resolution' and its expressiveness, which falls into two types: expressing resolution, and expressiveness of the deva's character.

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[550] Ibid. (Translated by the author)

9.1.1.1 Expressing Resolution

Thang phuen functions as a contribution of a structural form alongside the expression of a sense of 'running' within the melodic movement in the *mai la* part of a number of pieces (as discussed in Chapter 8). Furthermore, *thang phuen* is also used to express a sense of resolution of a number of other tensions derived from other types of *thang* (i.e., *thang rua*, *thang chai*, and *thang kro*). Although *thang phuen* is always used as a generic style (*luk khong it-sara*) in the repertoire in general, it actually functions as rather more than just generic within sacred *naphat* melodies and its quality is related to a sense of resolution.

Thang phuen always involves a sense of completeness that could occur not only within a phrasal level but also within a section of a composition. Especially, the ending part of the composition can reflect a need for a resolution to present a full sense of completion after the preceding tension. In this topic, Bussakorn Binson emphasises such a resolution with the word *sarup*, meaning 'to sum', which always appears in the melodic progression of the music.[551] This idea reflects the expressive quality of *thang phuen* as a 'conclusion'.

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[551] Bussakorn Binson, interviewed by the author, Bangkok, October 5, 2016.

Figure 9.4 Tra *Kring*, an example of resolution

Mai Doen

Mai La

Another example of resolution can be perceived as an effect of the 'release' in entire sections of the *naphat* composition. In Figure 9.4, the example of Tra *Kring* presents a sense of resolution for the entire composition, as happened in an end of the *mai doen* and *mai la* parts. The combination of *thang phuen* and *bangkhap thang* is indicated as the main style for the entire composition. Furthermore, although an elaborate melody of *bangkhap thang* takes places (Bracket 2), the *thang phuen* style remains to be a *samnuan* (musical idiom) correlated with a sense of resolution which can bring the melodic progression to an end. As the example shown, as soon as the music approaches the territory connecting to the *mai la* part (from *mai*

doen part, in Line 4, shown in Bracket 1) and at the end of the piece (in Line 8 in Bracket 3), *thang phuen* in straightforward form −as we can see common *ting-neng-neng* idiom emerged− is required.

Figure 9.5 Tra *Phra Isuan*, an example of resolution

Mai Doen

(to be continued next page)

Figure 9.5 illustrates the example of Tra *Phra Isuan*, presenting a change of style from Narrative to *thang phuen*. At Lines 8-10 we can notice the use of the *thang phuen* style in two different concepts. First, Line 8 is the last *prayok* of the *mai doen* part before moving forward to the following section (*mai la*), which is regarded as a concluding passage for the whole section. Although the main style is not *thang phuen*, it is understood that the whole *mai doen* part remains in need of resolution, which *thang phuen* provides. Second, in the *mai la* part (from Lines 9-12) *thang phuen* appears as a main style – although there is one *wak* in the Narrative style (*chai* form) in Line 11 – therefore it can be noticed that the tendency towards *thang phuen* is remarkable enough to be distinct from the previous section. In performance, when the music approaches the *thang phuen* part, the tempo is naturally increased – this is influenced by the change in style. Once the Narrative style, which is concentrated on every particular melodic action, has progressed to the next section, a sense of release is likely.

Figure 9.6 Tra *Makkhawan*, an example of *luk khong itsara*

Figure 9.6 shows the example of Tra *Makkhawan*, the *mai doen* part represents *bangkhap thang* style with elaborate rhythmic melody shown in Bracket 1. On the other hand, *thang phuen* (shown with *luk khong itsara*) as part of the section is used at the end of the part shown Line 4 (Bracket 2). As a result, this composition implies an intension to differentiate between main part and departing part (*mai la* part). Next, in the *mai la* part, although it begins with a *chai* phrase shown in Bracket 3, the rest of the part is therefore arranged in *thang phuen.* (see more details in Section 6.2.4)

The pieces whose structural form share a similarity in these examples include Tra *Narai Banthom Sin*, Tra *Narai Banthom Phrai*, Tra *Phra Isuan*, Tra *Phra Uma*, Tra *Phra Pancha Singkhon*, Tra *Makkhawan*. Several pieces illustrate that, with this structural form, *thang phuen* plays an important role in moving the composition to its end. This can take place in either deva or demonic pieces. As an expression of release, the *thang phuen* style can contribute a sense of release according to the movement of melody, which is livelier than the main (more Narrative) section. This observation has never been mentioned in any previous study of the repertoire.

These examples have been based on the structural forms correlating with the use of melodic styles, which give an expression of resolution associated with the emergence of *thang phuen* in particular parts of the compositions. The results reveal that the expressivities of the melodies are arranged according to the structure of the composition. The formal structure indicates that *mai la* – in most cases as the selected examples indicate – are arranged so as to express a sense of resolution. This part aims to give a support to the main part, *mai doen*, where the melodies are elaborately described according to the goal of particular pieces. Thus, the supportive function of the *mai la* part is the key here. As we see from the design construction for *thang phuen* in Figures 9.4-9.6, the settings of the *thang phuen* reveal the same, which mainly function for the entire *mai la* part and the last *prayok* of *mai doen*. Through this, the last *prayok* of each part is regarded as connecting areas between the *mai doen* and *mai la* parts by means of *thang phuen* to produce a sense of moving forward. This move is considered as an expression of resolution for the whole composition.

9.1.1.2 Expressing the Character of the Deva's Mode

This expressivity of *thang phuen* is discussed under two main ideas: expression and the link to the character of the deva. In terms of the question of the connection between musical content and its connotation, this can be clarified by starting with how this is viewed by the musicians themselves. A majority of music masters (e.g., Sanoh Luangsunthorn, Sangobseuk Thamviharn, Thassanai Phinphat, Dech Kongim) accept that a straight and generic phrase expressed by *thang phuen* is regarded as a character of '*riap-roi*' (lit. neat or courteous; denoting a concise style of melodic arrangement). Thamviharn and Kongim agree enough to provide an example of a specific phrase called the '*thao*', placed in the opening phrase of some pieces e.g., Tra *Narai Banthom Sin* and Tra *Thewa Prasit* (see Figure 9.7).

Figure 9.7 Examples of *thao* in deva's pieces

Ex.1 Tra *Narai Banthom Sin*

Ex.2 Tra *Thewa Prasit*

Figure 9.7 illustrates the examples of the pieces regarding a deva's group, presenting their opening phrase with the *thao* (shown in brackets). One possible explanation for this point is that this *thao* is a standard phrase-unit, as explained by Morton: "a standard *thao* (fill-in) phrase, but it is not consistently used."[552]   This reflects an intention of the selected form of the *thao* in order to be strictly standard, even though it can be modified into various variations. I reckon that this standard without any modification reflects the familiarity of it, as a musical cognition.

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[552] Morton, *Music of Thailand*, 119.

Furthermore, respecting the character of *thang phuen* with its pentatonic element, another possible explanation is that it may be likely because this *thang phuen* style is regarded as not only being a standard phrase-unit but also because of its standard pattern which is strictly pentatonic, 123 56 of any pitch level. This pattern presents BAG-D in Line 1 and Line 2, and D-BAG in Line 4 of Tra *Narai Banthom Sin*. In addition, it also presents D-GAB for Line 1, B(D)-GAB, D-BAG in Line 2, BAG-M, DE-GA in Line 3, D-GAB, D-BAG in Line 4 of Tra *Thewa Prasit*. Especially, the sense of cadence is always perceived at the downward pattern 5-321, as 'D-BAG' shown in the final *prayok* of both examples. This standard movement pervades throughout Thai traditional music, not just in this genre. Through this, the musicicans are accordingly greatly familiar with this melodic genus. This idea also reflects Morton's report: "In Thai music pitch 1 of 123 56 mode and the 5321 cadence, on whatever pitch level, is the finalis in over half the compositions used as the basis of this study."[553]

Another component which involves the Familiarity is the simple rhythmic form of the standard melody. As Morton mentions "Each motive, phrase-unit, and phrase-blocks has an underlying pulse of 1 <u>2</u> 3 <u>4</u>, with the strongest emphasis on the final pulse,"[554] which underlines the nature of pulse in the music. If we consider the overall section of Tra *Thewa Prasit* again, focusing in particular on this subject matter, we might find that a sense of upbeat and downbeat is clearly fundamental, without any subtle syncopation. This likely supports an idea that the consistency of connected quavers – based on 2/4 time signature – in *thang phuen* melodies can contribute a sense of simplicity of the 'Standard' melodic genus. This is an underlying model of the *thang phuen,* which the musicians, including Sanoh Luangsunthorn who expresses the term '*thang thammada*'[555] (a simple, ordinary style of melody), always perceive it as the 'Familarity.'

Thang phuen is seen as a source of calmness and *khwam riap-roi* (being courteous), with the tonality of *thang phuen*, represented as a key factor. This sense of *khwam riap-roi* and 'Cool' expression of *thang phuen* might be derived from the characteristic of 'Neatness', reflecting a sense of calmness. Some musicians alternatively coin the word '*onyon*' ('gentle') to be distinguished from '*du*' ('strictness'): this is metaphorically interpreted in terms of the quality of standardisation and distinct representation, as shown in the style of Tra *Thewa Prasit*, Tra *Narai Banthonsin*, and the like.

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[553] Ibid., 178-179.

[554] Ibid., 178.

[555] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

As has been described in Chapter 6, *thang phuen* is regarded as a fundamental style of *piphat* music, and theoretically *thang phuen* is regarded as the first version of any other *thang*. From the repertoire, *thang phuen* appears to be associated with *khwam riap-roi*. When considering the group of compositions that mainly contain *thang phuen*, including Tra *Thewa Prasit*, Tra *Narai Banthom Sin*, Tra *Narai Banthom Phrai*, *Proi Khao Tok*, Tra *Tritreung*, Sanoh Luangsunthorn expresses the view that this quality refers to the characteristic of a 'Protective'(*aphiban*) deva rather than the Demonic deva.[556] From the evidence it may be concluded that almost entire pieces, which have been grouped together as 'Protective' deva, are presented in the *thang phuen* style. Thus, the expressivity of *thang phuen* – which is represented by the use of *luk khong itsara* – is likely regarded as a key factor of the pieces in the deva mode. Next, the idiom of *thang phuen* is considered.

Figure 9.8 Tra *Thewa Prasit*, old idiomatic style

Thang phuen in the example (in Figure 9.8) of Tra *Thewa Prasit* is understood as being one of smooth phrasal arrangements. The smooth idiom is considered as a coincidence of a

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[556] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

melodic organisation and is also considered as *samnuan boran*[557] (old idiom). To clarify the relationship within the melodic organisation, a contour form of the melody will demonstrate a clearer progression. As we can see from the notation, there are four lines to complete the section. Each line, as a *prayok*, contains two *wak*. The coherence is derived from the 'pitched-chain' relation, as a rhyme in verse, between each section.

As the notation shows, in Line 1 the ending note (G) of the first *wak* is the same as the third of the following *wak*, linked by dashed lines; then, the final note (B) of the following *wak* as the ending note of the *prayok* appears within the new passage, as shown in the first note of the first *wak* of the second line. This structural coincidence also appears in Lines 2, 3 and 4. In other words, the repetition of the notes is able to generate a sense of coherence within initial and responding phrases and between *prayok* as well. From the musicians' viewpoint toward this melodic organisation, they may find it easy to develop it into full decoration (*plae thang*) and also a variation (*prae thang*), as Thassanai says "they are related and connected to each other."[558]

In addition, a sense of coincidence may be generated from the integration of this symmetrical and sustainable formal arrangement of *wak*. Furthermore, the use of a single pentatonic mode (GABDE) without modulation illustrates another factor of consistency in the whole *mai doen* part of the piece. As a result, the sense of Question and Response within each *prayok* is clearly formed and can be perceived easily.

How can we connect this expression to the deva's character? From this perspective, musical expression is inevitably involved with interpretation. It is worth referring back to the characteristics of the deva, which is described as being in a duality with the demonic character in *Natya Shastra*. In *Natya Shastra*, the distinction of the two main characters, divine (deva) and Rākṣasas (demon), are described:

> The Role of Gods […] Persons who have all the limbs intact, well-formed and thick-set, who are full-grown (*vayo'nvita*), not fat or lean or tall or large, who have vivacity, pleasant voices and good appearance, should be employed to take up the role of gods. [559]

This idea must have been passed on to Thai culture as we can also see these two characters (*Phra* Ram and Thotsakan) from the *khon* performance derived from the Hindu epic *Ramayana*. This is presented as the connection between *rasa* and deva characters, which are represented in dramatic theatre. The concept and thoughts of *rasa* will be mentioned as

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[557] Khumkhom Phonprasit, interviewed by the author, Bangkok, November 20, 2016.
[558] Thassanai Phinphat, interviewed by the author, Bangkok, November 24, 2016.
[559] Ghosh, *Nâtyaśāstra*, 538.

contributing towards a conceptual understanding of the pieces belonging to the deva in the sacred *naphat* repertoire.

The quotation above describes the character of the human form, which is correlated to that of the deva, such as vivacity, pleasant voice and a good appearance. At this stage, the link between *riap-roi*, *onyon,* and *sangop* (calmness) can, based on this outlook, clearly be suggested as having a deva character. In musical terms, the mode of expression of *thang phuen* supports this concept of deva characters by musical expression in *thang phuen*. Furthermore, it may be argued that *thang phuen* is a generic style that can commonly be found in other genres of the *piphat* ensemble. Among the traditional realm, *thang phuen* is regarded as a basic melodic species to form a principal melody. Therefore, the distinction of *thang phuen* from the same types of material found in other genres is its 'Functional' expression. The functional role of *thang phuen* releases an idea that *thang phuen* is generic in style, but in contrast, in the context of sacred *naphat* music, it functions differently from the general appearance. According to the idea of functional analysis[560] (i.e., John Blacking), this illustrates that *thang phuen,* which is regarded as a generic genre of melody, could possibly create more specific expressivity in terms of structural form and tension-resolution management when it is used in the sacred *naphat* genre. Thus, this enables us to suggest a reason for the use of *thang phuen* within sacred *naphat*.

9.1.2 *Thang Rua* as Furious Expression

Holistically, the results from Chapters 6 and 8 show that *thang rua*, as a Narrative Style melody, is regarded as a principal aspect of sacred *naphat*. This section will focus on the expression of *thang rua,* which can be seen to express 'emotion of furiousness' within the sacred repertoire. To clarify the question as to how *thang rua* is expressive in this way, it will be examined under two sections: the elements belonging to the mode of expression, and a broader cultural expressiveness.

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[560] John Blacking, *Venda Children's Songs: A Study in Ethnomusicological Analysis* (University of Chicago Press, 1995), 194-195.

9.1.2.1 *Thang Rua* as Tension Expression

Within sacred *naphat* melodies, if the classification of emotions is either tension or resolution, *thang rua* should be considered as a tool for expressing tension rather than resolution. Fieldwork information reflects a consensus towards emotional expressions of the sacred *naphat* repertoire, in which *thang rua* likely represents the character of *yak* or *asura* (demonic deity), representing furious or fierce. Dech Kongim suggested that '*that ron*' or 'hot mode' (*that* [ธาตุ] meaning 'constituent part' or 'sensory elements' in Buddhism referring to Sanskrit '*dhātu*')[561] is characteristic of *yak* (demonic character). The linguistic expression here is metaphorically used to describe a musical quality, 'hot', which is related to a mode of furiousness of the demonic characters. More technically, Sangobseuk Thamviharn points out the *rua* idiom – the term '*Rua*' (with a capital '*R*') here refers to the musical piece of *naphat,* while '*rua*' with lowercase '*r*' refers to a specific idiom – in sacred *naphat* by indicating the melodies which have been influenced or are derived from the *Rua*'.[562] Thamviharn is considered as an important person in helping explain this matter. The *rua* as a melodic idiom here can provide a severe characteristic presenting a substantial contrast to the lively expressivity in other genres.

Elements of expression of *thang rua* may be correlated to musical expressiveness with 'tension.' As with the use of the terms 'conflict' or '*khwam khap khong*', mentioned by Bussakorn Binson, and '*du*', mentioned by *Khru* Phinij Chaisuwan and Thassanai Phinphat, all of these words attempt to describe a specific expression referring to tension within sacred *naphat* melody. Next, the following discussion will concentrate on the question "what is a salient element in *thang rua*?". The answer may lie in the individual elements, as per the different examples which are discussed next.

Damnoen Phram (lit. 'walking Brahmin') is one of several pieces that a number of masters, including Thamviharn, Kongim, and Phinphat, claim clearly indicates a demonic character, even though the title does not indicate a connotation of demon. They also point to the case of *Damnoen Phram* because it is used to accompany the *yak*'s character in the *khon* episode called Phrommas.[563] The demonic is here defined as the manifestation in a style

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[561] Monier-Williams Sanskrit-English Dictionary, s.v. "*dhatu*," accessed May 17, 2019, https://sanskrit.inria.fr/MW/129.html; Britannica, s.v. "*dhatu*," accessed May 17, 2019, https://www.britannica.com/topic/dhatu.

[562] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

[563] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016; Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.

based on *thang rua*, including low pitched notes, an action of a large intervallic movement, and two continued sets of *sabat* (see Figure 9.9).

Figure 9.9 *Damnoen Phram*, an example of tension expressivity

In Figure 9.9, the expressivity of tension pervades the entire section of *mai doen*. Based on the DEF#AB mode, the melody mainly presents tension without an element of resolution until the arrival of the final note at the ending section, G, which is represented as an emotional shift alongside a new pentatonic mode set, GABDEf#. In addition, the tension of melody is represented through the use of a form of *thang rua* with the supportive quality of low pitches. The correlation of the *wak* repetition of *sabat* and large intervallic movements continues without any quality of resolution until the final *wak*. However, the question remains as to how we can perceive the final *wak* as a resolution. The answer is that Line 1 and half of Line 2 are regarded as DEF#AB; but at the end, the note G is represented as the main note. This note does not belong to the first mode, which is considered as a new set, GABDE. In addition, the resolution does not involve style but mode, for we can see that the rhythm of the melody is still represented as *thang rua* until the end.

In the musical idiom of Tra *Phra Isuan,* the expression created by another type of *thang rua* was associated with the demonic expression, where this stylistic trait plays a central role (see Figure 9.10).

Figure 9.10 Tra *Phra Isuan*, an example of *rua* idiom

In Figure 9.10, the melodic pattern deriving from the *rua* idiom is emphasised in almost the whole section, with the release occurring in the last phrase in Line 4 shown in the bracket. The phrase is known as *thao* in the *chai* idiom.

The next example shows the use of tension without resolution. Unlike the previous examples containing both the Narrative style and also the *thang phuen* style, the example in Figure 9.11, in contrast, presents the use of the tension expression, diffusing the entire composition. This point is considered as being of importance for music masters, since it enables them to verify the expression of the piece.

Figure 9.11 Tra *Phra Para Khonthap*, an example of *rua* idiom

Figure 9.11 shows the complete piece of Tra *Phra Para Khonthap*, presenting the Narrative style in which the *rua* idiom is a main style in the constitution of its character. As the composition presents, the use of *sabat* always happens; and there is clearly lack of a common *ting-neng-neng* form in the entire piece. (see Section 8.1.2.4) There is a consensus among the music-masters[564] that Tra *Phra Para Khonthap* is one of the demonic pieces full of *thang rua*.

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[564] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017; Sangobseuk Thamviharn interviewed by the author, Bangkok, November 15, 2016; Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

9.1.2.2 Expressiveness of the Demonic Quality

Sacred *naphat* is used to present a characteristic of particular deities. In this context, the 'demonic'and 'deva' pieces of the repertoire are classified according to the types of expressivity involving 'powerful expression', as opposed to the 'gentle expression.' As this shows, the mode of individual pieces can be categorised into two distinct qualities of expression. This idea may be related to qualities from other sources of musical expressions.

Diverse modes of musical expression deriving from musical instruments, for example, imply a likely existence of *rasa* dwelling within sonority. In some cases, *rasa* is concerned with an instrument's sonic quality, for example, as shown in a 'mode'[565] of the drum's timbre referring to divinity. Rolf Groesbeck, for example, studies the sound qualities produced by the various hand and stick strokes of the south Indian drum, *centa*: a vertical cylindrical two-headed stick drum played either with one stick (held by the right hand) or two. This is a case where musical instruments convey specific religious meanings, involving both the demonic and deva:

> In Kathakali in general, the *centa* player performs the higher-pitched left head of the drum, as do the lead *centa* players in the Kerala temple drumming genres (such as *tayampaka* and *centa melam*). So why does he change heads at this point? The reason is due to the divine and demonic associations of the right and left respectively. Drummers and connoisseurs I interviewed always refer to the left head of the *centa* as "*asura vadya*" or "demonic instrument", while the right head, like most of the other Kerala temple drums, is "*deva vadya*" instrument.[566]

Margaret Kartomi suggests that various modes of the sonority of instruments can evoke particular effects:

> Tantric ideology adopted the symbolic model of the pacifying music of peaceful Buddhas as opposed to the wild music of the fierce, protective Buddhas. Both peacefulness and tamed fierceness are regarded as good qualities. Monastic instruments may be divided into peaceful and fierce by analogy with components of human behaviour.
>
> This division of instruments is related to the four modes of musical performance (quoted from Ellingson[567] 1979: 198), or to a particular orchestration or series of orchestrations used in a ritual. The four modes are the 'pacifying' (i.e., the slowly and softly performed), 'extending' (i.e., clearly performed, reverberating),

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[565] I am using 'mode' here in the conventional sense, that is to denote aesthetic aspects of musical sound ratherthan the conventional theoretical term of the West.

[566] Rolf Groesbeck, Dhim, Kam, Cappu, Pottu: Timbral Discourses and Performances among Temple Drummers in Kerala, India, *Yearbook for Traditional Music* 35, (2003): 48, published by: International Council for Traditional Music, accessed: May 2, 2018, http://www.jstor.org/stable/4149321.

[567] Terry Ellingson, *The Mandala of Sound: Concepts and Sound Structures in Tibetan Ritual Music*. Ph.D. Thesis (University of Madison-Wisconsin, 1979), 198.

'powerful' (i.e., performed in an emotionally gratifying, pleasant, passionate, and rhythmic way), and 'fierce' (i.e., fast and overpowering), where the extending category refers to music that has the effect of extending good qualities (such as learning) attained by meditation, ritual music, and mental music.[568]

Both cases mentioned above indicate the significance of religious expressiveness through musical instruments, and within sacred *naphat* expressivity, the *rua* idiom and *thang phuen* of melodies seem to fall under the same case. Since in the *rua* idiom the elements provide a sense of 'intense' and 'solemn' expression, the composing of *sabat* and *khu* undertake an interaction with silence, which also importantly creates a solemn character (*khwam khueng khang*). Such an expression is correlated to the word '*du*' (fierce), always used by the music-masters (including Thassanai Phinphat) to describe the character of *thang rua*.[569] Furthermore, the term *tham hai klua* (frightening) is another word related to '*du*'. In other words, the quality of sound derived from the *rua* idiom reflects a character of furiousness. Then, the question remains 'how do we link the musical elements of *rua* idiom with its expressiveness?'.

The *Natya Shastra* clarifies the nature of demonic characters within stage plays, and shows how the demonic quality in the humanly expressive form will be revealed. The quotation below describes the detail through which the characters of the role of Rākṣasas (a type of demon) are portrayed:

> Persons who are fat, and have a large body and a voice like the peal of thunder (lit. cloud), furious looking eyes and naturally knit eyebrows, should be employed to take up the role of Rākṣasas, Dānavas and Daityas; for the performance of male actors (should be) in conformity with their limbs and movements.[570]

Thus, this suggests a relationship between musical expressions and the demonic character's role. For example, when the movements of *Thotsakan* (Ravi) in the *Rammakian* epic are considered, his gestures are regarded as a sort of quick, rigorous, and impulsive representation. Furthermore, this point may be supported by Dech Kongim and Sangobseuk Thamviharn, who both mention that demonic pieces must not be too gentle, while the deva pieces must not be aggressive.[571] From this we can speculate that the musical expressions, therefore, can convey a specific expressiveness.

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[568] Margaret J. Kartomi, *On Concepts and Classifications of Musical Instruments* (University of Chicago Press, 1990), 80-81.

[569] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016.

[570] Ghosh, *Nâṭyaśāstra*, 537.

[571] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016; Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

9.1.3 *Thang Chai* as Expression of Grandiosity[572]

Apart from the various types of *thang* mentioned previously, *chai* by its musical quality is considered as another *thang* that contains a characteristic of 'rhythmic expansion' of melody (see Chapter 8). This is included in the Narrative style of sacred *naphat* melody and is also regarded as a tension expressivity rather than a resolution. This can be seen when it is arranged as a correlation with *thang phuen,* which functions as a resolution for the *chai*. *Chai* is a technical practice rather than an individual *thang*, which appears usually in combination with *thang rua* (in some cases *chai* can be applied in *luk khong itsara* in *thang phuen* as well). In other words, for *thang rua* to be complete, its characteristics must be arranged in a *chai* form. Thus, *chai* and the *rua* idiom are regarded as a combination that gives rise to tension in sacred *naphat* melodies. Then, the question remains: 'What particular element results in *chai* being regarded as a specific expression?'.

The explanation of an inherent quality deriving from the *chai* technique is provided by two scholars. The language to describe the expressive quality of *chai* is '*tong-teng*', coined by Prince Narisara Nuvadtivongs, and '*katong kateng*' used by *Khru* Montri Tramote, who express the effect of an uncorrelation between the melodic version (*attra chan* of melody) and its *changwa* arrangement (*attra chan* of performance)[573] (see detail in Chapter 5). The point here is to locate examples of the factors generating the '*tong-teng*' expression – this is discussed next.

Tonal expressivity of *chai* is remarkable as one of the characteristics of the sacred *naphat* melody. As described in the previous chapter, the effect of *chai* is inherently produced from a clash of *attra chan* of a melodic form. The appearance of *chai* melodies in the music functionally corresponds with *thang phuen*. Thus, the fluctuation of melodic forms between the normal form and the *chai* form is noticeable and, within this expressivity and unlike *thang phuen* whose movement is smooth, the fluctuation is regarded as a cause of uneven content. Since *chai* usually appears in a high-level of *naphat* genre (i.e., *tra sam chan* pieces in the Homrong *Yen* suite) and especially the sacred genre for the *wai khru* ceremony, it may reflect an idea that an unusual tonal expressivity and/or uneven expressivity – when arranged with *thang phuen* – might be related to the deity's character in the music.

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[572] The English word 'grandiosity' is used here for the Thai word '*khwam sa-nga ngam'*, which is usually the best connotation (among musicians) of effective expression in terms of a deity's characteristics.

[573] Narisara Nuvadtivongs, *Banthuek Khwamru*, vol.1, 328; Tramote, *Duriya San*, 42.

An expression of *chai* described by masters is a sense of 'slow motion'[574] or 'flabby' (alternative for the expressive word '*tong-teng*', โตงเตง), as opposed to being 'vigorous'. To be perceivable, significant experience and a detailed background knowledge of Thai melodies is required; this is because an expressivity of *chai* will be perceived only by making a comparison through melodic cognition of the non-*chai* form of particular melodic phrases or sections, with that of the *chai* form. It is, for example, the same process of recognition of a familiar object but in a modified appearance. Cultural outsiders who do not have the relevant background might not be able to grasp exceptional expressivity of a *chai* melody. This point illustrates a limitation of understanding of the sacred *naphat* melody that has never before been elucidated in the literature.

Does 'slow motion' or 'flabbiness' in the music suggest a particular gesture or does it refer to something outside music? When interviewing music-masters, they attempt to correspond this quality to the meaning of 'dignify', which is an important characteristic of deities.[575] The term '*nuai nat*' (นวยนาด, likely equivalent to 'gracefulness') is used by Dech Kongim as well as '*choet chai*' (เฉิดฉาย, likely equivalent to 'elegant') employed by Sanoh Luangsunthorn to depict a calm and elegant movement in their suggestions.

Figure 9.12 Tra *Thewa Prasit*, an example of *samnuan tra* and *samnuan thammada*

Figure 9.12 provides an example of the comparison between *samnuan* (idiom) of *tra* and *samnuan thammada* (ordinary). This example is quoted from Nattapong Sovat, who underlines the character of a sacred *samnuan* in *tra* genre in the repertoire. The example demonstrates two distinct styles by providing an excerpt from Tra *Thewa Prasit*, in which the upper line in Bracket 1 is the melody from the composition, while the lower line in Bracket 2 is created as an inversion to an ordinary style (*thang phuen* version).[576] *Samnuan*

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[574] Tramote, *Duriya San*, 36.

[575] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[576] Sovat, "Role and Function," 54.

tra in this particular passage as Sovat describes (shown in brackets) clearly involves the *chai* technique in this study, since we can notice an expression of *ting-neng*. The *samnuan tra* demonstrated in the upper line is in an expanded form of *samnuan thammada* (in a motive level) shown in brackets of the lower line. In other words, the *samnuan* of sacred expression of the music likely employs a technique of *chai* by adopting an ordinary form.

Figure 9.13 Samoe *Kham Samut*, an example of *chai* phrase

Figure 9.13 illustrates the example of *Samoe Kham Samut* presenting the passage containing the *chai* phrase at the beginning. The last motive of the line is similar to the first phrase but in a reduced form. This is a clear example showing both types of melody in one *prayok*. Thus, a sense of *chai* when it is connected with an ordinary type (*thang phuen*) can be perceived and contrasted.

As the examples in Figures 9.12 and 9.13 show, it can be noticed that a sense of *chai* can be perceived as a basis of expansion of rhythmic features of a particular passage, which creates an obvious low density of notes compared with an ordinary style.

9.1.4 *Thang Kro*

Kro is broadly equivalent to the tremolo of Western classical music and is found in the sacred *naphat* melody. It is possible to apply the technique when the melody is arranged in low-density form, but not all cases of a low-density melody require *kro*. Phichit Chaiseri explains that, unlike the simple inherent quality of sound, the complex sound of *kro* is produced as an embellishment rather than the main melodic content, and performers may decide to use this technique according to their intuition.[577]

The *kro* generates a sustained sound on individual notes. In addition, it can produce a particular expression; musicians' opinion towards *kro* suggests that it can express a soft or powerful idiom, depending on the musician's desire. Thassanai Phinphat and Songsak Seniphong, as honoured *ranat ek* players, suggest that their performance of sacred *naphat* in

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[577] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

the *wai khru* ritual must be rich with dynamic expression which, in their opinion, is important for *khwam saksit* (sacredness).[578] This illustrates the potential of *kro* related to sacred *naphat* music.

A melody of *kro*, here called '*thang kro*', is one of the melodic types composed in the sacred *naphat* melody. The technique involves a melodic organisation in two aspects: as an entrance passage of composition and as an additional short passage in composition. The majority of pieces in the repertoire containing *thang kro* as a fixed melody (not just intuitive embellishment) illustrate that *thang kro* is always located at the beginning of the pieces, such as *Bat Sakuni*, Tra *Sannibat, Trabongkan*. It can be noticed that the opening *wak* is salient to specifying the mode of expression belonging to the deity's modes. The three pieces mentioned are categorised as deva pieces rather than demonic.

Figure 9.14 *Bat Sakuni* and Tra *Sannibat*, examples of *kro* in deva pieces

Ex. 1 *Bat Sakuni*

Ex. 2 Tra *Sannibat*

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[578] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016; Somsak Seniphong, interviewed by the author, Nakhorn Sawan, November 20, 2016.

In Figure 9.14, the examples of *Bat Sakuni* and Tra *Sannibat* present the use of the *kro* style occurring at the beginning of the compositions. The examples show that the rhythmic pattern of the melodies is arranged in low density, similar to the *chai* style. Thus, the *kro* technique can be applied on the notes. Through this, the opening phrase of the pieces is prominent, immediately creating a first perception that these pieces are regarded as being in deva mode rather demonic mode.

Figure 9.15 Samoe *Man* and Tra *Choen*, examples of *kro* in demonic pieces

Ex.1 Samoe *Man*

Ex.2 Tra *Choen*

Figure 9.15, an example of Samoe *Man* and Tra *Choen* regarding the demonic mode, presents the *kro* style occurring after the introductory phrase, as in other *samoe*. Line 1 of the piece is entirely presented by *kro*, then, in contrast, Line 2 is presented by the *rua* style. This piece claims that the use of the *kro* style is found not only in the deva mode but also in the demonic mode.

To sum up, *thang kro* is one element of musical expressivity of the sacred *naphat* melody. It can produce a smooth and elegant movement for entrance pieces. In addition, the majority of pieces using *thang kro* as salient expressivity are deva pieces rather than demonic. However, the expression may rely on the performer introducing a degree of intense sound. As a result, *kro* could be an expression of smooth and gentle or even furious, because

it depends so much on the amount of volume used in performance.[579] Furthermore, it is worth noting that the *kro* technique, unlike *thang rua* or *thang chai*, does not appear very often. In other words, we can assume that *kro* is not a main technique for sacred *naphat* but rather an embellishment.

In addition, according to Sanoh Luangsunthorn, he simply suggests that the initial parts of the compositions in the repertoire are distinct, while the main parts are more or less the same.[580] Thus, in most cases, the *kro* style always occurs in an opening passage, e.g., Tra *Sannibat*, *Trabongkan, Bat Sakuni*, Tra *Choen*. This view is widely accepted with a consensus among the music masters to classify most cases of *kro* style as being related to the '*deva*' mode, while some cases concern demonic expression, as we can notice with the names of the pieces.[581]

To sum up, *thang* is considered as a core concept to classify the mode of deities in sacred *naphat* melodies. As a result of this discussion, the use of *thang* in the whole repertoire can be synthesised into four distinct types – *thang phuen*, *thang rua*, *thang chai*, and *thang kro* – which are used for different expressive purposes. Among these four types, two types i.e., *thang phuen* and *thang rua*, are considered as a main expression, while *thang chai* and *thang kro* are used for a supportive purpose. The main types, *thang phuen* and *thang rua,* are associated with a deity's modes: deva and demonic. Although hybridity of distinct *thang* (*phuen*, *rua*, and *kro*) is represented in composition in many cases, an overall tendency towards different *thang* suggests that *thang rua* is more central than others, and is suggestive of a demonic mode, while qualities of the deva are expressed by *thang phuen*.

9.2 MUSICAL AMBIGUITY

After considering the broader questions of stylistic expressivity of the sacred *naphat*, this section will look more closely at melodic units and how aesthetic value might be ascribed. The important factor is melodic correspondence within units which are composed of

[579] Thassanai Phinphat, interviewed by the author, Bangkok, November 24, 2016; Songsak Seniphong, interviewed by the author, Bangkok, November 15, 2016.

[580] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

[581] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017; Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016; Thassanai Phinphat, interviewed by the author, Bangkok, November 24, 2016; Songsak Seniphong, interviewed by the author, Bangkok, November 15, 2016.

'conflict' (*khwam khapkhong*) and 'resolution' (*khwam khli khlai*). Based on this melodic momentum, if, in some cases, the conflict generated is successfully resolved, it can contribute a feeling of attainment. But if not, it could give rise to something more like an irritated psychological condition, such as doubt or bemusement (*cha-ngon*).

This consequence, even though it might sometimes appear as a 'broken' regularity, is not a negative aspect at all – in fact, a feeling of a 'fantastical' quality (*khwam atsachan*) may be generated. In such cases, this psychological and aesthetic response plays a crucial role within particular parts of sacred *naphat* melodies. I would venture to suggest that this fantastical feature may be directly related to the identity of sacred *naphat*. Importantly, musicians always seem to perceive a feeling of irregularity, which requires closer attention. It seems to embody the intention of the composers to show their artfulness or make use of the existing musical materials in creative ways.

This analytical section is significantly influenced by the theoretical contribution of Phichit Chaiseri about *sane siang* (เสน่ห์ เสียง, lit. 'the charm of sound'). This work is an attempt to theorise the particular affective expressivity of Thai music compositions by providing five conceptual compositions. These five topics are regarded as common features that represent the composer's talents:[582]

i) playing with the expectation of conflict-resolution

ii) deformed arrangement: incomplete opening, blurring of an edge, multiple levels of realisation

iii) unconventional emergence

iv) discontinuous sequence

v) temporarily out of gravity (e.g., mode, rhythm, timing) including discordant pitch.

All five can be realised as a technical composition involving psychological aspects, but the question remains as to how these psychological aspects are constituted. The answer might more or less involve the use of traditional methods (e.g., phrasal symmetry, sense of completeness) but in unconventional features. Consequently, a reaction of musical thought, more specifically 'cognition' (equivalent to '*sanya*' in Pali[583] and defined by the Collins

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[582]Chaiseri, *Thai Music Composition*, 56-63.

[583] T. W. Rhysdavidsf and William Stede ed. The Pali Text Society's Pali-English Dictionary, s.v. "Saññā", page 743

    1. sense, consciousness, perception
    2. sense, perception, discernment, recognition, assimilation of sensations, awareness
    3. conscious-ness
    4. conception, idea, notion
    5. sign, gesture token, mark

English Dictionary as "the mental process involved in knowing, learning, and understanding things")[584] of these unfamiliar features should be considered as a suggestion of musical expression.

For example, one of the psychological reactions that a majority of experienced musicians report, including Bussakorn Binson and Phichit Chaiseri, is *khapkhong* (คับข้อง, being unclear in one's mind) with regard to sacred *naphat* melodies.[585] This may emerge as a result of disturbance within conventional thoughts, or even a disruption of general expectation (nerve-wracking, heckle, agitate, stir-up). In other words, refraction or distortion of conventional methods is key to this phenomenon. Chaiseri also emphasises that although conventional relationships are the rule, when these are too abundant, the result is '*chuet chuet*' (จืดชืด, 'tasteless'). This confirms that the 'charming sound' that Chaiseri elaborates is concerned with 'irregularity', which is vital within composition. This next section examines several distinct features pertaining to the representation of this irregularity from which the quality of 'ambiguity' is generated.

In sacred *naphat* repertoire, as a consequence of the irregularity, the 'ambiguity' is intended to denote a feeling of uncommonness or lack of clarity which musicians acknowledge in respect of particular melodic arrangements. Because this pervasive ambiguity is perceived and even located via the senses, it is not easy to clarify either its cause or reason. The sense of ambiguity that sacred *naphat* melodies present could be evoked from several compositional techniques and may emerge in many aspects: phrasal structure arrangement, rhythmic feature, and form. In addition, it may occur at a work's opening, its closing, or at any point in between; it may also occur in only one specific section of a work rather than throughout. The particular ambiguous qualities are here categorised into: 1) unexpected change of melodic motion, 2) sudden change of modal modulation, 3) fluctuation of melodic style, 4) temporary deformation, and 5) idiomatic disagreement.

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6. saññā is twofold, paṭighasamphassajā and adhivacanasamphassajā i. e. sense impression and recognition (impression of something similar, "association by similarity," as when a seen person calls up someone we know),
accessed July 26, 2018, http://lirs.ru/lib/dict/Pali-English_Dictionary,1921-25,v1.pdf.

[584] Collins English Dictionary, s.v. "cognition", accessed 17 August 2019,
https://www.collinsdictionary.com/dictionary/english/cognition.

[585] Bussakorn Binson, interviewed by the author, Bangkok, October 5, 2016; Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

9.2.1 Unexpected Change of Melodic Motion

The opposite quality of smooth, calmness, and expectable expressions would be a fluctuation and distant disjunct, and unexpected expressions. A fluctuation gesture that emphasises a distant leap would be a stronger expression of a puzzle. Sangobseuk Thamviharn suggests that "the larger the leap, the more interesting it is".[586] In other words, this point suggests a variation of expressive qualities between different dyads, with distant intervallic movement especially remarkable.

Phichit Chaiseri terms the fluctuation '*fat*' (ฟัด lit. meaning 'hit'), denoting a quick swing of melodic motion from one direction to the opposite direction.[587] This melodic aspect presents a difference from the adjoining note melody, and this expression, deriving from a distant leap, is considered to have more of a sense of solemnity compared to a melody composed of successive notes. In this section, we focus on the fluctuating movement rather than the modal expression of it. Several cases provided demonstrate distant leaps which produce a character of sacred *naphat* melodic action either as dyads or in structure.

Figure 9.16 Tra *Phra Isuan*

Line 1 of Tra *Phra Isuan* in Figure 9.16 demonstrates a distant leap within the first *wak*. The leap is downward from D to the lower E. As a result, we can see the separation between motifs.

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[586] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.
[587] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

Figure 9.17 Samoe *Kham Samut*

As with the previous example, the sudden fluctuation in a level of *wak*, this time in Samoe *Kham Samut* (Figure 9.17), is regarded as an unusual feature, although it can be completed by using the same note (E). It fluctuates in direction unexpectedly (as shown in the bracket), and it is clear that this has an expressive basis. Moreover, it can be noted that the following phrase occurs as a resolution and involves a clear mode and *thang phuen* expression, in clear contrast to the previous part.

Figure 9.18 Examples of melodic fluctuation

The example of *Phram Ok* in Figure 9.18 demonstrates a fluctuation that is more complicated than just changing register as in the previous cases. When we look at the whole section (from Lines 1-6), we might notice the fluctuation as shown by brackets. It presents fluctuations and unexpected leaps between low and high ranges of register in the melodic sections: low register melody in Bracket 1, high register melody in Bracket 2, high-low-high register melody in Bracket 3, high register melody in Bracket 4, and at the end high register melody in Bracket 5. These movements provide a sense of variance in the use of a register in which note D is central. The example illustrates a shift between the two levels, which in turn provide an idea of the characteristic of sacred melodic movement. Next, other examples regarding the same type of fluctuation are discussed.

Figure 9.19 Tra *Phra Isuan*, an example of a prominent leap
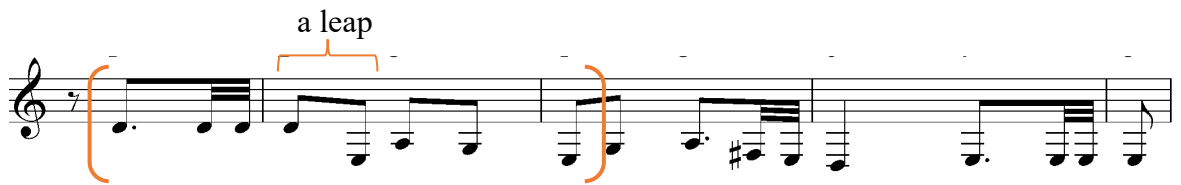
Figure 9.19 is illustrating an opening *wak* of Tra *Phra Isuan* and represents a prominent leap in melodic movement from D to the lower octave E (seventh interval). Furthermore, we can notice the sudden change in action of the passage, occurring within the first four-beats phrase. This is regarded as an unusual leap within a *wak*.

Figure 9.20 Samoe *Kham Samut*, an example of a fluctuation

The passage in Figure 9.20 contains a movement concerning a fluctuation in melody in which notes D and A are presented as a main focus as shown in the brackets.

Figure 9.21 Samoe *Man*, an example of a fluctuation

The example of Samoe *Man* in Figure 9.21 presents a fluctuation of prominent intervallic leaps, as shown in the excerpt: the downward leap of the fifth-interval (B and the lower octave E) in Line 1 shown in Bracket 1 and the upward leap (lower octave A and F#) in Line 2 shown in Bracket 2.

Figure 9.22 *Bat Sakuni*, an example of fluctuation

The opening passage of *Bat Sakuni* as shown in Figure 9.22 is regarded as another example of fluctuation in which notes D and A are prominent. Line 1 of the piece likely intends to present the two notes and their intervallic relationship in a slow movement with *kro* technique. Through this, a sense of solemnity may emerge. In Line 2 the two notes are also implied as a structural pitch. The example highlights the notes (D and A) as contributing a sense of a distant leap, and the effect of the fifth-interval leap can also be perceived. The following examples are regarded as being similar.

Figure 9.23 *Bat Sakuni* and Samoe *Kham Samut*, fifth-interval fluctuations

Ex.1 *Bat Sakuni*

Ex.2 Samoe *Kham Samut*

Example 1 in Figure 9.23 indicates an action of fluctuation. From the excerpt of *Bat Sakuni*, fifth-interval fluctuations (both downward and upward) are represented in melodies as a remarkable movement occurring in Lines 8 and 10 (shown in the brackets). Furthermore, Example 2 also contains an intervallic leap representing the fifth-intervals (D-A and A-D) shown in the brackets of Lines 8 and 9. As a result, the sense of fluctuation in these examples can also be perceived from the prominent use of the intervallic leap of notes.

A distant leap regarding a fourth intervallic movement or larger is one of the more remarkable methods of expression and is regarded as 'solemn and elegant'.[588] In the case of *Bat Sakuni*, the expression of the fifth interval at the opening *prayok* (see Figure 9.22) is prominent with the support of a *kro* style, which lasts for the whole of the *prayok*. This makes the entrance passage of the piece saliently rich in solemn expression, and the majority of masters, including Sanoh Luangsonthorn, Sangobseuk Thamviharn, and Phichit Chaiseri, see it as an 'outstanding elegant melody'.[589] The melody presents its entrance passage by only two notes, and the fifth interval (A-D) is enhanced with the *kro* technique to make this even clearer. Thus, the quality of elegance follows from the intervallic movement involved in the melody. Other pieces, i.e., Tra *Nimit*, Tra *Choen*, Tra *Phra Pancha Singkhorn*, Samoe *Man*, *Phram Khao*, *Phram Ok*, Samoe *Kham Samut*, are considered as similar cases. To summarize, this section on *fat* melody demonstrates how a significant leap serves as an essential means of expressivity. The idiom of the intervallic relationship of the notes is what gives the piece its beauty.

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[588] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016; Thassanai Phinphat, interviewed by the author, Bangkok, November Kber 24, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[589] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

9.2.2 Sudden Change of Modal Modulation

This section also deals with *fat* but concentrates more on the effect of pitched expression associated with the modal modulation. The sudden emergence of a passing tone of the main mode is regarded as the method for generating the expression of 'surprise'. According to the method of common modulation explained by Phichit Chaiseri, the melodies commonly make a modulation with a 'tonal bridge' in order to make the transition smoothly.

In Chaiseri's explanation of a 'tonal bridge' within a hybrid-mode condition, it operates as a transfer from one pentatonic mode to another. In several cases of sacred *naphat* melody, the unverifiability of the mode may not just be a 'bridge' – according to Chaiseri's suggestion – but is actually rather more subtle than that. Instead, the passing tone of the main mode does not function as an embellishment or part of a tonal-bridge process for a smooth modulation, but instead is a method for creating an expressive denial of expectation since it happens very suddenly, especially at the stressed point.

Some examples provided below are unusual, transferring from one mode to another as with Chaiseri's explanation. First, a sudden change of mode is considered to be a characteristic in the expressivity of the sacred *naphat* melody which is distinct from other genres:

Figure 9.24 Samoe *Then* and Samoe *Kham Samut*, examples of a change of the pentatonic mode

Ex.1 Samoe *Then*

Ex.2 Samoe *Kham Samut*

As Figure 9.24 shows, the two examples demonstrate a sudden change of the pentatonic mode at the end of the *prayok*. This intriguing sudden change can be generated by the emergence of the ending notes of the *prayok*.

In the case of *Bat Sakuni*, Lines 1-2 as shown in Figure 9.25 below are represented as an unverifiable mode for expressing ambiguity. Then, in Line 3, the appearance of a clearly verifiable mode functions as the resolution.

Figure 9.25 *Bat Sakuni*, an unverifiable mode

Figure 9.25 illustrates the attractive expression evoked on the note F#, as shown in the bracket. Why does the note F# contribute a strong effect to such a phrase? There are two possible explanations. First, it may be expected that the *piphat* ensemble would use *thang nai,* in which the pentatonic mode of GABDE functions as a main system. If so, the emergence of the note F# represents a sudden change in mode from the one expected to the new mode DEF#AB. Alternatively, before an arrival of the note F#, the previous *prayok* (Lines 1 and 2) presents an unverified mode – possibly either GABDE or DEF#AB. Either of these could be the governing mode for the passage, because only four notes (ABDE) are used, which is insufficient to specify the exact mode. The arrival of the note F# in the third *prayok* (Line 3) (shown in the bracket) produces a clear expression of the pentatonic mode, DEF#AB. These are considered as possible reasons to support an occurrence of the ambiguous expression. The unverified aspect of the pentatonic mode is also considered as a factor. This example provides us with an idea of ambiguous expressivity which can be generated from modal expressivity.

Figure 9.26 Tra *Phra Laksami*, *mai la* part, an example of suddent modulation

The example in Figure 9.26 shows the progression of complexity of pentatonic-modal modulation. It is considered that GABDE is a main mode of the entire excerpt. However, additional mode, DEF#AB, emerges due to the arrival of Note F# shown in Bracket 2, thus a sense of modulation takes place within the first *prayok* (Line 5). In Line 6, a new pentatonic set GABED takes place with passing Note c to complete the following *prayok* (Bracket 3). Next *prayok* (Line 7) represents two discrete phrases to make up a complete *prayok*. Although the GABDE set continues to the next phrase (Bracket 4) without any passing tone, The connectivity between phrases in the following line (Bracket 5) shows a sudden change of pentatonic mode from GABDE to CDEGA, so this *prayok* can be complete with sudden-change expression. Then, it is not long, the melody moves to the ending section with the different set, GABDE, which is main set of the entire passage. It can be aware of expression of the quick move from Brackets 4, 5, and 6.

9.2.3 Fluctuation of Melodic Style

Melodic styles or *thang* have previously been presented as a formal structure; however, distinct styles may be considered as a tool of musical expressivity. To approach the stylistic change of melodic progression, the density of the notes provides us with an awareness of the change. The high-density passage is regarded as *thang phuen* cooperating with the low-density nature of the Narrative style. This point is intended to present an inconsistent value as a characteristic of the sacred *naphat* melody.

Figure 9.27 Samoe *Then*, fluctuation in melodic styles

The example of Samoe *Then* shown in Figure 9.27 presents the fluctuation of the melodic style: from *chai* style to *thang phuen* style. This fluctuation is regarded as a compositional design to produce two different layers, deriving from the change of melodic density. This passage has been analysed in terms of tension and release, functioning within the various styles of melodies: *chai* style and *thang phuen* style. Therefore, this passage also depicts a fluctuation of style, in which the change from low density to higher density is represented. This example shows that there are two melodic styles: lyrical (shown in Bracket 1) and motivic in (shown in Bracket 2), contained within the section. Based on the two different styles, the next example will demonstrate the method of the *ranat ek* in these styles.

Figure 9.28 Samoe *Then*, *kro* melody and *thang phuen ranat ek*'s melody

The example, Samoe *Then* in Figure 9.28, presents the score notation comprising a principal melody and the relative *ranat ek* part (created by the author) which is expected to be played in either the principal melody or *plae thang* (modifying the passage into a full melodic version) as appropriate. Through this, the expression of release can be generated. As the notation shows, there are two styles of orchestration: fixed melody and non-fixed melody. When the melody appears in the Narrative style and the *kro* style, the *ranat ek* must support it by playing the same notes (*bangkhap thang*) while the *thang phuen* is shown. In contrast, the *ranat ek* will be able to make a variation (in the *kep* version) associated with the principal melody. This is the conventional method for orchestration for the sacred *naphat* melody.

Figure 9.29 Tra *Traitrueng*, fluctuation of *chai* and *thang phuen*

The example of Tra *Traitrueng* in Figure 9.29 presents the notion of fluctuation of stylistic expression generated from the *chai* and *thang phuen* melodic styles. Through this, the *thang phuen* shown outside the brackets has a higher density of notes and functions as a resolution in which the *chai* melodic parts are inserted, as shown inside the brackets. This example involves a change of *chai* styles, which takes place in either a *wak* or *prayok*, and allows us to perceive how inconsistency in the stylistic expression of melodic progress can occur.

To conclude, the fluctuation here denotes the change in rhythmic sense of the movement which is considered as one of the characteristics of sacred *naphat* melodies. Although this fluctuation can occasionally be found in pieces outside the *wai khru* repertoire, it here is earnestly presented as an important feature. Nattapong Sovat mentions this, but only points to the idiom of *samnuan tra*. However, the relationship of expression derives from the two different styles together. From a musician's view, according to Thassanai Phinphat, Dech Kongim and others,[590] this aspect can be perceived as an unusual composition technique

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[590] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

intended to be an un-smooth movement they describe as '*yuet*' (ยืด, lit. 'ponderous') and '*krachap*' (กระชับ, lit. 'fit well'). However, there is a lack of discussion about this expressive relationship, hence my intention to note here that it is considered as one of characteristics of sacred *naphat* melody.

9.2.4 Temporary Deformation

The deformation in melodic arrangement is also considered as a source of ambiguous expressions. The expression involves the distortion of normal phrasal symmetry, which is represented in the melodic progression of sacred *naphat*. In this section, three important aspects in terms of deformation are described to present the process of phrasal arrangement generating a sense of dilemma within the melodic expression.

Symmetry of melodic sections is a fundamental aspect of Thai melody, as Bussakorn Sumrongthong [Binson] and Neil Sorrell explain:

> Both Thai and Javanese melodies are composed in clear-cut fragments and phrases. The melody of the *nua* [*nuea*] *phleng* usually consists of four quarter phrases (*wak lek*) or two half phrases (*wak*), making one musical 'sentence' (*prayok*). The balance within Thai melodies is often described in literary terms such as poetic style, verse structures, rhyming schemes, question/answer.[591]

1) Deformed Phrasal Melody

The excerpts of Tra *Phra Isuan* shown in Figure 9.29 present unusual arrangements within the *prayok*, where a conventionally clear-cut border between related *wak* is blurred.

Figure 9.30 Tra *Phra Isuan*, an example of an effect of uncommonness
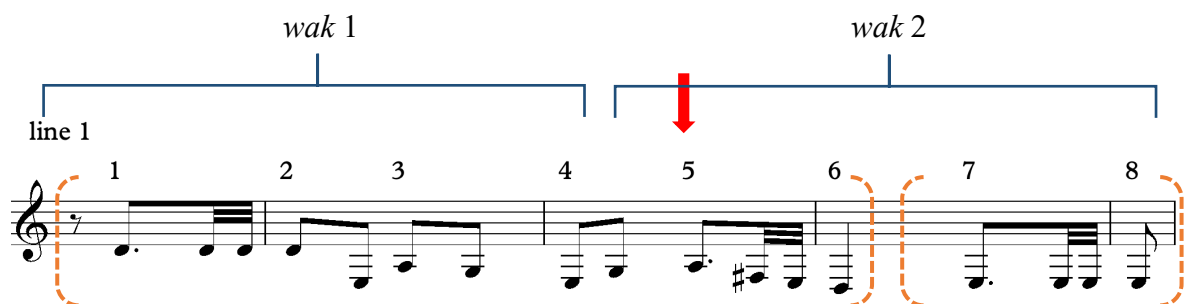
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The passage (Figure 9.30) presents a proper *wak* arrangement which comprises two *wak* within a complete *prayok*, but with an effect of uncommonness arising at beat 5. Commonly, according to the phrasal structure, the initial phrase (*wak* 1) and responding phrase (*wak* 2) are arranged in a four-beat period to complete a *prayok,* as shown in the melodic line. But in this case, although the completeness of the initial *wak* is represented as normal (at beat 4), a feeling of completeness of this *wak* is removed when it is connected with the following motif (beats 5-6), which is part of the responding *wak*. Through this, a sense of a prolonged phrase of the initial *wak* is generated. It may be considered that the composer endeavours to blur the edge between *waks* by means of continued action, to 'pretend' as though the melody were arranged continually to cover six beats and connect with the short ending pattern (two beats) to complete a *prayok*. Such a feeling emerges because of an expectation toward the facing passage based on a fundamental understanding, or cognition, of the generic phrase arrangement.

Figure 9.31 Tra *Sannibat, Prayok* 1 in three different versions

As Figure 9.31 shows, Type 1 is the common version, belonging to Witthayalai Nattasin, presenting a fair symmetry with an incomplete opening *wak*, then the following *wak*, Response, takes the rest four-beat period to complete the *prayok*. The actual phrase is shown with dashed brackets. Besides, it should be noted that the first *wak* is regarded as being an incomplete phrase because the first beat is a silent note. It thereby seems to require the following note (G) to complete its *wak*. This is based on a sense of structural symmetry at the motif level (*wak yoi*), shown with an arched dashed line. This is not in the actual melody, however, as shown with the dashed curved line. Instead of establishing it by equal parts according to the phrasal structure (four beats for each phrase), the first phrase of Type 2

emphasises a continued-period phrase (covering a five-beat period); then, the following phrase (three beats in length) functions as a resolving part. Type 3 presents the same structure as Type 2; in addition, the resolving part takes the rest of the period to complete the *prayok*.

It can be seen that, as indicated in the entire *prayok* covering line 1, the border between the two phrases seems to be blurred. The passage is an attempt to merge two phrases into one (*prayok*) without a clear-cut border between them. If the first phrase, including D, E and A, is considered individually as an incomplete phrase (*wak*), it still needs another co-related phrase to constitute a clear complete passage. The result of that incompleteness creates a quality of ambiguity which approaches a lack of musical sense, or, at least, an undermining of the 'normal.'

 Figure 9.32 *Phram Khao*, an example of a blurred edge

Figure 9.32 presents the example of *Phram Khao* which also contains a blurred edge between the 'question' and 'response' phrases. The example shows a new section which is not based on a common structure of composition. But a sense of longer or shorter than the usual structure is seemingly felt. Line 1, first phrase, is represented as being appropriate to the four-beat phrase. However, if we look further, it may produce a perception that the phrase seems to connect to the next two notes (D and E), with the feeling of completeness then emerging at note E in bar 4 of Line 1. After that, the two-beat phrase of Line 1 seems not to finish the *prayok* but still requires more melody to form a sense of a new phrase posed across the lines. This continued movement is complete at the fourth beat of Line 2. It is considered that the phrases require a six-beat period in order to complete, with another six-beat phrase then coming as a response. This presents an attempt to arrange the melodic form against the normal symmetrical structure which is set as two four-beat phrases constructing a *prayok*.

Figure 9.33 *Bat Sakuni*, blurring in *prayok*

The excerpt shown in brackets in Figure 9.3 provides an unbroken phrase across two *prayok*, which is represented as a 'Fantastical' expressivity by collapsing the general phrasal arrangement (for a short time), before evoking a sense of completeness at the end. It can be seen that this case involves a melodic progression of which we cannot judge the quality until we have perceived its sound. The notes present the idiomatic expression generating a new relationship between phrases. The feeling of 'common' is distorted by this idiom. This is an intriguing point which demonstrates that musical expression involves the way in which music sounds and is perceived. This could occur either in a smooth way or in an irritable way.

2) Deformation and off-beat arrangement.

In the passage of *Bat Sakuni* (see Figure 9.33 below) we can notice a sense of *wak* connected to the build-up to a *prayok* becoming unclear by the use of an unbroken longer *wak* which lasts for a six-beat period before reaching a final idea to complete the *prayok*. Significantly, this *prayok* is repeated, thus indicating a clear intention toward the use of this special compositional technique.

Figure 9.34 *Bat Sakuni,* Lines 17 and 18

The expressive effect of the passage of *Bat Sakuni* shown in Figure 9.34 is more pronounced when it is performed alongside the marking-time of the *ching* (a pair of small handed cymbals). A 'clash' between the *ching*'s pattern and the sense of melodic completeness is perceived in Lines 17 and 18. As an expression of unbroken *prayok* takes place in the lines, it is unlikely there is a clear-cut *wak* edge within this *prayok*. The interesting point is that a sense of conflict occurs on the fourth beat, because the note D does not provide a sense of completeness but rather the fifth beat on E. Then the rest of the melody (a three-beat phrase) becomes a responding *wak* for the previous five-beat *wak*. A result of this asymmetry of *wak* within *prayok* can generate a clash at the fourth beat due to a structural form of common phrase marked by *chap* (the hyphen marked, denoting the 'stressed' stroke) on D which does not, therefore, provide a sense of phrasal completeness. In this case when performed, both the *ching* player as well as other players have to contend with a feeling of temporary irrelevance caused by an incompatible expression deriving from the *ching* pattern and the melody. Furthermore, this *prayok* is used twice (as shown in Line 18) with only one note change at the end of the line; thus, this expression is determined to be remarkable. This gives rise to a sense of a deformed arrangement, an expression of the temporary lack of correlation between melody and timing, the so-called *khrom* (คร่อม, meaning 'not coinciding with the beat').

The feeling of irritation arises from the unusual melodic arrangement, in particular in terms of how it correlates with conventional cognitive patterns. It emerges in response to the conventional opening phrase of *La* (see Figure 9.35 below).

Figure 9.35 Opening of *La*

Figure 9.35 provides a familiar passage (shown in the bracket) which implies a similarity to the *Bat Sakuni*'s passage in Figure 9.34. The point is that the off-beat melody (of *Bat Sakuni*) which is maintained for a fairly long period of time (six beats, or more than half of a *prayok* shown in Bracket 1), considered as 'irrational'. Then, this tension derived from the off-beat melody is resolved by the ending motif (two-beat period shown in Bracket 2) within the time frame of a *prayok*. Thus, the sense of surprise is then accomplished. This discordance in terms of the clash (between the *ching*'s pattern and the sense of melodic completeness, see above) clearly forms part of the composer's expressive idea, as the whole *prayok* is then

repeated. From personal experience, a sense of *khat khrom* (คร่อม, off-beat) always emerges in performance, with the 'broken' symmetry and the co-operation between the arrangement of the phrase alongside the timing marking of the *ching*. This idea of *khat* is coupled with a sense of difficulty, due to the unusual musical setting. The next example will discuss the 'incomplete opening' expression.

> 3) Incomplete Opening

Thai melody is based on the symmetrical aspect as described by Morton's terms 'quadratic structure' and a 'pulse couplet'.[592] In other words, common perception requires a sense of symmetrical form.

Figure 9.36 Tra *Sannibat* and Tra *Choen*, incomplete opening phrase

Ex.1 Tra *Sannibat*

Ex.2 Tra *Choen*

The examples in Figure 9.36 of Tra *Choen* are regarded as 'incomplete opening' expressions. A musical sense of the phrase is constituted by a group of organised sounds which correlates with the question and response representation. Relevant logic and symmetry arrangements are important to expression. Thus, an imbalance in melody emerging in some cases may influence a sense of common correlation. In contrast, Figure 9.37below shows complete four-beat phrases, providing clear and explicit conditions for expressing the musical sense in a phrase. Ambiguity most likely derives from an incomplete opening phrase, or a sense of the phrase not being accomplished, or not emerging right away. Reliance is placed on other combinations in order to complete the phrase.

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[592] Morton, *Music of Thailand*, 178-179.

Figure 9.37 Examples of complete opening phrases

Ex.1 Tra *Phra Para Khonthap*
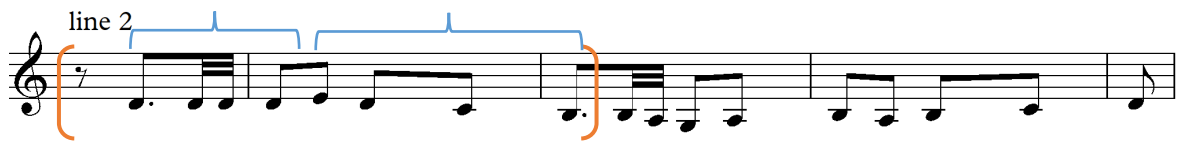
Ex.2 Tra *Narai Banthom Sin*

Ex.3 *Trabongkan*

The examples in Figure 9.37 present melodies that are generated with a complete opening phrase, as the phrases begin with the first beat. The phrases are formed by the corresponding sub-structures (*wak yoi*) as shown in upper brackets. This can create a sense of question-response within a sub-section, which is a derivation of expressive completeness of the phrasal structure.

The examples provided in this section are categorised into an expressivity which is 'temporarily deformed', since a perception of the phrasal arrangement generates a sense of asymmetry based on the normal phrasal structure. It is no wonder that the 'actual' melody and the 'perceptual' melody are different. The actual melody is perhaps considered to fit well into the structure, but an expression of notes seems to be formed differently with another melodic structure. It may have something to do with a great deal of involvement with psychological aspects or cognitive understanding in which memory is used to understand the melody. This is how the fantastical can be generated.

9.2.5 Idiomatic Disagreement

This technique involves the generation of ambiguity at the level of *samnuan* (idiomatic expression). Most commonly within Thai music, the relationships between question and response are well correlated, with elements such as rhythm or mode being involved to create a correspondence between them. The most common structure sees the first *wak* as the Question, with the following *wak* being the Response, completing the *prayok* within a line. After that comes the repetition of the same structure. In contrast, since the relations are not the same as in the common structure, such a correspondence is deformed, and as a result, the complex order of question and response reveals an uncommon expression. This idea has been underlined by Nattapong Sovat,[593] who suggests that this is a defining element of the sacred *naphat* character.

The following examples demonstrate how this uncommon expression – at the level of idiomatic expressions, known as *samnuan* – can be regarded as a consequence of specific melodic organisation in which some parts are distorted from the common structure of Question-Response to become more complicated structures.

Figure 9.38 Tra *Nimit*

(A) Question	(B) Response
(C) Response	(D) Question

In the case of Tra *Nimit* shown in Figure 9.38, a feeling of uncommonness arises from the organisation in Line 8. As we can see, the normal relationship between Question-Response in the *prayok* can be seen in Line 7, but in Line 8 the relation of the two *wak* is presented as a reversed arrangement: Response and then Question respectively.

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[593] Sovat, "Role and Function," 38-54.

Figure 9.39 Samoe *Kham Samut*

(A) Question	(B) Re-Question
(C) Response/Question	(D) Response

The structure shown in Figure 9.39 is regarded as an unusual formation of 'Question-Response'. As we can see from the excerpt, there are four parts in a *wak* level in Line 12 of the piece. Question (A) is re-stated by B with corresponding notes although with a slightly different initial motif; in other words, there is no Response to the Question because B provides a sense of re-statement of A. Then, Line 13 presents the first *wak* (C) that contains a sense of the Response associated with the previous *wak* (B) across the lines, with the final resolution coming in the Response *wak* (D). In other words, the process of expression is Question, Re-Question, Response/Question (which, at the same time, also functions as a Question for the final Response), and Response, with the momentum of the melodic movement then heading to the final resolution by the end of Line 13.

Figure 9.40 Samoe *Man*

(A) Question	(B) Response
(C) Response to (B)	(D) Question

Another aspect to consider is the linking across a *prayok* shown in Figure 9.40. In the end part of *mai doen* of Samoe *Man* as shown in Figure 9.39, the excerpt presents a continued

response from B through C across the line. It then ends with the Question rather than the Response at the close of the section. This kind of case is, however, regarded as fairly rare.

Figure 9.41 *Damnoen Phram*

(A) Question	(B) Re-question
(C) Re-question	(D) Response

Part of the composition in Figure 9.41, *Damnoen Phram*, presents a similar structure. In its *mai la* part, the A, B, and C generate a sense of question and re-question, until the D functions as a Response to complete the resolution.

Figure 9.42 *Bat Sakuni*

(A) Question	(B) Response
(C) Response to (B)	(D) Response as conclusion

This particular part of *Bat Sakuni* (Figure 9.42) also involves this uncommon expression. It takes place in Lines 7 and 8, where the Response (B) of Line 7 is responded to by the following *wak* (C), in other words, the response takes place across the lines. Then, although D is located at the Response *wak* of the line, it seems to provide more of a sense of conclusion rather than a Response to C. In other words, C does not relate to D as a Question and Response, although they are set in the structure of question and response.

Another aspect of idiomatic disagreement is a 'sudden conclusion.' The action of a sudden ending occurs when there is no relationship between Question and Response in the last melodic line. With this aspect, a feeling of uncommonness in the responding *wak* at the end of the pieces is considered to be a source of expression.

Figure 9.43 Tra *Phra Isuan*

(A) Question	(B) Response as a question of (C)
(C) Response to (B)	(D) Unexpected Response

The example shown in Figure 9.43, an excerpt of Tra *Phra Isuan,* contains an idiom of the uncommon expression at the final part of the piece (Line 12). The correlation between A and B is very clear while C represents a sense of response to the previous (B). Then, the final *wak* (D) presents a sense of Response but in an unexpected idiom which is not correlated in the pentatonic mode of its question (C). This process of expressivity may be regarded as an unexpected expression, because the sudden change of mode, from GABDE to DEF#AB, emerges at the last *wak*.

9.3 OTHER SONIC CONTRIBUTIONS

In addition to the specific details of the structural elements of *thang* and the way in which those can create a sense of ambiguity, another very important contribution is the 'sonic value' of the music – in other words the sound quality that arises from these details. Some of these are sufficiently distinct to be dealt with as separate parameters, and the discussion below will in this connection consider two specific topics: register and harmonic value.

9.3.1 Register

This is a factor of expression which is regarded as having great significance. It can be said that the same melody played in different registers can produce a different expression and, in Thai music, register and its tonal expressiveness are taken into consideration. All of the masters interviewed agreed with the idea that 'register' affects aesthetic expression in Thai music as a whole.

Dech Kongim, to reinforce this idea, provides a sample of *Krao Nai* and *Krao Nok*.[594]This corresponds to the idea put forward by Sangobseuk Thamviharn which links register to distinct characteristics. A low register represents the 'largeness' of the demonic character. In contrast, a high register is used for the monkey army in the *Rammakian* epic:

> [The] monkey's army [in Ramayana] with humans [Ram and Lak] is accompanied by *Krao Nok* because it is in a high register with an arrogant character. By contrast, the Yak's military is accompanied by *Krao Nai* because its melody is in a low register with resonance which expresses a tremendousness/huge size.[595]

Furthermore, a demonic voice being like a peal of thunder is also mentioned in Chapter 35 (Distribution of Roles) in *Natya Shastra*, a treatise on Hindu Dramaturgy and Histrionics ascribed to Bharata Muni. The character of demons (i.e., Rākṣasas, Dānavas and Daityas) represented in drama performances would be effectively described by the details:

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[594]Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[595] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.

[…] Persons who are fat, and have a large body and a voice like the peal of thunder (lit. cloud), furious-looking eyes and naturally knit eyebrows, should be employed to take up the role of Rākṣasas, Dānavas and Daityas; for the performance of male actors (should be) in conformity with their limbs and movements.[596]

In this point, I attempt to match musical sound to the deva's characters. As the character of voice is possibly related to a dramatic character, it will thus be matched to the concept of range in *naphat* compositions. It can be observed in the repertoire that there is an overall trend in which the pieces belonging to the deva are represented to maintain their melodies in a 'moderate' register and thus tend to be in a high register, while the demonic pieces are explicitly represented in a low register.

Furthermore, based on the concept of the duality of deity described in Chapter 5, Section 5.1.2 provides a basic understanding of the taxonomy of Hindu deity. It was Prajāpati who creates both types of deity: the Protective deity (deva) were created in the sky with daylight (*divā*) while the demons were created on the earth with darkness.[597] Thus, lightness and darkness suggest the character of deities. Then, an observation of the use of musical range in sacred *naphat* compositions will be able to reveal a particular music expressivity according to the character of Hindu deity via a specific usage of pitch in melodic characteristic.

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[596] Ghosh, *Nâṭyaśāstra*, 538-539.
[597] O'Flaherty, *Asceticism and Eroticism*, 271.

Figure 9.44 Tra *Narai Banthom Sin*, high register usage

Figure 9.44 shows the example of Tra *Narai Banthom Sin*, which is one of the compositions categorised as a deva-character composition in the repertoire. Sanoh Luangsunthorn suggests that the opening phrase or early part of the composition usually guides us towards the expressive character of the deity.[598] It can be seen that the range of pitch of the entire passage is D to upper octave E, so a high register. With a lack of low pitches in the composition, its characteristics match the name of the piece, '*Narai*', who is classed as a Deva. The composition is, thus, in a deva-character, rather than in a demonic character.

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[598] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

Figure 9.45 Tra *Phra Phrom*

Figure 9.45 provides an example of Tra *Phra Phrom.* Most of the piece uses the high register (D to upper octave D), which matches the name of the piece. *Phra* Phrom (Brahma) is one

of the *Trimurti*, [599] who is considered as a creator, without any sign of demonic character. So, Brahma's piece should be composed and expressed in a high register so as to suggest the Protective-deva character accordingly. There are, therefore, just two lines out of twelve lines making use of low pitches (A-D) (Lines 9 and 10 shown in the bracket); and the lines are represented in the *mai la* part, not *mai doen*. However, the overall usage of pitch in this piece still represents the high register.

Figure 9.46 Tra *Choen* and Tra *Nimit*, comparisons in the use of registers

Ex.1 Tra *Choen*

Ex.2 Tra *Nimit*

Figure 9.46 shows the examples of Tra *Choen* and Tra *Nimit* in the *mai doen* part, presenting the use of a similar melody but arranged in different registers. The melody of Example 1 is regarded as being a low register, ranging between the lower octave A and middle F, while Example 2 is the same melody arranged between middle D and upper octave G. It can be considered that the upper G demonstrates a high register, while B or A in the lower octave is recognised as being a low register.

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[599] Britannica, s.v. "trimurti," accessed May 6, 2019, https://www.britannica.com/topic/trimurti-Hinduism.

Figure 9.47 Samoe *Man* and Samoe *Then*, comparison in the use of registers

Ex.1 Samoe *Man*

Ex.2 Samoe *Then*

Figure 9.47 presents a comparison between Samoe *Man* and Samoe *Then* in their *mai doen* part. Example 1, Samoe *Man*, represents the use of the low register, ranged between the lower octave A and upper octave B. The note A in the lower octave is the most noticeably low pitch note of the entire passage of the piece as shown in Bracket 1. The name of the piece, *Man* (Sanskrit '*mara*'),[600] refers to a kind of evil: for example, the evil Mara who is the Lord Buddha's tempter from being successful in Enlightenment. Thus, the term *Man* which names the piece is categorised in demonic character. On the other hand, Example 2,

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[600] Britannica, s.v. "mara," accessed May 6, 2019, https://www.britannica.com/topic/Mara-Buddhist-demon.

Samoe *Then*, demonstrates the use of a high register throughout the entire passage. The peak of the melody reaches the high G (in Line 3 as shown in Bracket 3) while the lowest pitch is E in the middle range in Line 1 (shown in Bracket 2).

The two pieces here are each deemed to have distinct characters, which are also reflected in their distinct registers. The melody of Samoe *Man* attempts to move downward to the lower pitches and hits the lowest point by the note A, after which it then reverts to the medium register area. On the other hand, that of Samoe *Then*, attempts to move upward to a higher pitch until its highest point is shown with note G, before reverting to a middle level of register. Both indicate their distinct peak points: the peak point by the lowest note (A) and, in contrast, the peak point by the highest note (G), and then both commit to moving to the medium register.

The name of one of the pieces is also relevant: *Then*, as in Samoe *Then*, refers to a priest who may be suggestive of a deity who is in priest form like *Phra* Para Khonthap (high class of Gandharva) and *Phra* Phrot Muni (Bharata Muni). Let us now consider another example which involves a deva character, where the register used is contrary to what we would expect.

Figure 9.48 Tra *Phra Isuan*, an example of the use of a low register

Figure 9.48, the example of Tra *Phra Isuan* – referring to Lord Shiva, a Hindu supreme God who is considered to be a destroyer[601] – demonstrates the use of a low register with a range between lower octave D and middle E. This piece is one of only a few compositions in the

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[601] Britannica, s.v. "trimurti," accessed May 6, 2019, https://www.britannica.com/topic/trimurti-Hinduism.

repertoire to make use of this very low register, in which the note D in the lower octave is repeated four times as shown in the brackets. This repetition illustrates a strong intention to present the quality of 'deep' expression of the pitch. And yet this piece for Isuan (Shiva) in the *wai khru* repertoire is actually classified as being deva, not demon: Isuan is worshipped as the Supreme Father of all deities, called *thepphachao*. So low pitches do not always suggest demons, but can conversely represent a divine quality of musical expression.

Figure 9.49 Tra *Phra Phikhanet*, an example of a hybrid-register piece

Figure 9.49, the example of Tra *Phra Phikhanet*, presents the use of a hybrid register. As the notation shows, the entire passage of Line 1 demonstrates a medium register, ranged D-B, while the entire passage of Line 2 (shown in brackets) is in a low register, ranged between lower octave E and middle E. Lines 3 and 4 are in between a medium and a fairly high register, ranged between C and B. Thus, the overall passage is considered as high, with only one line in a fairly low register.

Figure 9.50 Tra *Phra Para Khonthap*

Figure 9.50 shows the example of Tra *Phra Para Khonthap*, presenting the use of a low register, ranged between lower octave G and middle D in the *mai doen* part and lower octave E (the lowest shown in the bracket) and E in the *mai la* part. Overall the piece is, therefore, regarded as being in a low register rather than a high register. This piece is suggested by all music masters, including Sangobseuk Thamviharn, Thassanai Phinphat, Dech Kongim, as

being one of the demonic-character compositions in the repertoire.[602] The composition's title 'Para Khonthap', referring to a high-class Gandharva – as a sort of general class of deity rather than a supreme deity – does not indicate a demonic deity.

According to the examples presented in this section, it can be observed that the conventional compositions using high and low registers respectively provide a significant way of representing a deity's character – deva or demonic. Although some other pieces are illustrated as being a hybrid, the overall tendency of compositions of leaning towards a distinct register may provide a suggestion about the character they belong to.

Through this result, it can be concluded that the demonic in the music-master's suggestion is not a demonic deity but rather an expressive characteristic (Tra *Phra Isuan* and Tra *Phra Para Khonthap*, for example, whose names are not demonic). This may be because demonic expressivity can provide a sense of 'powerful' expressiveness, which is suggestive of a deity's character in religious belief. This point will be contemplated as one of the underlying concept models of sacred *naphat* music to be discussed in Chapter 10.

Figure 9.51 Register recognition

Low						Medium					High				
Very low			Low								High			Very high	
Ḏ	Ḛ	Ḟ	G̰	A̰	B̰	D	E	F	G	A	B	Č	Ď	Ě	F̊	G̊	Å

Figure 9.51 illustrates the results of the analysis in how to provide a register recognition, according to the tendency of register usage in sacred *naphat* compositions. The cases studied reveal that the medium register, which is a common area of melodic actions, is between D and B, while the higher pitches (C-E) are ranked as a high pitch. The higher notes (F and G) are regarded as a prominent high expression. On the other hand, the low pitches from lower octave C through G̰ are considered as a low zone, while the pitches lower than that (Ḟ - Ḏ) are considered as a very low expression. This idea may provide a reflection of register usage in the whole repertoire.

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[602] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018; Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016; Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

Figure 9.52 Chart of register usage of the various pieces

Bat Sakuni

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Damnoen Phram

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Khom Wian

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Ong Phra Phirap (body)

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Phram Kao

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Phram Ok

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Prasitthi

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Proi Khao Tok

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe *Kham Samut*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe *Khao Thi*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe *Man*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe *Phi*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe *Phi* (Ban Mai version)

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe Sam La

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Samoe *Then*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Sathukan Klong

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Trabongkan

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Choen*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Choen Nuea Choen Tai*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Kring*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Makkhawan*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Mongkhon Chakkrawan*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Narai Banthom Phrai*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Narai Banthom Sin*

Ḍ	Ẹ	Ḟ	G̣	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ě	Ḟ	G̊	Å

Tra *Narai Tem Ong*

Ḍ	Ẹ	Ḟ	Ǥ	Ạ	Ḅ	C	D	E	F	G	A	B	Č	Ď	Ė	Ḟ	Ġ	Ȧ

Tra *Phra Isuan*

Tra *Phra Khantha Kuman*

Tra *Phra Laksami*

Tra *Phra Pancha Singkhon*

Tra *Phra Para Khonthap*

Tra *Phra Phikhanet*

Tra *Phra Phikhanet Prathan Phon*

Tra *Phra Phrom*

Tra *Phra Suratsawadi*

Tra *Phra Uma*

Tra *Phra Witsanukam*

Tra *Prathan Phon*

Tra *Ruesi Kalaikot*

Tra *Sannibat*

Tra *Thewa Prasit*

Tra *Traitreung*

Note: Based on ASPN label, Note C here is equivalent to C4. Additional dots placed underneath and above letters shown in this chart are applied to identify the lower and upper octaves of pitches apart from the middle octave. Note F shown in the chart is F# when it is arranged in DEF#AB, or GABDEf#.

Figure 9.52 provides an overview of register usage among 41 pieces in the repertoire. Most commonly, the register used is between lower-octave A to upper-octave E, in which note G is located in the middle of the range; no higher note than upper-octave G is used. The very low-pitch expression of the notes D and E (in lower octave) are presented in only eight pieces, namely *Damnoen Phram* (for E), *Phram Ok* (for D), *Phram Khao* (for D), Samoe *Phi* (*Thang* Ban Mai) (for D), Tra *Mongkhon Chakkrawan*, Tra *Phra Isuan*, Tra *Phra Phikhanet* (for E), and Tra *Phra Suratsawadi* (for D) as shown. The very high-pitch expression is presented in only six pieces, namely Samoe *Khao Thi*, Samoe *Then*, Tra *Narai Banthom Sin*, Tra *Phra Pancha Singkhon*, Tra *Phra Khanet Prathan Phon*, and Tra *Ruesi Kalaikot*.

Figure 9.53 Concluding chart of register usage

Average range

very low   very high

| Ḍ | Ẹ | F̣ | G̣ | Ạ | Ḅ | C | D | E | F | G | A | B | Č | Ď | Ě | F̊ | G̊ |

↑

Lak siang
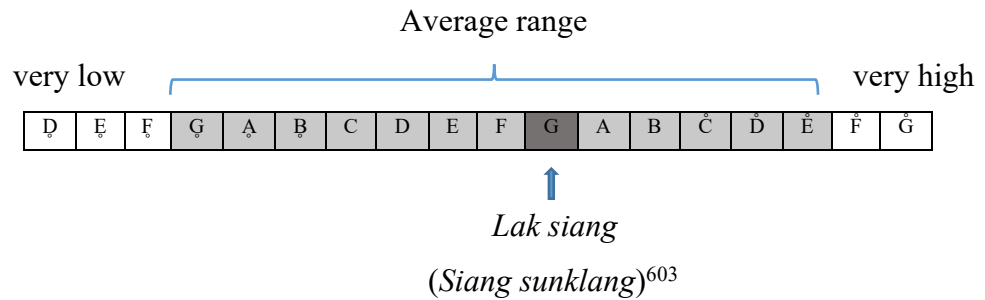
(*Siang sunklang*)[603]

Figure 9.54 Location of notes G on a *khong wong yai*

Note: Photograph in Figure 9.54 shows the position of middle G (based on *thang nai*) in *khu paet* (octave pair) position which is nearly in the middle of a *khong wong yai*.

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[603] *Siang sunklang* (*siang* lit. 'sound'; *sunklang* lit. 'centre' or 'middle point') refers to the middle note of instruments. It is the name given to the musical note G which is physically in the middle key, bar, gong, or hole (compared to middle C of a standard Western piano) of each instrument. It is the note nearest to the middle of the physical position of the musician when playing an instrument. When the 'playing position' of the instrument is adopted by a player, it indicates a middle place on the instrument; and it is usually presented as being the 'relaxing position' for the player's body for percussion instruments, or the use of moderate wind in wind instruments. It is also found that this note called *siang lak* is Note 1 of a pentatonic set within an octave, coresponding to the names of seven *thang* on a *khong wong yai*. For example, the tenth gong of a *khong wong yai* named *phiang o* corresponding to Note 1 (of GAB DE) on a *khlui phiang o* (treble flute). The eleventh gong of a *khong wong yai* named *nai* corresponding to Note 1 (of GAB DE which is higher level of the *phiang o*) on a *pi nai* (see Figure 3.8), and so on.

9.3.2 *Khu*

Expressivity of the sacred *naphat* melody also involves a quality of note relationships between individual pitches, which comes either in the form of a dyad (*khu*) – for the music composed based on the practice of the *khong wong yai* – or the intervallic motion found within melodic movement. These qualities are discussed below under these two sections.

9.3.2.1 Dyad as harmonic expression

Unlike the fundamental concept of the practice of the *khong wong yai*, the use of *khu* in sacred *naphat* melodies represents a particular emphasis or stress. Since the style of the music is the kind of narrative melody which has its origin in *thang phuen*, *khu* is introduced here as a new concept.

Figure 9.55 Examples of the use of *khu* (dyad)

Ex.1 Tra *Phra Isuan*

Ex.2 Tra *Phra Para Khonthap*

Ex.3 Tra *Phra Phikhanet*

The examples in Figure 9.55 focus on the use of *khu* (dyad) as an expression in sacred *naphat* melodies. As we can see, the passages (Ex.1-3) presenting the *khu* in the brackets – the expression of *khu* comprising fourth, second, and third here – is represented as a salient practice, e.g., Tra *Phra Isuan*, Tra *Phra Para Khonthap*, Tra *Phra Phikhanet*. It mainly appears as a combination of *thang rua*. As the three examples illustrate, the *khu* (fourth dyad), firstly represented in an entrance phrase of each example, is considered as an expression of the demonic character rather than the deva character. Other intervallic dyads, i.e., second, and third, and fifth, are regarded as ornamentation added to the melody so as to present an intense expression, and each type represents a distinct musical effect.

A dyad of the second (see Example 1, Line 1, Bar 2) is normally noticed as a very brief embellishment and is usually played using the '*prakhop*'[604] (tonal embellishment in terms of technical practice) (see Chapter 3, under Section 3.4). Its sonic quality would normally be considered dissonant. In sacred *naphat* music this technique is common, but it seems to relate to the *rua khu song* (a second dyad played with a tremolo technique) and which is a very particular technique for creating sacred expressivity in *naphat* music. Thassanai Phinphat emphasised that the technique is regarded as expressing 'greatness' (*khwam ying yai*) related to the conceptual characteristics of a deity's music. He points to a *rua khu song* as a 'golden' phrase of sacred *naphat* melody, to which artists pay considerable attention.[605] It has been said that the dyad of a second releases a dissonance (*siang kat*) rather than a consonance (*siang klomklom*), but this raises the question of why the expression of dissonance is considered to be more salient and connected to the idea of 'greatness'. Looking at the entire repertoire reveals that almost all pieces (both deva and demonic characters) contain *rua khu song* as if it is compulsory for sacred *naphat* compositions. As a result, we

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[604] Sangobseuk Thamviharn, interviewed by the author, Bangkok, January 6, 2018.
[605] Thassanai Phinphat, interviewed by the author, Uthaithani, November 24, 2016

are forced to conclude that sacredness and dissonance are to some extent likely to be found within the same modality of expressivity.

9.3.2.2 Intervallic Movement

Based on an idea of how people make sense of musical sound, Anant Narkong suggests that sweet expression is generated from the use of the interval of a third as a melodic element, while 'solemn expression' is illustrated by the fourth, fifth and octave.[606] In addition, Narkong also points out the interval of a second as a soft expression relates to sadness. Furthermore, Sangobseuk Thamviharn suggests that, in a melodic movement, neighbouring notes in a melody can generate a gentler expression than distant leaps.[607] These views reinforce the significance of distinct intervallic movements, and this is also found as an expressive type within the sacred *naphat* melody.

The significance of melodic movement, involving adjoining or distant relations between notes, can be a factor of musical expressivity in the sacred *naphat* melody. In many cases, it is found that a succession of notes in a particular melody is prominent if it involves a passing note.

Figure 9.56 Tra *Phra Para Khonthap*, an example of a passing-note expression

The example of Tra *Phra Para Khonthap* shown in Figure 9.56 presents the structure of notes where EDCB and ABCD are a contour; we cannot verify exactly which mode the melody belongs to, between GABcDE and CDEGAb. We can see – if we synthesise it into CBCD – that B, C, and D are surely the main notes, while C and B are of secondary importance, but we cannot verify whether they are a main note or an auxiliary note for this

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[606] Somchai Rasamee, *An Investigation into the Intervals Used by Gong Wong Yai*, Master thesis (Mahidol University. 1998). 149.
[607] Sangobseuk Thamviharn, interviewed by the author, December 28, 2016.

passage. The adjoining notes (EDCB, ABCD) are presented as a prominent expression of the whole passage with *sabat* included as ornamentation. It is considered that the style of the passage, *thang rua*, is regarded as a character of the demonic; however, the conjunct movement appears as a cooling down of the furious expression. Compared with *Phram Khao*, both compositions contain a similar style but *Phram Khao* emphasises a disjunct motion as the main expression, as shown in Figure 9.56 below.

Figure 9.57 *Phram Khao*, a passing-note expression
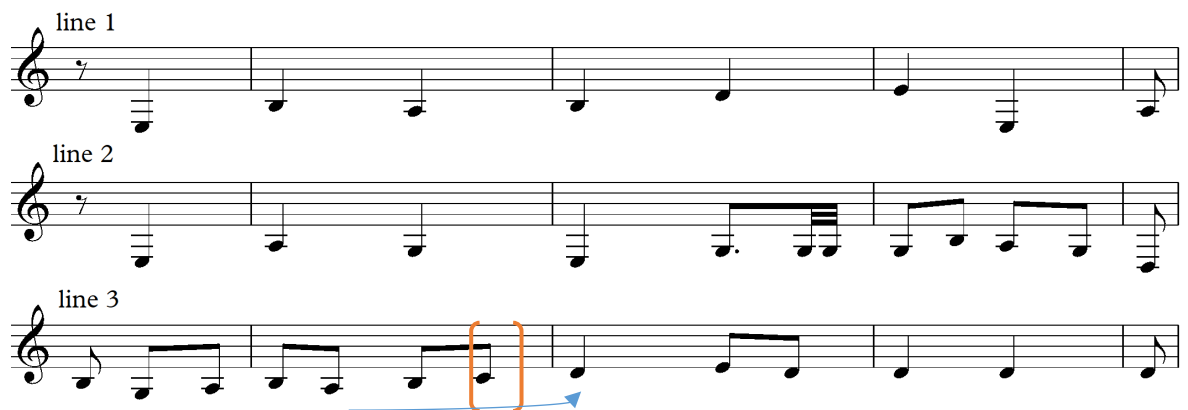
As we can see from the example in Figure 9.57, the passage is governed by the pentatonic mode GABcDE, with c indicating a passing tone. The first two lines are clearly represented as a pure pentatonic melody, while the first *wak* of Line 3 occurs at note C functioning as a passing note heading to D from the succession, ABCD. However, this melodic process is considered to be a strictly single pentatonic mode without modulation. The result of intervallic movement presents the smooth, continued movement. There is apparently nothing about a strong sense which can be perceived from that. Moreover, the effect of the note out of the main notes is considered as being a *riap-roi,* and generating a prominent expression as well. Furthermore, the point may be considered as a contrasting expression between the first two lines and the last line. We can notice from the structure that it likely requires a resolution at the end. Then we can see the process of releasing has occurred at the last line. Thus, in this context the distant intervallic movement is considered as a resolution consisting of a passing tone to do the job, while the tension, as solemn expression, is generated from the beginning with disjunct movement and fluctuation in a low register area functioning as a 'tension' contribution. Thus, we can perceive the momentum of the melodic progression presenting tension at the beginning part until the rise of a passing tone which can shift the 'tension' expression to the opposite way, preparing for the complete resolution at the end.

9.3.3 *Ting-Neng* Idiom

Ting-neng in this context is regarded as an important expression appearing in many examples of the sacred *naphat* melodies. As we saw in Chapter 3 when discussing the *khong wong yai*, this idiom is normally regarded as a 'filler', contributing to the *khong wong yai* idiom. But, the *ting-neng* idiom is here elevated to the status of a sacred idiom for *naphat* music by being arranged in the form of *chai*. When this form appears in the music, it is considered as a sacred idiom known as *meu naphat*. Compared with the generic *ting-neng* idiom, the *ting-neng* in sacred *naphat* is emphasised in order to present more prominently the tonal timbre of *ting* and *neng*, whereas the generic form has no such emphasis. There are several available examples showing how *ting-neng* is used prominently.

Figure 9.58 *Damnoen Phram*, an example of the *ting-neng* idiom

Figure 9.58 presents a passage of *Damnoen Phram* containing an expression of the *ting-neng* idiom: *ting* low pitch and *neng* high pitch are the same note in the melody. Furthermore, it can be noticed that the *ting-neng* idiom is always presented with the *chai* style in order to make it prominent, as the notation shows in the ending motive of Lines 5 and 6. In sacred *naphat* melodies, *ting-neng,* a main idiomatic style of practice of the *khong wong yai,* represents new expressivity. Sound qualities of the *khong wong yai* are made prominent as an important dimension of sacred *naphat*.

Figure 9.59 Tra *Thewa Prasit*

The excerpt in Figure 9.59 uses *ting-neng* in the *chai* form, encompassed with the *thang phuen* melody, which makes the idiom remarkable in this context. This expression implies a sacred expressiveness through the idiom of the *khong wong yai*. The whole part seems to imply the *ting-neng* expression (shown in brackets). In amongst the ordinary melody there is a specific quality leading us to perceive a quality of sacredness.

To sum, the *ting-neng* in this context is no longer regarded as auxiliary or as a 'filler' for the basic melody but is, rather, a main component of the composition with a specific expressive quality. What we perhaps notice from this is that a sonic component of *ting-neng* is made prominent, connecting with other examples where the sonic quality of the *khong wong yai* plays an important role in sacred *naphat* melodies with regard to sacred arousal.

9.4 EXPRESSIVENESS

At the stage of communicating ideas within the music, the term 'expressiveness' here is intended to mean 'showing or communicating meaning or feeling effectively', while 'expressivity' is suggestive of 'the quality of being expressive'.[608] Within the concept of *thang*, my analysis reveals three expressive communicative goals: the demonic, the deva and the fantastical. The three are functionally related to the deity's character expressivities.

9.4.1 The Deva

The goal of expressiveness of Deva characters is reflected by the specific strategy of composition, in which *thang phuen* functions as the main feature of the composition. The imagery used for the character of Deva is always described as calmness and elegance of human appearance – the way in which *Phra* Ram (Rama) is represented in *khon* – while sacred *naphat* music describes deva characters with expressions of *riap-roi* or *on-yon*. According to the language here, musical traits suggesting deva characters should be logically related to those connotations. The deva is regarded as a type of expressivity derived from several musical materials in order to reflect a deva quality that is related to the deity's genres.

Sound qualities belonging to deva in sacred *naphat* music have been matched to a characteristic of deva within this cultural outlook, which consists of neatness, calmness, brightness, liveliness, clear representation, and consistency. In addition, *thang kro* and *thang chai* are also used to contribute to the Deva characters. Thus, pieces which contain expressiveness related to these qualities may be categorised in this character. The qualities of expressiveness relating to deva are analysed below under the following sections: 1) calmness, 2) well-formedness, and 3) brightness.

1) Calmness: resolution, lively action
The expression of calmness is produced by several components. In the *wai khru* repertoire, pieces such as Tra *Thewa Prasit*, Tra *Narai Banthom Sin*, which are considered as a deva category, manifest the use of *thang phuen* as a principal style of their compositions. *Thang*

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[608] Collins English Dictionary – Complete and Unabridged, 12th Edition 2014. s.v. "expressivity." Retrieved September 15, 2019 from https://www.thefreedictionary.com/expressivity.

phuen is regarded as the first approach for the deva quality which involves calm expressivity. The consistency of melodic form can be related to calmness; for performers, *thang phuen* is a very familiar melodic pattern (see details in Chapter 6) and can be played without any pressure or much concentration – a stark contrast from *thang rua* whose melody is elaborate and includes very specific melodic actions. In addition, mode and modal modulation are also a factor in this sense of calmness: the consistency in the use of a simple and pure pentatonic mode contributes here. From this idea, the emergence of *thang phuen,* with its particular modal quality, might reflect musical expressivity required in the pieces belonging to the deva.

2) Well-formedness: Clear structural form reflecting a sense of resolution

Well-formedness in this context denotes aspects about formal structure and coherence within that structure. Coherent form in the melodic organisation is another feature of deva pieces, with well-formedness denoting a quality of beauty and presenting a sense of poetic structure (*sadap-rap-rong-song*). More importantly, a sense of smoothness – the unity of a section is clearly presented in the transition between constituent phrases – correlates with the coherence within a piece. A composition representing a well-organised structure (including, Tra *Thewa Prasit*, Tra *Narai Banthom Sin*, Tra *Narai Banthom Phrai*, *Proi Khao Tok*) illustrates a sense of simplicity by representing a smooth and clear organisation. This is sometimes called *sam nuan boran* (ancient idiom). For Thai musicians, this type of melody can be considered simply as ordinary phrases, which can be found in any other genre of *piphat* such as *phleng rueang*. The question may remain as to why this happens in such a sacred genre. However, apart from the generality of such a melodic style, it is also how people perceive and react to its expressivity that leads to its affective qualities.

3) Brightness: relaxation-resolution, an expression of 'release'

An expressivity of brightness is related to deva characters. In musical terms, the quality of brightness or 'shining' is usually associated with registers, as the majority of deva pieces involve the use of a high register, or, at least the avoidance of a low register. All of the masters indicate a high register called '*sawang*', meaning brightness, and thus the use of high-pitched melodies matches this connotation. Put simply, it is clear that there is a lack of lower registers in music involving deva characters, and therefore register is a straightforward means of verifying the type of deity connected to the music.

In some cases, the melodic movement commits to using main notes within the principal mode rather than passing tones. As a result, a quality of 'brightness' is generated through an idiomatic expression of pure pentatonic mode, whereas the opposite ('dim') feeling would

be evoked by the adjacent movement of notes, especially involving a passing tone of the particular pentatonic mode. Furthermore, a movement by the interval of a third seems likely to be able to generate more sweetness. The fourth, fifth, seventh, and octave (the sixth is used very less frequently) are used more often to generate a feeling of stronger tonality than the third, which is associated with a solemn quality related broadly to 'dignity' or sacred expressivity. Music suggesting the deva character likely involves less distant leaps within the main notes of pentatonic modes.

Brightness may be concerned with a sense of uncomplicated presentation of a melodic style. Among a traditional understanding, a basic form of melody, *thang phuen*, can produce this sense – a basic compositional form which is afterwards modified in other subtle versions – in which musical contents are presented fundamentally and directly compared with other lyrical stylistic melodies. The quality of this form is regarded as the quality of explicitness.

All in all, we are forced to conclude from these findings that the expressive quality of the deva here is related to expressive concepts i.e., simple, pure, symmetry, high register, in order to suggest the deva's character via a musical medium.

9.4.2 The Demonic

The demonic here denotes an aesthetic expression concerned with the character of *yak* or *asura*, one out of two main genres of deity, which is regarded as more significant to sacrificial affairs such as the *wai khru* ceremony. In the *Natya Shastra*, this character is described as having a *rasa*, one that is furious and solemn – as opposed to the deva, which is livelier. This idea is referred back to in the consensus that emerges from among master musicians who categorise emotional expression of sacred *naphat* repertoire into two different characters according to musical expressivity related to the characters of the deities. Among these ideas, the demonic quality is distinct.

In Thai ideology, there is a link between the effect of a low register and high status or lordliness (*barami*). This idea, pointing to the deep and lordly tone of speech belonging to noble people, is elucidated by Samran Koedphol.[609] Furthermore, what lends support to this idea is the distinction between *Krao Nai* and *Krao Nok*, as a presentation of musical thought towards a register's tonal effect on the demonic character of pieces.

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[609] Samran Koedphol, interviewed by Phitchanat Tuchinda, June 9, 2014, accessed January 10, 2017. http://kotavaree.com/?p=372.

The musical quality of the demonic illustrates a furious mood associated with musical elements. The intrinsic quality of sound related to demonic expressions is *siang to* (literally 'sound-huge') denoting low registers. The word '*du*' is another character of the demonic, whose furious emotion is clearly represented. *Du* here is relevant to the tonal expression using a strong dynamic, although *sabat* is one of the combinations. Thassanai Phinphat expresses '*du*' as being related to loudness. Furthermore, *Khru* Phinij Chaisuwan suggests that a central concept of sacred *naphat* performance is '*ti hai klua*' i.e., 'frightening', a further consequence of *du*.[610]

A manifestation of very low registers in melodies can contribute to an occurrence of a demonic expressivity. The use of a very low register, particularly 'with the *rua* idiom' also generates a sense of a solemn atmosphere. Furthermore, some specific musical features that present an ambiguous structural quality also involve this demonic character. The method of distortion is made to stimulate psychological expression based on cognitive understanding and, as a result, the unexpected is perceived in specific phrasal arrangements involving a sense of asymmetry against expectation as well as sudden modulation of mode. The high degree of fluctuation in the melodic movement seems to be frequently represented in pieces categorised in the demonic.

9.4.3 The Fantastical

The fantastical quality is one of the musical values which is considered as a psychological consequence associated with expressive ambiguity in order to contribute a sense of sacred expressiveness. This is regarded as an important aspect of the divine quality of sacred *naphat* music. In addition, this expressivity is compatible with either deva or demonic characters. Creating this quality involves a high level of creativity on the part of the composers, who have also to base their music on conventional theories. More specifically, the fantastical expressions as a method of melodic organisation are related to ambiguous expressivity whose key effect is, psychologically, 'mind manipulation' by unconventional appearance. In order to deal with the listener's fundamental perception and cognitive expectation, the fantastical is produced from variances of sonic expressions generated from different sources i.e., melodic motion, modal modulation, melodic style, phrasal organisation, and idiomatic organisation. All of these are regarded as musical tools for expressing ambiguity in order to yield the fantastical.

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[610] Phinij Chaisuwan, interviewed by the author, Ayutthaya, November 26, 2016.

When reaching toward the question of which factors makes this music 'sacred', the answer might involve the details of the musical expressivities governed by the concept of uncommon, ingenious arousal. It can, however, only be approached via a deep understanding of conventional rules. It may be said that a 'divine stage' (*thipphaya phawa*) of a deity's imagery and character – in a musical medium – is represented as an attempt to put forward expressions related to the quality of the extraordinary.

CONCLUDING REMARKS

To sum up, the entire concept of musical expressivity in sacred *naphat* can be presented in the charts below. The first chart (shown in Figure 9.60) presents information arranged within the three conceptual levels (horizontal view): a goal of musical expressiveness, character expressivity, and musical expressivity. The concept of the character of the deity is represented as the goal of musical expressivity which involves three possibilities: the deva, the demonic and a hybrid. Each of these characters comprises *thang* expressions: the deva involves *thang phuen* whereas the demonic involves *thang rua* and *thang chai*, with *thang kro* belonging to the hybrid character of either deva or demonic.

Figure 9.60 Chart of components of goal of musical expressiveness

Goal of Musical Expressiveness	Deity Characters		
Character Expressivity	The Deva	Hybrid	The Demonic
Musical Expressivity	*Thang Phuen*	*Thang Chai, Thang Kro*	*Thang Rua*

Figure 9.61 Chart of components of goal of musical syntax

Goal of Musical Syntax	The Fantastical	
Character Expressivity	Soft Character	Strong Character
Musical Expressivity	Pure Pentatonic Mode	Complex Pentatonic Mode
	Passing-Tone Use	Distant Leap and Fluctuation
	Conventional Modulation	Unconventional Modulation
	High Register	Low register
	Simple Formal Structure	Subtle formal structure

The chart shown in Figure 9.61 presents information based on the three concepts in the realm of the fantastical as a goal of musical syntax. Two different types of character expressivity, soft and strong, are included. These distinct qualities are matched to the quality of the two-character deities. In other words, these characters will be suggestive of particular types of deity. Next, at the level of musical techniques, each of the expressiveness types is clarified with specific examples. The soft- character comprises pure pentatonicism, while the strong character uses a complex pentatonic mode. The use of a passing tone is prominently regarded as being in a soft character. Conventional modulation is categorised as soft character; on the other hand, the strong character has unconventional modulation as musical expressivity. Next, register usage shows that a melody in a high register is presented as a soft character while a low register belongs to the strong character. Finally, a simple formal structure is regarded as an aspect of soft character; in contrast, the subtle is regarded as the strong character (see Figure 9.61).

Emotional expressions of compositions known as *a-rom phleng* of a sacred *naphat* melody are constituted by the compound quality derived from the theories and practice tools. How the music is presented is related to the aesthetic character which can be categorised into two main points: the deity's characters, which are categorised into two characters (i.e., deva and demonic), and sacred-value expressiveness, which is derived from ambiguous expressions. This aesthetic quality is generated from a specific compositional organisation with regard to the process of expressiveness construction, which is determined by the expressive goals of the *wai khru* ceremony.

This key point of sacred expressivity is to highlight the inherent sound qualities which are concealed within the practice of the *khong wong yai* and particular compositions. They are elucidated and presented as a new form associated with special expression, becoming a unique character of the music. Analytical discussion of numerous musical examples leads to a conclusion that the musical expressivity of the sacred *naphat* melody takes place through a large variety of different means, materials and methods. The results are psychologically concerned with distorting common cognition and, from there, for cognition to be stimulated so that ambiguity can be generated under the concept of 'playing with expectation'. Through this process, a quality of divine music is expressed via a sense of the fantastical related to the ambiguous expressions. The music also lets us realise that different expressivities convey particular discourses outside music itself, as the characters of deva and demonic are represented as an expressivity of *thang,* and the quality of sacredness for people in music must involve a sense of thwarted expectation.

Chapter 10:
CONCLUSION

10.1 Research Findings

This thesis has explored the ways in which the sacred *naphat* melody for the *wai khru* repertoire is a well-formed, distinct repertoire, which not only has unique musical characteristics but also unique expressive possibilities. The music represents, it has been argued, a continual attempt to express the idea of different modes of the deities – the deva and the demonic – through its specific expressivity of *thang* and its subtle and unique organisation. Overall, this divine quality in the music is reflected through an expressivity of the fantastical.

Chapter 2 considered the idea of *Phat* musical forms and showed how the Thai *Piphat* is part of a larger network of related musics with their centre in the mainland of Southeast Asia. The term *phat,* deriving from the Sanskrit *vadya*, is also a confirmation of the existence of influence from South Asia and India, although in the present day the term has evolved into a number of different utterances (i.e., *phat*, *pad*, *peat*). The connotation, however, remains the same, denoting 'musical instrument'. In addition, as was argued there, '*vadya*', an orthographic form of Sanskrit, is an original form of the Thai term *phat* (orthography *phathya*); this influence of Indian culture within Thai court culture is an important idea within this thesis, because it is through this connection that arguments about the expressive potential of the music are made in Chapter 9.

Chapter 3 contributes an overview of the *piphat* ensemble of Thailand, which clearly supports the idea that the music has reached its current state of existence as a direct result of Indian influence which may be dated from at least 1782 of the Sukhothai era, as is evidenced from the ancient inscription depicting named musical instruments. However, the timeline of development of this *piphat* ensemble model reveals that only the *taphon* is clearly marked by this Indian influence (the reference to the *mridang*), whereas the *pi*, *klong that* and *khong wong* were already established members of the ensemble before this. This assumption can

be confirmed by examining the model of the ancient folk ensembles, *tummong* and *piphat chatri*, from which the *taphon* is excluded. This model later passed through the newer central empire of the Ayutthaya Kingdom, which, with over four centuries forming and developing national identity, reflected a new prosperity of cultural development. Within the Rattanakosin era, during the seven decades that elapsed from King Rama I to King Rama IV, Thai music evolved considerably, with many features enduring to the present day. Whilst the *ranat*-type instrument had already arrived at an unverified date before this Rattanakosin period, a number of keys, distinctively Thai, additions occurred in the age of King Rama III. These additions, as was shown, are based on the former models, not only in terms of instrumental construction but also in their idiomatic character in performance: the *ranat thum* evolved from the *ranat ek*; the *khong wong lek* from the *khong wong yai*. Further developments involved the metallophones – evolved from the wooden-*ranat* form, known as the *ranat ek lek* and the *ranat thum lek* – in the reign of King Rama IV through which the grand *piphat* ensemble accomplished its full orchestral development which is still in use as a 'standard' today.

As was explored in Chapter 3, it is possible – following on from Prince Damrong's suggestion of how the orchestration of the *piphat* is a concept derived from the Sanskrit *bencha-duriyang*, as evidenced through the name of the ensemble – to wrap the whole of the music within this envelope of Indian influence. But, in fact, very little of this appears within the system of music itself. It is only necessary to mention some key elements – equidistant temperament, heterophonic style, concept of *changwa*, *attra chan*, ideas of harmony – to show the uniqueness here. Particularly important is how the music of the *khong wong yai* is underlined as a central concept, and whose motivic style comes to mark the ensemble's character after the lyrical style emerges in the late 18th century. In terms of its function though, this mainly involves Buddhist ceremonial affairs and Hindu semi-religious stage performances of the *Ramayana* epic – once again, the pervasiveness of Indian influence in *piphat* music is clearer, with the religious context reinforcing musical value, but the musical system itself retaining a distinct identity. The particular way in which this process takes place was discussed in Chapter 4, with *Phleng Naphat* regarded as old music dating back to the early stages of the *piphat* ensemble and with a function within *khon.* These court plays emerge there as the cause to bringing the music from stage performance into a more abstract religious context scheme, and *naphat* music, it is argued, can be presented as conveying an abstract meaning through which sacred *naphat* is able to emerge for the specific purpose of sacrifice (the *wai khru*).

In Chapter 4, starting with the significance of the drum part, *naphat* is defined as music for dance and for stage plays – thus its definition relies on its function: 'action tune'. Later, melodic variation is used to support a number of uses according to the plays, as we can see from the same basic pattern (becoming a genre) that is varied in composed melodies and through structural extension (e.g., Samoe *Man*, Samoe *Then*, Samoe *Khao Thi*). The overreaching genres within the music – *samoe*, *tra*, and *rua* – are regarded as the fundamentals for all *naphat*. However, the connection between music and its meaning of *samoe* and *tra* in stage plays has often been lost in discussion; the word '*thmoer*' provides some light here: in *samoe*'s definition it denotes 'travel',[611] which is very clearly related to the meaning within the theatre. Furthermore, the meaning of the word is important as a conceptual fundamental, as it leads to an interpretation which links to the arrival from heaven of the deities which are involved in the *wai khru* ceremony. This connotation has been taken by the word *tra* whose definition itself has often been vague. This study is the first to argue that the *tra*'s drum pattern (*nathap tra*) is in fact constructed on that of *samoe*, known as *mai doen* and *mai la*. In other words, *samoe* and *tra* are related to each other through the composed drum structure through a process called *khayai* (enlargement), a technique that became known before the Rattanakosin era and, as a further result, we can assume that the *tra* genre in fact dates from some point around the late Ayutthaya period.

Through this method of analysis, the movement from *samoe* to *tra* provides a key into the broader understanding of sacred *naphat*. In the way that *tra* has been established for this type of 'advanced' use, we can observe how an attempt is made to constitute 'sacredness', involving a process of extension that can inform a number of aspects of the music. From that, we see a further correlation: the subtler the composition, the more sacred it is; moving beyond simplicity is a key to sacredness in *naphat* music composition.

Chapter 5, which considers sacred *naphat* in the *wai khru* ceremony directly, reveals how the Thai worldview of Hinduism and Buddhism is deeply connected to morality and behaviour, becoming part of the identity of 'Thai-ness'. This Thai outlook involves a strong belief in particular deity gurus – known as *khru thep* (Sanskrit, '*guru-deva*') – which is reflected in the *wai khru* tradition. This thesis has argued that to understand the concept and purpose of *wai khru*, the Sanskrit terms *buja*, *yajña,* and *yantra* are important: these terms place worship (*buja* or Thai term '*bucha*') taking place through an object (*yantra*) as a connection to the deity in a process of sacrifice (*yajña*). It is argued, therefore, that sacred *naphat* functions as a *yantra* or a device connecting to the deity within this conceptual

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[611] Pramoj, *Performance of Khon*, 11.

framework. *Wai khru* is regarded as a sacrifice ritual consisting of a *mantra* (a holy text, known as *ongkan*), foodstuffs, and *naphat* music, which aim to satisfy the deities (as supreme *guru*) and through which to receive a blessing. This concept relates to the Hindu ritual of sacrifice known as *yajña*. In addition, *naphat* music, as a *yantra*, is regarded as a connecting device between devotees and deities, and the performers themselves regard this music as part of the devotional process.

In order to constitute the sacredness in the melody, a number of possible features are selected according to their intrinsic expressivities. It is suggested that the expressivity of sacred *naphat* music, as discussed by musicians themselves, can be categorised into two distinct modes according to the character of the deities: deva (*thep*) and demon (*yak*). These types are related to the main characters in the Thai *Ramayana* epic known as the *Rammakian* (involving a battle between *Phra* Ram and Thotsakan).

Overall, then, the sacred *naphat* compositions in the *wai khru* repertoire reveal an increasing tendency. The pieces in the *samoe* genre (e.g., Samoe *Man*, Samoe *Kham Samut*, Samoe *Then*) are derived from stage plays, while other, specific pieces have been created within the *tra* genre for particular deities. Furthermore, some of the recent *tra* compositions are composed as a glorification of the monarchy.[612]

As a result of the discussion of theoretical settings within Thai music, the argument of Chapter 6 reveals that the concept of *rot* is key to the aesthetic quality of the music. *Rot* is a fundamental approach of aesthetic expression in Thai culture; it also indicates an attempt to describe an abstract quality in more concrete terms via a variety of subtle language e.g., *rot*, *siang*, *samniang*, *namsiang*, *a-rom phleng*. The result, it is argued, is that the language describes musical expression through resembled appearance and by invoking human figures, for example, *onyon*, *du*, *khueng khang*, *tong-teng*. In addition, music can also be compared to quality i.e., hot and cool. This reflects not only the effective use of Thai metaphorical language to suggest musical expressions, but also a potential to elaborate aesthetic expressiveness and connect it to the religious realm.

Discussion of the various types of melodies within Thai music reveals that a core concept is based on two main types: *thamnong lak* and *thamnong prae*. Whilst variety is regarded as having importance, that variety is always governed by core roots. In other words, it is not possible to create a complete improvisation within the meaning of Thai music; no matter how complicated the music is, it must be based on the root. From these roots, the music is developed through proportional enlargement (*khayai*) of *attra chan*, which involves

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[612] Samran Koedphol, *Phleng Naphat Waikhru* [*Naphat* Repertoire for *Wai Khru* Ceremony] (Bangkok: Ministry of Culture, 2015), 237-265.

a drum pattern and the proportion of melodic organisation. Thus, *attra chan* is one of the subtle elements of Thai traditional music, and *nathap* emerges as an indispensable structure.

Chapter 7 considered the important idea of *Changwa* as being manifest within *naphat* music: here it is based on a four-part form deriving from the pattern of *samoe*, consisting of *mai doen* and *mai la*. This relates to the gesture of dance – as music can function as dance accompaniment, there is often a clear connection – and *mai doen* is regarded as containing the main content of the piece. The correlation between the drum pattern and an actual walking movement constitutes the meaning of 'travel' (Khmer '*thmoer*'); the four strokes of the *klong that* take place within that conceptual framework.

As has already been argued, formal extension is an important aspect of sacred *naphat* melody, and further discussion of the formal structure of sacred *naphat* reveals that the longer a composition is, the more 'highly' it is categorised, and thus this means that it is not possible (within the same genre) for a longer composition to be ranked lower than one that is shorter. Thus, it is possible to show how the important concept of extension (*chai*) is developed in association with the hierarchy of sacred *naphat*. However, it should be noted that the reason why longer compositions are classed higher is perhaps because they will be more difficult to perform for reasons of memory, concentration, amount of elaborate detail, and straightforward energy of the performers.

Discussion of the elements of *thamnong* in sacred *naphat* undertaken in Chapter 8 shows that the 'Narrative style' is considered as a central aspect of the sacred *naphat*'s characteristics, again consisting of various types of extension technique and a number of specific musical elements not found elsewhere. This reveals that the music requires 'elaborate detail' for specific expressive effects, which cannot occur in the *thang phuen* style. Furthermore, all elements of melody rely on the *khong wong yai*'s character rather than on lyrical melodies such as *Khamen Sai Yok* or *Lao Siang Thian*. Thus, we conclude that the expression of sacred *naphat* melodies is considered as the sonic results of the *khong wong yai*, i.e., *khu*, *sabat*, *ting-neng*. This reinforces an argument that sacred *naphat* is the music of the *khong wong yai*, with the 'sound of sacredness' derived from the tonal effects of the instrument. Orchestration involving variations on differing instruments is not the key point here, but rather this idea of principal melody. This may be correlated to the method of performance in which the more normal heterophonic elaboration is not required.

The subtlety within such sacred *naphat* melodies involves two methods – variation and modal modulation – with the melodies revealing a wide range of modifications, which can, as Chapter 8 illustrated, be classified in order to understand the range and idea of individual compositional techniques. Modulation is another technique which can provide a variety of

expressions: because Thai melody is based on a pentatonic mode, and an equidistant scale, the effect of a passing tone is significant in its contribution towards expression. From all this, one can conclude how the subtlety of these techniques denotes much more than the talent of a composer, but also indicates the classification of the music. For example, passages containing subtle modifications or complicated modal modulation are most commonly related to a high level of sacred *naphat*, whereas a 'simple' quality is likely related to a lower level.

Functional structure (in which each melodic unit has a distinct function) is another fundamental concept which the music relies on, with the concept seemingly derived from poetic work, and helping to create coherence between melodic units. From this, a sense of poetic music (which melody expresses as a 'verse') is clearer: as the poetic form comprises a four-part structure, it can be linked to the form of a basic *nathap* (*samoe* and *tra*), which is also based on a four-part form. Thus, this structure reflects the idea that a sense of symmetry – which can emerge in any melodic units, and which may include an element of question-response – is regarded as the back-bone for the sacred *naphat* melody.

From all these emerges the discussion of expressivity in Chapter 9, where it is finally argued that sacred *naphat* melodies can be synthesised into three main aesthetic expressivities: deva, demonic, and fantastical. These are found as co-related functions depicting distinct emotional expressions to identify characters of a particular deity. An expression of *thang* (*phuen*, *rua*, and *kro*) is related to a mode of a deity. In particular, *thang rua* is presented as a main expression which requires resolution through *thang phuen* to complete the process. In addition, the essential quality of 'divine music' is expressed via a sense of the fantastical which is created through the use of subtle compositional methods based on Thai music theory.

This exploration, finally, takes us to another layer of musical substance, which is a terrain of sonic meaning. The fundamental question remains: what is behind the music? A first approach to establish the existence of meaning is a metaphorical language in respect of audible sensation. Attempts to approach 'sacred' expressions compel us to use our existing cognitive framework through which to form an effective understanding of the new, specific expression through which the old cognition (*sanya*) is constantly being affected, refracted. We are encouraged to question this kind of mental manipulation through the nuances of familiar musical substance, what Bussakorn Binson describes as *tham hai khit* [613](to be encouraged to think). As a perceiver responds to their perception of sacred *naphat*

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[613] Bussakorn Binson, interviewed by the author, Bangkok, October 5, 2016.

expressivity, they are always encouraged beyond the familiar, common cognition towards new ideas and appearances. In this way we also approach a similar process within a composer's conception of their creation; this enables an understanding of the author's thoughts (which Phichit Chaiseri described as denoting 'deva inspiration')[614] in managing their experience of perception and their knowledge within the creative process. This brings us to a concluding view that the expressivity of sacred *naphat* music is the music of wisdom: as when considering advanced aesthetics, sublimity is absolute.

10.2 THAI UNDERLYING CONCEPTUAL MODELS

This examination of *naphat* music suggests how a number of underlying conceptual models within Thai music emerge. These are broader questions which engage with how the realisation of the divine quality that, it has been argued, can be seen in structural terms, might inform, and be communicated in actual practice. There are four important concepts: *i*) 'purity' as divine inspiration, *ii*) 'accuracy' and 'authenticity' in performance, *iii*) 'appropriateness' manifested through the maturity of the performers entrusted with this music, and *iv*) demonic expression.

1) Purity

Based on the concept that 'sacred *naphat* is the creation of a God' (*thepphadon*), the nature of this music is that it cannot be ascribed to a named, identifiable composer – it is called '*phleng khru*' (literally 'music of the guru', denoting music created by the deity). This reveals the reason why this music becomes noble: it belongs to the Gods. Normally, in creating artworks within this religious framework, there is a tendency toward the belief that they are a divine rather than a human creation; composers, therefore, are likely to conceal their ownership, conceptual ideas, theories, methods of composition, and derivation (from an existing root or source of composition) in order to glorify their workmanship as a more abstract concept. This is likely governed by the concept of *bucha* or devotion of their music to the deity, which also influences performers. Through this, the music is purified and given a high religious value. Composers are also pushed towards 'passive' constructions, both by tradition and by their desire to step aside and allow their work to 'speak by itself'. As a result, the characteristics of sacred *naphat* are regarded as an exclusive space right up until the present day, which is linked with a commonly-held opinion that no more sacred *naphat*

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[614] Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

should be created. On the other hand, if the emphasis is placed back on the individual, a value of sacredness will be impaired, although the work may be good in itself. The concept of divine inspiration is reflected by the musicians through a view that if the music is really fine and of the highest quality, it is as if it were composed by a non-human agency – the idea that composition is beyond the possible level of human potential. Alongside this sits the view that composition of sacred *naphat* music is traditionally something limited and unusual, according to the belief that it requires a very strong inspiration as if connecting to the supernatural. Thus, it can be said that it has been composed by humans even though, in this view, it has not.

This idea of divine inspiration therefore informs the concept, model and practicalities of the music: its transmission, preservation, and performance. They all honour the person who can connect with the supernatural power.

2) Accuracy and Authenticity

The accuracy and authenticity of sacred *naphat* melodies are regarded as significant components of sacredness in music. Through this, the music is connected to the aspects of *yantra* and *mantra* already discussed. Commonly, master musicians underline conventional practice as important rules, and the very many that exist in sacred *naphat* lead to a perception of quality of 'accuracy' in performance. It links to the idea that performers must play the music with special concentration, since missing notes would cause serious anxiety. Every note in every piece is thereby treated with a great deal of care, and, as a result, accuracy is a key point for sacredness. Furthermore, accuracy in performance is related to the accomplishment of the ritual, where any accidental incorrect notes may cause a lack of success, what Thassanai Phinphat describes as *khru mai long* (a failure of the invitation of the deity).[615] Thus, this condition reflects *mantra* in which the music must be accurate and precise so as to achieve the sacrifice: this thesis has argued that the concepts of *yantra* and *mantra* are related to *naphat* music as a device of sacrifice, in which a fixed organised sound is considered as a type of *mantra* where accuracy is of great significance.

The quality of authenticity is another key part of a Thai view of sacredness. Since the *khong wong yai*'s melody is based on the concept of changeability in *luk khong itsara*, this is a consequence of stylistic variants among *samnak*; on the other hand, the *khong wong yai*'s melody within sacred *naphat* music is the only Thai music genre which has strict rules about authentic practice. In other words, every note arranged by the composer must be played accordingly; an arbitrary modification of the melody which has been taught is not

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[615] Thassanai Phinphat, interviewed by the author, November 24, 2016.

acceptable within this moral scheme. This reveals the importance of authenticity in sacred *naphat* melody as a divine creation: it must be the identical, original version which has been passed down through generation to generation.

As a result, every note is supposed to be the same as that conceived by the composer. Furthermore, in a performance of *naphat*, each composition is expected to be played in its entirety without interruption, pausing or an incomplete performance. Thus, any rehearsal or practice should also be undertaken with special care as well: it is necessary to play perfectly in all contexts. In addition, for those listening, the melody of sacred *naphat* music should be heard respectfully until the piece is complete. Thus, these aspects of sacred *naphat* are equivalent to *mantra* which requires accuracy and authenticity at all times; any imperfections and disobedience may create a psychological feeling of inauspiciousness. This is believed as a side-effect of the deity's power.[616] One benefit from this modern-day rule of accuracy is that it will protect the music from variance and from disappearing (the loss of pieces from the Ayutthaya period of which only names remain shows the danger here). In any case, the quality of accuracy and authenticity remains as an underlying concept of sacred *naphat* music.

3) Appropriateness

The idea of appropriateness in sacred *naphat* is related to the quality of sacredness in the music; appropriateness in this context is connected with appropriate practice in performance, which is equivalent to the Thai term *khwam riap-roi*. All of the masters interviewed for this research – including *Khru* Phinij Chaisuwan and *Khru* Sanoh Luangsunthorn who are over eighty years of age, and are of the very highest seniority – always refer to the core concept of sacred *naphat* music using this term, which contrasts it with any other entertainment purposes.

There are several conventional rules presented in sacred *naphat* music performance to support the concept of appropriateness. In reference to the *ranat ek*, for example, Dech Kongim referred to his teacher's remark (*Khru* Chua Dontrirot) about how to perform the *ranat ek* in *naphat* melody: "*pet sai nae*" (lit. meaning a manner of 'a duck is eating duckweed'), denoting a type of less-elaborate technique which adheres strictly to the main melody.[617] Similarly, *Khru* Phinij Chaisuwan said that *klon ranat* (*ranat ek*'s melody) should not be 'far away from' the *khong wong yai*'s melody,[618] and *Khru* Thassanai Phinphat

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[616] Phichit Chaiseri, interviewed by the author, Phitsanulok, November 23, 2016.

[617] Dech Kongim, interviewed by the author, Phitsanulok, November 25, 2016.

[618] Phinij Chaisuwan, interviewed by the author, Phitsanulok, November 25, 2016.

emphasised the presentation of the *khong wong yai*'s melody as much as possible.[619] All in all, the so-called 'splendid' type of *ranat ek* playing in sacred *naphat* music is not admirable. All this reflects a consistent view of a performer's role, and the importance of respect awarded to the music. It can be concluded that these performance rules are set as a strategy for conducting appropriate performance, which is to promote the particular melody rather than the musician's skills. If this is accomplished, it will reduce the individual personality of performers so as to present the music more prominently, and as a result, listeners may also not be so distracted by such practical elements of performance which are not the purpose of the music: instead, deep, elaborate musical messages can be delivered. Connected with this is the idea that the music controls the behaviour of people. Based on this musical thought, the concept of *saptha bucha* (worshipping by sound) can be applied towards an appropriate performance in the ritual, which is dedicated to creating the elaborate sound for the worship of the Gods.

Apart from this type of appropriateness in performance, the maturity of a performer's musicianship is a further important element here. According to the traditional view of who deserves to learn the sacred *naphat* repertoire, a male musician has to meet all of the following requirements: complete all fundamental levels of musical knowledge (i.e., Homrong *Yen* repertoire, Homrong *Klangwan* repertoire), be 30 years of age, and has experienced Buddhist ordination. This requirement presents an idea of maturity not only of age but also of morality. In Thai culture, as a traditional rule, every man who is 20 years of age has to become a member of the Buddhist monastic order (*sangha*) – it is the time to learn Buddhist teachings in order to attain a state of maturity. In the musical world, a person who attains their maturity is able to make a proper judgment on music as well. Meeting all three requirements may be a way of allowing the music to be sustainable: the maturity of musicians may reinforce the sustainability in musical-aesthetic terms.

Sanoh Luangsunthorn suggests that sacred *naphat* seems to be appropriate for an old master to perform.[620] Pieces are not that difficult for one who has long-term experience, and might, in addition, also require knowledge of some special techniques. My own experience is that sacred *naphat* music performed by experienced masters can involve a more in-depth quality of sacred expression at a more substantial level.

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[619] Thassanai Phinphat, interviewed by the author, Phitsanulok, November 24, 2016.

[620] Sanoh Luangsunthon, interviewed by the author, Phitsanulok, November 21, 2016.

4) Demonic Expression as Sacred *Naphat* Character

Music is created based upon the understanding and worldview of the composers. Thus, in the case of sacred *naphat* music, the composers' attitudes toward a deity can be reflected in the character of the music. As a result, it cannot be denied that the demonic, although not as high a class within a Hindu classification, has great significance. This is underlined by the way that *Phra* Phirap (Bhairava) is the most important deity of the ceremony. Thus, the *khwam saksit* (sacredness) of the ritual process is to present a feeling of fear toward the *Asura*'s power; in other words, the music is created from a worldview toward 'God' in which the demonic mode is more the focus than that of the deva. Through this interpretation, as a closing thought, I would suggest that the character of sacred *naphat* is actually to promote the demonic character.

What follows from this is a possible answer to the question, in this study, as to why *thang rua* is found to be the defining musical character for the *wai khru* ceremony. The emphasis placed by Phinij Chaisuwan and Phichit Chaiseri on '*ti hai klua*'[621] (being terrified by the performance) reflects the answer: there is nothing which can produce this terrified expression except *thang rua*. This turns upon what is regarded as the most significant event, or the centre – to adopt Wong's phrase – of the ritual. The most important piece, *Ong Phra Phirap* which refers to the *asura* type deity known as Bhairava, evokes *Phra* Phirap rather than *Phra* Isuan or Lord Buddha. According to a normal classification, *Phra* Phirap would be ranked lowest among the supreme gods (there might be reasons to promote *Phra* Phirap as Shiva's avatar, but this is a matter of interpretation). But in *wai khru*, in fact, *Phra* Phirap *is* prioritised as a superior deity. The ritual process, including the choice of foodstuffs, reflects this idea. To return to the music, because the *asura* deva is given greater emphasis in this piece than the other, protective deities, the music reflects this idea by underlining a furious expressiveness. On the other hand, the opposite side of the expressive divide then becomes an important supportive element, reflected in the use of simple elements in Tra *Thewa Prasit*, Tra *Narai Banthom Sin*, and so on.

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[621] Phinij Chaisuwan, interviewed by the author, Ayutthaya, November 26, 2016; Phichit Chaiseri, interviewed by the author, Bangkok, November 23, 2016.

10.3 LIMITATIONS AND SUGGESTIONS

Although this thesis has offered an analytical perspective towards the understanding of the musical expressivity of the *naphat*, it inevitably has some limitations. Focusing on a deliberately narrow level of functional expressive analysis of musical contents means that there is a corresponding reduction in discussion of the broader ethnomusicological context, or of the impact of the sacred quality on societal concerns – this approach is explained in Chapter 1. In more technical terms, one minor aspect of sacred *naphat* melodies has been left mostly unexplored, namely the *rua* part of each composition. In addition, there are some new compositions that have lain outside its scope, such as the pieces referring to the monarchy composed by *Khru* Samran Koedphol, and some other pieces composed by *Khru* Phinij Chaisuwan, which are not well-known as standard repertoire. These are obviously areas that could be explored in any further study.

More broadly, though, for future research in *naphat* music, one could take a step further than this thesis into one of many other particularly interesting topics. During this study, a number of such ideas came out of the interviews with practising musicians but lay outside its scope. One such example is the performance aspect which is another broad area involving the real situation of a rite and how that affects the expression within that particular atmosphere. Next, we do not know exactly how to perform most effectively for the ritual or what factors might affect its successful accomplishment. Current performance relies a great deal on a received 'archetype' without discussing exactly what should and should not be done in order to express the core concept of the music; as Sanoh Luangsunthorn put it, "this music is suitable for highly experienced performers so they *should* know what they need to do."[622] In fact, interpretation amongst a new generation of performers might be an issue; Dech Kongim observes the misunderstanding about the use of an overwhelming virtuosic style among such new-generation performers when they are in the actual ritual. The *Thang* of the *ranat ek* is one factor: Phinij Chaisuwan, Sanoh Luangsunthorn, and Thassanai Phinphat, who are all masters in *ranat ek* performance in the ritual, mentioned the significance of *thang ranat ek*, but this seems to be rather ill-defined and personal. Further, in the case of the *ranat ek*, there might be a potential dilemma between maintaining the performance at a lower level of subtlety (mentioned by honoured music-masters) and the concept of maintaining sacredness in the music. In particular, tonal control – a variant of

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[622] Sanoh Luangsunthorn, interviewed by the author, Bangkok, December 21, 2017.

affective expressiveness of the music applied to the same basic melody – can produce different types and degrees of expression as well.

Apart from these questions around individual performance, the orchestration of the *piphat* ensemble of sacred *naphat* has not yet been studied, especially in respect of such questions as, for example, the use of *plae thang* on sacred *naphat* melody – whether it is prohibited or not, or what degree might be regarded as appropriate; the variance in the ensemble where the *khrueang khu* form of the *piphat* ensemble is mostly preferred; further details about performance which might involve particular instruments such as the *taphon* and *klong that*; technical expression as a degree of contribution to sacredness; the *pi* and its role and the broader contribution of the ensemble. These reveal a great amount of potential variation within personal schemes for performance which have never been studied. Doing so might then itself have some effect on future changes of musical style.

Furthermore, as the results of this study reveal an inevitable process of nuance within musical cognition, which itself requires a great deal of experience (I would call it perceptual experience), they thereby raise questions regarding other related topics, such as cognitive perception within Thai music more broadly. As this thesis is a first step towards exploring the expressivity of Thai music it may hopefully be taken as a model to be applied to other types of Thai music as part of a larger-scale examination. In addition, throughout the discussion, the metaphoric language of Thai music aesthetics is inevitably referred to as a part of that aesthetic articulation – that is an area for further study. And finally, cross-cultural comparisons of sacred music and the connected creative thinking and psychological-aesthetic aspects are also of great potential.

All this, it is to be hoped, will allow us to understand more clearly the 'musicness' in the *naphat wai khru* that is of importance from a religious, cultural perspective. It shows how musical expressivity is created to be meaningful and, as a result, how elaborate organised sound is classed as having a high religious value within a particular context. Such a view might enable us to recognise such ideas within a diversity of cultures among a world community and allow us to learn to value the unique characters within this shared experience. This thesis closes with the idea that the realm of sacred music is one of the most important creativities through which humans deal with their ideas and their nature. Aesthetic appreciation is important for each of us. This is a space which requires advanced creativity to allow our minds to touch an 'extra-ordinary' world for a while, and which results in an aesthetic 'delight'. Whilst such an experience may be universal, the method of arousal is individual. Music is a creation of the mind that is touchable by the soul.

APPENDICES

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APPENDIX 1: NOTATIONS OF COMPLETE COMPOSITIONS WITH VIDEO RECORDINGS

This appendix provides notations, with video tracks, of complete naphat compositions which are discussed in this thesis, principally in Chapter 9. These include the 41 pieces (Pieces 1-41) within the *wai khru* ceremony and five other pieces (Pieces 42-46) currently outside the ceremony; these five (*Chamnan*, *Rua*, *Samoe*, Tra *Nimit*, and Tra *Non*) are, however, fundamental to understanding the ritual music. Also included here is notation of examples of *nathap-mai klong* of the *taphon* and *klong that* (Pieces 47-49) in order to illustrate the analysis in Chapter 7 dealing with proportional relation and synchronisation between the drums in the *samoe* and *tra* patterns.

Piece/ Video Track	Name	Video QR Code	Duration	Page
1	*Bat Sakuni*		2.57	394
2	*Damnoen Phram*		1.18	397
3	*Khom Wian*		2.30	398
4	*Ong Phra Phirap*		1.10	401
5	*Phram Khao*		1.32	402

Piece/ Video Track	Name	Video QR Code	Duration	Page
6	*Phram Ok*		0.49	403
7	*Prasitthi*		0.58	404
8	*Proi Khao Tok*		2.07	405
9	Samoe *Kham Samut*		2.18	406
10	Samoe *Khao Thi*		0.38	408
11	Samoe *Man*		0.39	409
12	Samoe *Phi*		0.41	410
13	Samoe *Phi* (Ban Mai's Version)		0.38	411
14	Samoe *Sam La*		1.04	412
15	Samoe *Then*		0.54	414
16	*Sathukan Klong*		0.36	415
17	*Trabongkan*		1.44	416
18	Tra *Choen*		1.48	418
19	Tra *Choen Nuea Choen Tai*		1.57	420
20	Tra *Kring*		1.06	422
21	Tra *Makkhawan*		1.05	423

Piece/ Video Track	Name	Video QR Code	Duration	Page
22	Tra *Mongkhon Chakkrawan*		1.03	424
23	Tra *Narai Banthom Phrai*		0.58	425
24	Tra *Narai Banthom Sin*		0.59	426
25	Tra *Narai Tem Ong*		1.00	427
26	Tra *Phra Isuan*		1.21	428
27	Tra *Phra Khantha Kuman*		1.21	430
28	Tra *Phra Laksami*		1.00	432
29	Tra *Phra Pancha Singkhon*		1.10	433
30	Tra *Phra Para Khonthap*		1.39	434
31	Tra *Phra Phikhanet*		1.49	435
32	Tra *Phra Phikhanet Prathan Phon*		0.54	436
33	Tra *Phra Phrom*		1.28	437
34	Tra *Phra Suratsawadi*		2.02	439
35	Tra *Phra Uma*		1.01	441
36	Tra *Phra Witsanukam*		0.58	442
37	Tra *Prathan Phon*		0.59	443

Piece/ Video Track	Name	Video QR Code	Duration	Page
38	Tra *Ruesi Kalaikot*		1.10	444
39	Tra *Sannibat*		1.00	445
40	Tra *Thewa Prasit*		1.50	446
41	Tra *Traitrueng*		2.22	447
Non-W*ai Khru* Pieces				
42	*Chamnan*		1.33	449
43	Rua *La Diao*		1.04	451
44	*Samoe*		0.37	452
45	Tra *Nimit*		1.55	453
46	Tra *Non*		1.42	455
Nathap-Mai Klong				
47	Sounds of the *taphon* and *klong that*		1.42	457
48	*Nathap Samoe*		1.30	458
49	*Nathap Tra*		2.31	460

Bat Sakuni (Page 1)

Unknown Composer

Bat Sakuni (page 2)

Bat Sakuni (page 3)

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 2, *Damnoen Phram*

Damnoen Phram

Unknown Composer

Line 1

Line 2

mai la

line 4

line 5

line 6

line 7

line 8

mai la

line 9

line 10
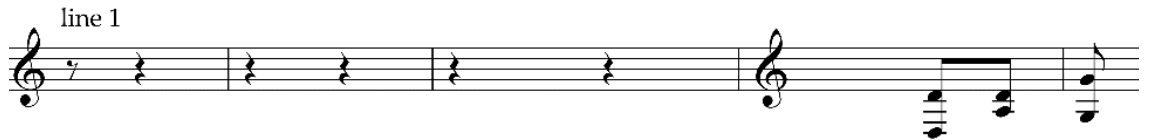
Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 3, *Khom Wian*

Khom Wian (Page 1)

Unknown Composer

Khom Wian (Page 2)

Khom Wian (Page 3)

line 21

line 22

line 23

line 24

line 25

line 26

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 4, *Ong Phra Phirap*

Ong Phra Phirap

Unknown Composer
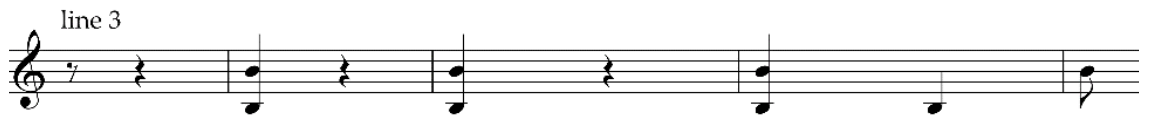
line 1

line 2

line 3

line 4

line 5

line 6

line 7

line 8

line 9

line 10

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 5, *Phram Khao*

Phram Khao

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 6, *Phram Ok*

Phram Ok

Unknown Composer

line 1

line 2

line 3

line 4

line 5

line 6

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 7, *Prasitthi*

Prasitthi

Unknown Composer

Mai Doen

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Piece 8, *Proi Khao Tok*

Proi Khao Tok

Unknown Composer

Thon 1

line 1

line 2

line 3

line 4

Thon 2

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Samoe *Kham Samut* (Page 1)

Unknown Composer

line 1

line 2

line 3

line 4

line 5

line 6

line 7

line 8

line 9

Samoe *Kham Samut* (Page 2)

line 10

line 11

line 12

line 13

line 14

line 15

line 16

line 17

line 18

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Samoe *Khao Thi*

Unknown Composer

intro.

line 1

line 2

Mai La

line 3

line 4

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Samoe *Man*

Unknown Composer

intro.

line 1

line 2

Mai La
line 3

line 4

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 12, Samoe *Phi*

Samoe *Phi*

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Samoe *Phi (*Ban Mai's Version)

Unknown Composer

Note: This notation by the author has been approved by Dech Kongim.

Piece 14, Samoe *Sam La*

Samoe *Sam La* (Page 1)

Unknown Composer

intro.

line 1

line 2

line 3

line 4

line 5

line 6

line 7

Samoe *Sam La* (Page 2)

line 8

line 9

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 15, Samoe *Then*

Samoe *Then*

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 16, Sathukan Klong

Sathukan Klong

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 17, *Trabongkan*

Trabongkan (Page 1)

Unknown Composer

Thon 1

line 1

line 2

line 3

line 4

line 5

line 6

line 7

line 8

Trabongkan (Page 2)

Thon 2

line 9

line 10

line 11

line 12

line 13

line 14

line 15

line 16

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 18, Tra *Choen*

Tra *Choen* (Page 1)

Unknown Composer

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Tra *Choen* (Page 2)

line 9

line 10

line 11

line 12

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 19, Tra *Choen Nuea Choen Tai*

Tra *Choen Nuea Choen Tai* (Page 1)

Unknown Composer

Tra *Choen Nuea Choen Tai* (page 2)

Note: This notation by the author has been approved by Dech Kongim.

Piece 20, Tra *Kring*

Tra *Kring*

Unknown Composer

Mai Doen

line 1

line 2

line 3

line 4

Mai La

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Tra *Makkhawan*

Unknown Composer

line 1

line 2

line 3

line 4

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Tra *Mongkhon Chakkrawan*

Unknown Composer

Note: This notation by the author has been approved by Dech Kongim.

Piece 23, Tra *Narai Banthom Phrai*

Tra *Narai Banthom Phrai*

Unknown Composer

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 24, Tra *Narai Banthom Sin*

Tra *Narai Banthom Sin*

Unknown Composer

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 25, Tra *Narai Tem Ong*

Tra *Narai Tem Ong*

Mai doen   Unknown Composer

line 1

line 2

line 3

line 4

Mai la

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Tra *Phra Isuan* (Page 1)

Unknown Composer

Tra *Phra Isuan* (Page 2)

Mai La

line 9

line 10

line 11

line 12

Note: This notation by the author has been approved by Dech Kongim.

Piece 27, Tra *Phra Khantha Kuman*

Tra *Phra Khantha Kuman* (Page 1)

Dech Kongim

Tra *Phra Khantha Kuman* (Page 2)

line 10

line 11

line 12

Note: This notation by the author has been approved by Dech Kongim.

Piece 28, Tra *Phra Laksami*

Tra *Phra Laksami*

Mai Doen   Dech Kongim

line 1

line 2

line 3

line 4

Mai La
line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Piece 29, Tra *Phra Pancha Singkhon*

Tra *Phra Pancha Singkhon*

Saman Thongsuchot

line 1

line 2

line 3

line 4

Mai La
line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Piece 30, Tra *Phra Para Khonthap*

Tra *Phra Para Khonthap*

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 31, Tra *Phra Phikhanet*

Tra *Phra Phikhanet*

Unknown Composer

line 1

line 2

line 3

line 4

Mai La
line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Piece 32, Tra *Phra Phikhanet Prathan Phon*

Tra *Phra Phikhanet Prathan Phon*

Dech Kongim

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Piece 33, Tra *Phra Phrom*

Tra *Phra Phrom* (Page 1)

Unknown Composer

Tra *Phra Phrom* (Page 2)

Mai La
line 9

line 10

line 11

line 12

Note: This notation by the author has been approved by Dech Kongim.

Tra *Phra Suratsawadi* (Page 1)

Dech Kongim

Tra *Phra Suratsawadi* (Page 2)

Note: This notation by the author has been approved by Dech Kongim.

Piece 35, Tra *Phra Uma*

Tra *Phra Uma*

Unknown Composer

Mai Doen

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Dech Kongim.

Tra *Phra Witsanukam*

Saman Thongsuchot

Note: This notation by the author has been approved by Dech Kongim.

Tra *Prathan Phon*

Unknown composer

Note: This piece, also titled 'Tra *Phra Phirap Prathan Phon*', was notated by the author and has been approved by Dech Kongim.

Piece 38, Tra *Ruesi Kalaikot*

Tra *Ruesi Kalaikot*

Unknown Composer

Note: This notation by the author has been approved by Dech Kongim.

Tra *Sannibat*

Unknown Composer

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 40, Tra *Thewa Prasit*

Tra *Thewa Prasit*

Luang Pradit Phairoh

(Sorn Silapabanleng)

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 41, Tra *Traitrueng*

Tra *Traitrueng* (Page 1)

Changwang Thua Phatthayakosol

Tra *Traitrueng* (Page 2)

Note: This notation by the author has been approved by Dech Kongim.

Piece 42, *Chamnan*

Chamnan (Page 1)

Unknown Composer

Chamnan (Page 2)

line 9

line 10

line 11

line 12: *Mai La*

line 13

line 14: *Mai La*

line 15

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 43, Rua *La Diao*

Rua *La Diao*

Non metre

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 44, *Samoe*

Samoe

Unknown Composer

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 45, Tra *Nimit*

Tra *Nimit* (Page 1)

Unknown Composer

Mai Doen

Tra *Nimit* (Page 2)

Mai Doen

line 9

line 10

line 11

line 12

Mai La

line 13

line 14

line 15

line 16

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Tra *Non* (Page 1)

Unknown Composer

line 1

line 2

line 3

line 4

Mai La

line 5

line 6

line 7

line 8

Tra *Non* (Page 2)

Note: This notation by the author has been approved by Sangobseuk Thamviharn.

Piece 47, Sounds of *klong that* and *taphon*

Klong That	
Sounds	*Tum* (High register)	*Tom* (Lower regiserter)

Taphon						
Sounds	*ting*	*tup*	*theng*	*tha*	*phrueng*	*phroeng*
	open, small side	closed, small side	open, large side	closed, large side	open-soft, both sides	open-hard, both sides

Piece 48, *Nathap* pattern of *Samoe*

Note: This notation was notated by the author. The *nathap* has been taught by Amnuai Roongruang.
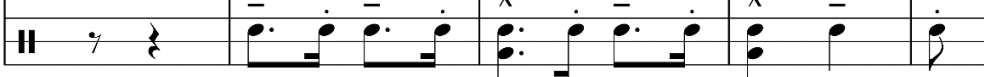
Piece 49, *Nathap* pattern of *Tra*

Note: This notation by the author has been approved by Dech Kongim.

APPENDIX 2: PHOTOGRAPHS

Photograph 1: The author during a rite of *chap mue* on the *khong wong yai* with *Khru* Phinij Chaisuwan (National Artist–Master informant); taken in 2008 at The College of Music, Mahidol University

Photograph 2: *Khru* Nattapong Sovat praying a *mantra* for *chap mue* for the *khong wong yai*, taken on June 14, 2009 by the author

Photograph 3: *Khru* Phinij Chaisuwan (National Artist) holding *khan kamnon* (offerings) handed in by the students, taken on 5 July 2004 by the author

Photograph 4: The *kamnon* (each of the steel bowls contains flowers, candles, light, banknotes and coins, and a piece of white cloth) placed on white cloth before a *taphon*, for eight *piphat* musicians who perform in the ritual; in addition, the *taphon* is strapped with a piece of white cloth strip in order to present this instrument as a Brahmin or *Phra* Para Khonthan (high class Gandharva), taken on 14 June 2009 by the author

Photograph 5: Buddhist ceremony taking place prior to the *wai khru* ritual, taken on 2 August 2015 by the author

Photograph 6: The elements set on the altar for the *wai khru* ceremony prior to the rite, showing the deity's masks arranged vertically. The *taphon* is set as a deity; also included are photographs of music *khru* who have passed away, taken on 2 August 2015 by the author

Photograph 7: All of participants (i.e., a ritual chief, *piphat* musicians, and students) in *wai khru* ceremony for Thai music, conducted by *Khru* Nattapong Sovat at Naresuan University, taken on 14 June 2009 by the author

Photograph 8: Setting of the altar for the *wai khru* ceremony, including the Buddha's altar with the King's picture on the left-hand side (of the photograph) and the *piphat* ensemble on the right-hand side (of the photo), taken on 2 August 2015 by the author

Photograph 9: The ritual leader, *Khru* Sanoh Luangsunthorn (National Artist) sitting in the *wai* position and praying a mantra, taken on 2 August 2015 by the author

Photograph 10: The *piphat* ensemble performing sacred *naphat* during the *wai khru* ritual, with the ritual leader, *Khru* Sanoh Luangsunthorn (National Artist), taken on 2 August 2015 by the author

Photograph 11: The masks of *Phra* Phrot Ruesi (Bharata Muni-on the left) and *Phra* Phirap (Bhirava-on the right) are used for *khrop* rite, taken on 23 August 2015 by the author

Photograph 12: The holy water and auspicious leaves, taken on 2 August 2015 by the author

Photograph 13: *Khru* Phinij Chaisuwan (National Artist–Master informant) praying a rite of *rap mop* for the senior student (Mr Wisanuphol Srithapthim) to be a music teacher, taken on 15 July 2004 by the author

Photograph 14: *Banleng thawai mue*, the music performace for *bucha*, during the period of food offering, the author playing the *thon-rammana* accompanying virtuosic solo piece for the *so-u* performed by *Khru* Chawengsak Phothisombat, taken on 2 August 2015

Photograph 15: The rite's leader, *Khru* Sanoh Luangsunthorn (National Artist), making an auspicious marking (*choem*) for family participants and participants, taken on 2 August 2015 by the author

Photograph 16: Assistant Professor Sangobseuk Thamviharn (Master informant) with the author, taken on 6 January 2018 by Waraporn Cherdchoo

Photograph 17: *Khru* Thassanai Phinphat (Master informant) with the author, taken on 24 November 2016 by Waraporn Cherdchoo

Photograph 18: Assistant Professor Dech Kongim (Master informant –now Assistant Professor Ekphasit Phatcharakusolphong) with the author, taken on 15 December 2020 by Waraporn Cherdchoo

APPENDIX 3: LIST OF INTERVIEWEES

Boonchuay Sovat	Senior specialist, Chulalongkorn University and Bunditpatanasilpa Institute
Bussakorn Binson, Professor, PhD	Specialist, Faculty president, Chulalongkorn University
Chaiwut Kosol, Assistant Professor, PhD	Specialist, Songkla Rajabhat University
Dech Kongim, Assistant Professor	Specialist, Pibulsongkram Rajabhat University
Kumkom Pornprasit, Associate Professor, DLitt	Specialist, Chulalongkorn University
Lumyong Sowat	Senior specialist, The College of Dramatic Arts
Phichit Chaiseri, Associate Professor	Senior specialist, Chulalongkorn University
Phinij Chaisuwan	Senior Specialist, National Artist
Phronprapit Phaosavadi, Associate Professor, PhD	Faculty specialist, Chulalongkorn University
Sangobseuk Thamviharn, Assistant Professor	Senior specialist, Chulalongkorn University
Sanoh Luangsunthorn	National Artist
Sathian Duangchanthip	Specialist, Mahidol University
Somprasong Bunthanom	A *nora* master, Songkla province
Songsak Seniphong	Senior Specialist, Uttaradit Rajabhat University
Suraphon Wirunrak, Professor, PhD	Senior Specialist, Chulalongkorn University
Thassanai Phinphat	Senior Specialist of *Samnak Duriyapranit*
Yanthawat Ñāṇaddhajo, Wen.	Buddhist and Pali specialist, Wat Saladaeng

GLOSSARY
OF THAI TERMS

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a-chan –อาจารย์ (Sanskrit *acarya*) a teacher. (see 5.2.2)

akatanyu –อกตัญญู (Pali '*akataññu*') ungratefulness, also the term '*nerakhun*' (เนรคุณ).
(see 5.2.2)

aphiban –อภิบาล protective. (see 9.1.1.2)

arahan –อรหันต์ (Sanskrit *arhat*, Pali *arahant*) In Buddhism, one who has gained insight into the true
nature of existence and has achieved *nirvana*. (see 5.2.2)

asura –อสูร (Sanskrit '*asura*') demon, also called *asun* in common speaking or *yak*. (see 5.2.2, 5.2.3,
5.2.4, 5.4, 9.1.2.1, 9.4.2, and 10.2)

atsachan, khwam –อัศจรรย์, ความ fantasticalness. (see 9.2)

attra chan/ chan –อัตราชั้น/ ชั้น (*attra* lit. 'level' or 'rate'; *chan* lit. 'layer') 1) proportion or taxonomy
of musical metre (*changwa*): referring to tempo; 2) measurement of the length of sections of
melodic proportion based on double-proportion composition: *sam chan*, *song chan*, and *chan diao*.
(see 6.4)

bandai siang –บันไดเสียง (lit. 'ladder-sound') pitch level or tuning scale in particular range. (see
thang, 6.3.1)

bandasak –บรรดาศักดิ์ a traditional title representing a rank of nobility for aristocracy. (see 1.3)

bangkhap thang, ***thang*** –บังคับทาง, ทาง (bangkhap lit. 'to control' or 'to enforce') denoting a melodic
style in orchestration which every melodic instrument plays in unison on the principal melody. (see
3.3, 6.3,2)

Bat Sakuni –บาทสกุณี the sacred *naphat* piece referring to Lord Vishnu, formerly called Samoe *Tin
Nok* (*tin nok* lit. 'bird's feet'). (see 4.2, 4.3.2)

bencha duriyang –เบญจดุริยางค์ (*bencha*, in Pali '*pañja*', lit. 'five'; *duriyang* in Sanskrit '*duriyanga*'
meaning 'instruments') the small ensemble of *piphat* comprising five instruments. (see 1.3)

buangsuang / sensuang –บวงสรวง sacrifice or an offering to God or supernatural figure.
(see 5.2.4)

bucha –บูชา (Sanskrit '*puja*') worship, always used to express a very high respect to holy objects or a person in a religious affair. (see 4.2, 5.2, 5.2.3)

chai –ฉาย (lit. 'to project something out') means extension, also relevant to the word *khayai* (enlargement). The manner of *chai* in this thesis signifies the character of rhythmic expansion of the *khong wong yai*'s phrases, which can generate an idiomatic expression of *yuetyat* (unusual-slow motion). (see 7.2, 8.1.2.3, 9.1.3)

chamnan –ชำนาญ (*chamnan* lit. 'skillful', assumingly derived from other foreign languages) referring to a *naphat* piece considered to be in a common level; *chamnan* is also known as a name of *nathap* which is used in the piece. (see 4.2, 4.3)

chan diao –ชั้นเดียว (*diao* lit. 'single') 1) a high speed-level in performance (tempo); 2) the first or fundamental version of melodic class. (see 3.3, 6.4.2, 8.1.2.3)

cha-ngon –ฉงน doubt or bemusement. (see 9.2)

changwa –จังหวะ (lit. 'timing') 1) theoretical concept of musical time, signifying a speed level in performance which is relevant to melodic proportion (*chan*), indicated by means of a proportional stroke of the *ching*, *ching-chap*, called *changwa ching*; 2) a cycle of drumming pattern called *changwa nathap*. (see 3.2, 3.3, 4.1, 6.4)

changwa ching –จังหวะฉิ่ง (*ching* lit. 'the *ching*', a pair of small-handed cymbals) the *ching*'s strokes so as to present stressed and unstressed points in melody. (see 6.4.1, 7.2.2)

changwa itsara –จังหวะอิสระ (*changwa* lit. 'timing'; *itsara* lit. 'free') free rhythm, also called *changwa loi* (*loi* lit. 'floating'). (see 8.1.2.4)

changwa nathap –จังหวะหน้าทับ the pattern of drumming. (see 6.4.1)

changwa saman –จังหวะสามัญ (*saman* lit. 'common') timing in Thai music, equivalent to the Western term 'pulse.' (see 6.4.1)

chap mue –จับมือ (*chap* lit. 'to hold by hand'; *mue* lit. 'hand') a rite of 'initiation' (part of the *wai khru* ceremony) as a permission to progress to more advanced lessons. This meaning is represented by holding the student's hands in a performance position whilst playing a specific melodic phrase. (see 5.2.5)

chawa –ชวา 1) Javanese; 2) a specific kind of *pi*; 3) the name of the highest level out of seven of *thang* (pitch level). (see 6.3.1)

chap –จับ (pronounced with short 'a' vowel) the closed tone of the closed stroke of the *ching*, identifying a strong down beat of melodic units. (see 3.2)

chap –ฉาบ (pronounced with long 'a' vowel) a pair of large handed cymbals, used as auxiliary unpitched percussion. There are two different sizes: *chap yai*, ฉาบใหญ่ (large size of the *chap*) played on a strong down beat, and *chap lek* (small size of the *chap*) whose stroke is played in syncopation. (see 3.1.3)

chiao –เฉี่ยว (lit. 'the impact or friction goes quickly, but not so much') a technical practice in melodic percussions similar to *sabat*; it is against the conventional rule of hand technique in percussion. (see 3.4, 8.1.2)

ching –ฉิ่ง 1) a pair of small handed cymbals, used to identifying a location of beats; 2) the open tone of the *ching* produced by an open stroke, identifying a lighter down beat (compare with *chap*, a damped sound) of melodic units. (see 6.4.1, 7.2.2, 7.2.3)

Choen, **Tra** – เชิญ, ตระ (*choen* lit. 'invitation') the name of the sacred *naphat* piece. (see 4.3.2)

Choet –เชิด name of a common *naphat*, used to refer to movement in theatrical performances. (see 3.5, 7.2)

Choet Chan – เชิดฉาน a *naphat* for catching act in *khon*. (see 7.2)

Chom Talat –ชมตลาด the specific piece in *song chan*, whose *prayok* are arranged in 7 beats per Thai melodic line corresponding with the *ching*'s uneven strokes. (see 3.2)

chuet chuet –จืดชืด tasteless. (see 9.2)

doen, *mai* –เดิน, ไม้ (*doen* lit. 'to walk') 1) the type of *mai klong,* played in even duration of the *klong that*'s strokes; 2) the main section of *naphat* composition in *samoe* and *tra* genres. (see 7.1.4, 7.2.1)

don sot / *don* –ด้นสด/ ด้น improvisation. (see 3.3)

dontri –ดนตรี (in Sanskrit *tantri*) the generic term for music. (see 1.2)

du –ดุ (lit. 'furious', 'strictness') denoting a type of musical expression or idiom, represented by intense, stress, and loud referring to the furious characters of human expression. (see 9.4.2, 6.1)

duriya –ดุริยะ music in general; in its specific meaning referring to percussion, its orthography deriving from Sanskrit *turiya*. (see 3.1.1)

duriyang –ดุริยางค์ (a combination of words: *duriya* and *onga*) means 'music' in general or musical instruments (in Thai '*khrueang*'). (see 1.3, 3.1.1, 10.1)

fat –ฟาด (lit. 'sudden swing') denoting a quick motion of swing derived from quickly changing from common, expected (upward or downward) tendency to the opposite direction. (see 9.1.2, 9.2.1, 9.2.2)

hang siang –หางเสียง (*hang* lit. 'tail'; *siang* lit. 'sound') harmonic sound. (see 6.1)

Homrong –โหมโรง prelude: religious and non-religious repertoire. (see 1.3)

    Homrong *Chao* –โหมโรงเช้า morning overture, for Buddhist ceremony in the morning. (see 5.2.5)

    Homrong *Yen* –โหมโรงเย็น evening overture for Buddhist ceremony in the evening. (see 4.2, 5.2.5, 10.2)

    Homrong *Klangwan* –โหมโรงกลางวัน noon overture performed prior to theatrical performances. (see 5.2.5, 10.2)

    Homrong *Sepha* –โหมโรงเสภา *sepha* overture performed prior to any listening purpose. (see Footnote, 16)

hua khon –หัวโขน *khon*'s mask. (see 4.1, 5.2.3)

hua na –หัวหน้า a leader. (see 4.1)

In –อินทร์ (in Thai *Inthra*; Sanskrit *Indra*) is a Hindu deity, regarding the king of the highest heaven and a guardian deity in Buddhism. (see 5.1)

Isuan –อิศวร another name of Lord *Shiva*, one of the principal Gods of Hinduism. (see 5.2.2, 5.2.4, 9.3.1)

Kalaikot, *Ruesi* –กไลโกฎ, ฤๅษี one of Hindu deities, in form of *ruesi.* (see 4.3.3, 7.1.4, 9.3.1)

kamnon –กำนล a worshipping bowl, containing specific stuff (i.e., incense, candle, flowers, money, a piece of white cloth) put in the metal bowl for students to give to their teachers in the *wai khru* ceremony. (see Appendix 3)

katanyu-katawethi –กตัญญู กตเวที (Pali *kataññu*) awareness or appreciation of favour done by someone, and express of being grateful or in return thankfulness, opposed to *akatanyu*. (see 5.2.2)

kep –เก็บ (lit. 'to collect') denoting a technique of performance practice of the developed-version of a melody also called 'continued-full melody' (in Thai *thamnong kep*), which can be notated into four semiquaver notes within one beat in the Western 2/4. (see 3.4)

Khamen Saiyok –เขมรไทรโยค a piece whose melody is in a fairly slow tempo with sustained notes representing a *kro* style of melody, composed by Prince Narisara Nuvadtivongs. (see 1.3, 6.3.2, 8.1.1)

Kham Samut, **Samoe** –ข้ามสมุทร, เสมอ (lit. 'crossing the ocean') the specific name of the sacred *naphat* piece, referring to the traveling of a large group of deity. (see 5.3)

khapkhong, *khwam* –ขับข้อง, ความ conflict. (see 9.1.1, 9.2)

khapklom –ขับกล่อม making pleasant with soothing sound. (see 3.5)

khat –ขัด (lit. 'unpleasant') denoting harmonic dissonance and syncopation in music. (see 9.2.4)

khayai –ขยาย proportional enlargement of compositional technique. (see 4.3, 4.3.2, 6.4.2, 7.2, 7.2.1, 8.2.2.1, 10.1)

khli khlai, *khwam* –คลี่คลาย, ความ resolution. (see Introduction of Chapter 9, 9.2)

khlui –ขลุ่ย the generic term for Thai flute, a vertical whistle-mouth piece flute. (see 6.2.1, 6.3.1)

khon –โขน the Thai court masked-pantomime, a Thai classical masked dance with music and narration of *Ramayana* epic. (see 1.2, 1.3, 1.4.2, 2.1, 3.1.2)

khon klang plaeng –โขนกลางแปลง the old form of *khon* performance performed in field or outdoor settings. (see 4.1)

khon nang rao –โขนนั่งราว the old form of *khon* performance performed in temporary theatre with a bamboo rack laid lengthwise instead of a formal broad stool serves both as the seat of the performers. (see 4.1)

Khon Phraratchathan –โขนพระราชทาน The *khon* performance under Royal patronage of the Queen Sirikit, also called *khon somdet* (โขนสมเด็จ). (see 1.3)

khong –ฆ้อง the generic word for gong, also denoting a short term of *khong wong yai*. (see 2.2.4, 3.2, 3.4)

khong sung –ของสูง (lit. 'high stuff') matter, material, articles, or activities for a religious purpose. (see 1.1, 1.5)

khong wong –ฆ้องวง (*khong* signifying a gong; *wong* lit. 'circle') the generic term for Thai tuned gong-chime, also called simply '*khong*', representing in horizontal, semi-circle shape. (see 2.2.4, 3.2, 3.4)

khong wong lek –ฆ้องวงเล็ก (*lek* lit. 'small in size') a gong-chime in horizontally circular shape producing a high pitch by pieces of gong-kettles, whose sizes are smaller than those in the *khong wong yai*. (see 3.1.3, 3.2, 6.2.4, 6.2.5, 10.1)

khong wong yai –ฆ้องวงใหญ่ (*yai* lit. 'large in size') a gong-chime, comprising sixteen gong-kettles in horizontally circular shape producing a low pitch. (see 2.2.4, 3.2, 3.4)

khonthan / khonthap –คนธรรพ์ (Sanskrit 'Gandharva') heavenly beings in Hinduism and Buddhism, who are a skilled drummer. (see 1.1, 3.2, 4.2, 5.2.2, 7.2.3, 9.3.1)

khrom –คร่อม a quality (which is commonly considered as an unintentional error) and aspect of musical practice in which the melody is not arranged in its proper time, so called *khrom changwa*. (see 9.2.4)

khrop khru –ครอบครู (*khrop* lit. 'to cover') a rite of the initial ceremony performed in the *wai khru* ceremony for new students, covering the student's head by means of a *sian* (mask) to symbolise the transmission of knowledge from the divine *khru* to the students. (see 1.3, 5.1.1, 5.2)

khru –ครู (Sanskrit '*guru*'), a teacher or master. (see 5.2.2)

khrueang –เครื่อง (lit. an instrument) a musical instrument. (see 1.3)

khrueang sai, ***wong*** –เครื่องสาย, วง (*khrueang* lit. 'instrument'; *sai* lit. 'string') the generic term for the string ensemble, composed of predominantly stringed instruments. (see 3.5, 6.2.5, 6.2.6, 6.3.1)

khrueang sangwoei suk –เครื่องสังเวยสุก cooked meats. (see 5.2.3)

khu –คู่ (*khu* lit. 'pair') 1) dyads of notes and a hand stroke in practice of percussion (e.g., *khu paet* or octave pair); and 2) intervallic movement in melodic progression. (see 5.2.3, 3.4)

khuen –ขึ้น go against. (see 1.5)

Khuk Phat –คุกพาทย์ the specific piece in *rua* genre of sacred *naphat*. (see 2.2.4)

kiriya –กิริยา action. (see 3.5)

kiriya sommut –กิริยาสมมติ imaginary action of a fictional character. (see 4.2)

klang, ***thang*** –กลาง, ทาง (*klang* lit. 'central', 'moderate', or 'in the middle') 1) denotes a kind of melody which embodies a fresh core content of composition without any decoration for any specific instrument; 2) *bandai siang*; the third *thang* out of seven levels. (see 3.4, 6.2.1, 6.2.3, 6.2.5, 6.2.6, 6.3.1, 6.3.3, 8.3)

klang haep, ***thang*** –กลางแหบ, ทาง the sixth out of seven *thang*, upper level of the *thang klang*. (see 6.3, 6.3.1, 8.3)

klao thamnong –เกลาทำนอง, (lit. 'curving melody') denoting 'refinement' on original melodies by adding auxiliary notes to the initial melody. (see 8.3.1.1)

klomklom –กลมกล่อม (lit. 'pleasant taste') referring to the quality of harmonic consonance in music. (see Introduction of Chapter 9, 9.3.2.1)

klon –กลอน (lit. 'Thai rhyme poem') denoting melodic rhyme or melodic organisation in *kep* style with a sense of melodic sequence. (see 1.5, 10.2)

klong –กลอง the generic term for Thai drums. (see 2.2.4)

klong that –กลองทัด (*that* denoting tucking stands supporting the drums) a pair of large barrel-shaped drums which are beaten by a pair of drumsticks, included in the *piphat* ensemble. (see Notation Policy, 2.3.2, 3.1.3, 3.2, 4.4, 7.1.2, 7.1.4, 7.2.1)

klong khaek –กลองแขก (*khaeg* lit. 'Indian', 'Malay' or 'Javanese') a pair of two-headed cylindrical drums, the drums replace the *taphon* in the *piphat* ensemble in non-ritual performance. (see 3.1.3)

klum siang –กลุ่มเสียง a group of notes denoting a mode, referring to a Thai pentatonic mode. (see 8.3)

krap –กรับ a pair of wooden-handed clappers, supporting and intensifying a strong down-beat. (see 3.1.3, 3.2)

krap –กราบ prostrating. (see 5.2.1)

kro –กรอ a technical practice of embellishments in percussions (and other plucked string instruments), equivalent to a Western music 'tremolo', usually produced by dyads. (see 1.3, 3.4, 9.1.4, 9.4.1, Concluding Remarks of Chapter 9)

la –ลา (lit. 'farewell' denoting 'to depart') 1) the specific name of the *naphat* piece, *phleng La* (see 7.1.2); 2) a specific pattern of *mai klong* in the *klong that*, *mai la* (see 7.1.2); 3) a section of *naphat* composition involving the *mai la* part of the *samoe* and *tra* genres. (see 7.1.3)

lak siang –หลักเสียง (*lak* lit. 'pole' denoting 'principle' or 'foundation') principal note which is a first note of particular pentatonic mode which is arranged in a form of 12356 within an octave. Based on a melody which is governed by the pentatonic mode, an appearance of *lak siang* – at a final phrase or other sized forms – is always perceived as a sense of complete ending. In this function, it makes '*lak siang*' equivalent to 'tonic' in Western classical music.(see Notation Policy, 3.4, 6.3.1, 8.3, 8.3.2, 9.3.1)

lakhon –ละคร the court, classical dance-drama accompanied by the *piphat* ensemble and singing. (see 1.3)

luk khong –ลูกฆ้อง a type of melodic realisation in the form of the *khong wong yai*'s practice, also functioning as a basic and/or principal melody. (see 3.2, 3.3, 3.4, 6.2.4)

luk khong bangkhap, –ลูกฆ้องบังคับ (*bangkhap* lit. 'in control' or 'independent') denoting a type of the khong *wong yai*'s melody which is represented as a specific type depending on the melodic movement created by a composer; it is always un-adaptable. *Luk khong bangkhap* – as a principal melody – is related to *thang* in a type of *bangkhap thang*. (see *luk khong*)

luk khong itsara –ลูกฆ้องอิสระ (*itsara* lit. 'free' or 'independent') denoting a type of the *khong wong yai*'s melody which is represented as a standard type; it is always adaptable. The connotation of *itsara* might be related to a sense of being an un-fixed version of the *khong wong yai*'s melody. *Luk khong itsara* – as a principal melody – is related to *thang phuen* (motivic style). (see *luk khong*)

luk sit/ sit –ลูกศิษย์/ ศิษย์ (*luk* lit. 'son' or 'daughter'; *sit* derived from Sanskrit '*shishya*') a pupil or student. (see 5.2.2)

luk tok –ลูกตก (*luk* lit. 'a piece' of gong or a bar of the *ranat*; *tok* lit. 'falling down') a last, structural note within any various musical units, indicating an important pitch-structure of a particular composition. (see 8.3.1.2, 8.4)

> ***luk tok lak*** –ลูกตกหลัก (*lak* lit. 'pillar' or 'main', denoting a main note evoked at the stressed point of part of melodic sections. (see 8.3.1.2, 8.4)

> ***luk tok rong*** –ลูกตกรอง (*rong* lit. 'subordinate') denoting a minor stress note which has occurred in the subsection of the unit which ends with *luk tok lak*. (see 8.3.1.2)

maha roek-maha chai–มหาฤกษ์-มหาชัย a piece referring to a great, important constitution and victory. (see 3.5)

mahori, wong –มโหรี, วง a court ensemble of royal lullaby music, in which the *so sam sai* (a fiddle with three strings) plays an important role. Recently, this ensemble has appeared in a form gathering instruments from both the *piphat* and *khrueang sai*, creating a non-ritual music ensemble. (see 1.3, 1.4, 2.1, 3.5, 6.3.1, 6.4.2)

mai doen–ไม้เดิน (*mai* lit. 'a drumstick'; *doen* lit. 'to walk') referring to an even stroke of the *klong that* denoting all types of a regular stroke of the *klong that*. In addition, *mai la* also refers to part of the melody of the *samoe* and *tra* genres. (see *mai klong*)

mai la–ไม้ลา (*mai* lit. 'a stick'; *la* lit. 'parting', denoting 'ending part') a set of strokes of the *klong that*, used for ending part of *samoe* and *tra* genres, considered as an expression of 'finished' or 'complete' discourse in *naphat*. Unlike *mai doen*, this *klong that*'s strokes are represented with un-even strokes. (see *mai klong*)

mai khaeng –ไม้แข็ง (*khaeng* lit. 'hard') referring to the hard type of *ranat ek*'s mallets, producing a harsh and loud sound (suitable for out-door performances and religious affairs). (see Notation Policy, 3.5, 6.3.1)

mai klong –ไม้กลอง (*mai* lit. 'a drum stick') denoting the *klong that*'s strokes (in short *mai*), equivalent to *nathap* which is usually correlated with the *taphon*. Also call *nathap-mai klong*, including *mai doen* and *mai la*. (see Notation Policy, 3.2, 7.1.2, 7.2.1)

mai nuam –ไม้นวม (*nuam* lit. 'soft') referring to the soft type of *ranat ek* mallet, producing a soft sound (suitable for in-door performances and non-religious performances). (see 3.5, 6.3.1)

Man, **Samoe** –มาร, เสมอ (*man* in Thai '*mar*' or Sanskrit '*mara*' referring to the goddess of death), denoting a demonic deity in Hinduism; the specific name of the sacred *naphat* piece, referring to unspecific demonic deity. (see 5.3)

mong –โหม่ง a single vertical suspended flat-knop gong, used as an additional unpitched percussion. (see 2.3.2, 3.2)

mi tua ton –มีตัวตน concrete. (see 4.2)

mue –มือ (lit. 'hand') denoting all features of hand technical practice and also specific types of basic melody played by the *khong wong yai*, such as *mue naphat* meaning characteristic of *naphat* melody. (see *chap mue*, *mue khong*)

mue khong –มือฆ้อง (lit. 'hand-gong') the practice aspect of *khong* melody. (see 1.5)

mue naphat –มือหน้าพาทย์ (*mue* lit. 'hand') denoting a specific style of *naphat* melody for the *khong wong yai*'s melody which is constituted by a specific use of a unique pattern or embellishments to be distinct from other styles based on the same fundamental.

na –หน้า face, front, area, and season. (see 4.1)

na kak –หน้ากาก a mask. (see 4.1)

nai, thang–ใน, ทาง (*nai* lit. 'inside') the pitch level for the *piphat* ensemble. (Notation Policy, 3.4, 6.3.1, 8.3, 9.2.2)

nam siang –น้ำเสียง (lit. 'water-sound') denoting tonal timbre. (see 6.1)

nang yai –หนังใหญ่ (*nang* lit. 'skin'; *yai* lit. 'large') outdoor shadow plays. (see 3.1.2, 4.3.2, 6.3.1)

naphat, phleng –หน้าพาทย์, เพลง the music of *piphat* ensemble used to accompany the characters' gestures in theatrical performances and to symbolise the abstract connotations in religious affairs. (see Chapter 5)

Narai –นารายณ์ (Sanskrit 'Narayana') Lord Vishnu, one of the principal Gods of Hinduism. (see 1.3, 4.2)

nathap –หน้าทับ (*na* lit. 'a face', 'in front of', and 'a period of time'; '*thap*' lit. a kind of folk drum originating in the southern part of Thailand) a generic word for a drumming pattern, functioning as an indispensable accompaniment for melodies; its metrical cycle is theoretically used as a melodic-unit measurement called *changwa nathap.* (see 3.2, 3.3, 3.4, 4.4, 5.3, 6.2.2, 6.4, 7.1, 7.2)

nathap chapho –หน้าทับเฉพาะ a specific *nathap* used for a specific piece. (see 4.3, 6.4.1)

nok, thang –นอก (*nok* lit. 'outside') the fifth out of seven pitch levels, also called *kruat*. (see 6.3.1)

nora rong khru–โนราโรงครู a folk-dance religious rite of the southern part of Thailand. (see 3.1.1)

not chon –โน้ตจร ('*not*', English term 'note'; *chon* lit. 'impermanent', denoting 'temporary') referring to the note in successive order 4th and 7th of the particular pentatonic mode. These *not chon* are widely understood as 'passing tone.' (see 6.3.1)

not lak –โน้ตหลัก ('*not*', English term 'note'; *lak* lit. 'pole' or 'pillar', denoting 'principle' or 'foundation') the notes in pentatonic mode (12356 within an octave). (see 3.4)

nuea –เนื้อ meat. (see 6.2.3)

nuea-ha –เนื้อหา content, a short word of *nuea* or full word *nuea ha sara*. (see 1.2, 6.2.3)

nuea phleng –เนื้อเพลง a principal melody (*nuea* lit. 'meat', denoting 'a core content') without any embellishment or auxiliary components, neither translating (*prae*) nor transforming aspects (*plae*), this melody is expected to reflect a composer's thought. (see 3.3, 6.2.1, 6.2.2, 6.2.3, 6.2.6)

nuea siang –เนื้อเสียง (*nuea* lit. 'meat'; *siang* lit. 'sound') harmonic textute or tone quality. (see 3.3)

ongkan –องการ (lit. 'message') a holy text written in a combination of Pali and Thai for worshipping Hindu deity. (see 5.2.4)

on-yon, *khwam* –อ่อนโยน, ความ (lit. 'being gentle') denoting a musical expression or idiom of smoothness, having or showing strong feelings of pleasantness. (see 9.4.1)

ot –โอด 1) the name of the eleventh gong on the *khong wong yai*; 2) a version of *thang* played initially in *diao* or solo versions; 3) a piece of common *naphat* referring to an expression of sadness or any kind of hurt in thematic performance. (see 6.1)

ot-phan –โอดพัน (its literal meaning is still unclear) referring to transposition, a technique in which the melody is transformed from one pitch level to another level, but the melodies remain the same. (see 3.3, 6.3.1)

Pancha Singkhon –ปัญจสิงขร (Sanskrit 'Pañcaśikha') a gandharva in the Buddhist pantheon, considered a skilled luthier. (see 5.3, 8.3.1.2)

pat / pad –ปัาด the percussion and the nomenclature of folk ensemble in northern culture (Lanna) of Thailand, involving to other terms derived from Sanskrit *vadya*, (i.e., *pad*, *phad*, *pat*, *peat*, and *phat*) existing in mainland of Southeast Asia. (see 2.2.1, 2.3.2)

pen lak pen than –เป็นหลักเป็นฐาน (lit. 'being a pillar and a base') state of being the major source of information. (see 3.2)

phat –พาทย์ (in Thai '*phathya*') the generic term for melodic percussions (*khrueang ti*), resembling the term *peat* in Cambodian traditional music, derived from the Sanskrit term, *vadya*. (see 2.2.1, 2.2.3, 2.2.4)

phat-khong –พาทย์ฆ้อง the kind of percussion, assumingly suggesting an old form of the *khong wong yai*. (see 2.3.2)

phawa –ภาวะ (Sanskrit '*bhava*') (lit. 'existence') in this thesis denoting musical expression. (see 5.4)

Phi, **Samoe** –ผี, เสมอ (*phi* lit. 'ghost' or 'spirit') the specific name of the sacred *naphat* piece, referring to the spirits of ancestor teachers. (see 1.1, 5.3, 7.1.4, 8.2.1.1)

Phikhanet / Khanet–คเณศ/พิฆเนศ (Sanskrit 'Ganesha') is one of the supreme deities in Hinduism. (see 7.2.3)

Phirap –พิราพ (Sanskrit 'Bhairava') the Hindu deity, in the form of a demonic character. (see 1.1, 5.2.1, 5.2.2, 5.2.5,10.2)

phit khru –ผิดครู (lit. 'wrong-teacher') denoting the bad consequences emerged from disobeying important rules or committing something wrong according to moral, traditional rules. (see 1.1, 10.2)

phithi –พิธี ceremony. (see 1.1)

phithi kam –พิธีกรรม a ritual, usually involving religious ceremony. (see 5.1.1)

phithi kon –พิธีกร an officiant, also called *phu an ongkan* in *wai khru* ceremony. (see 5.2.4, 5.2.5)

phleng –เพลง 1) the generic term for 'music' in a broader connotation; 2) the generic term for a musical piece or song, alternatively substituted by the word '*dontri*'. (see 4.3.2)

phleng khru –เพลงครู (*khru* lit. Sanskrit '*guru*', denoting 'deva guru') a divine piece referring to a sacred *naphat* (also called *naphat chan sung* or *phleng khaorop*) performed as reference to Hindu deity in the *wai khru* ceremony. (see 10.2)

phleng reo –เพลงเร็ว (lit. 'quick piece') a certain genre of Thai composition composed of short passages played in a quick pace. (see 3.5, 4.3.2, 6.1, 7.2.3)

phuen phuen –พื้นพื้น in very basic format or a lack of intricate components, also called *riap riap*. (see 6.2.6)

phra –พระ an initial term to signify a very high position of people or ones with a religious status, or even a God.

phram –พราหมณ์ Hindu brahmin. (see 5.2.4,)

Phrom –พรหม (Sanskrit 'Brahma') the creator god in Hinduism. (see 5.2.1, 5.2.2, 9.3.1)

Phrot Ruesi –พรต ฤๅษี (Sanskrit 'Bharata Muni') an ancient Indian theatrologist and musicologist who wrote the *Natya Shastra*, considered as a *deva* in Thai culture. (see 1.1, 5.2.2)

phrueng –เพริ็ง a sound effect of the *taphon* performed by undamped strokes of both hands on both sides. (see 6.4.1)

pi –ปี่ the generic term for Thai shawm, a quadruple-reed woodwind instrument. (see 3.1.3)

pi chawa –ปี่ชวา (*chawa* lit. 'Javanese') a shawm with a bell-shaped end. (see 1.4.2)

pi klang –ปี่กลาง (*klang* lit. 'medium in size' or 'middle') a medium size shawm, resembling a type of *pi nai* but bigger than the *pi nok*. (see 6.3.1)

pi nai –ปี่ใน a low register shawm-type instrument (*nai* denoting *thang nai*). (see 3.1.3, 3.2, 3.4, 6.3.1)

pi nok –ปี่นอก a high register shawm-type instrument small in size (*nok* denoting *thang nok*). (see 3.1.3, 6.3.1)

piphat, wong –ปี่พาทย์, วง the generic term for the Thai traditional music ensemble, predominantly comprising tuned percussions plus wind instruments, also formerly named *phinphat*. (see Chapter 3)

piphat chatri –ปี่พาทย์ชาตรี (*chatri* lit. 'male', its literal meaning is still unclear) a type of contemporary folk music ensemble in the south of Thailand and also considered as an ancient form of *piphat*. (see 3.1.1)

piphat khrueang ha –ปี่พาทย์เครื่องห้า (*ha* lit. 'five') quintet *piphat*. (see 1.3, 3.1.1, 3.1.3)

piphat khrueang khu –ปี่พาทย์เครื่องคู่ (*khu* lit. 'pair') two-fold *piphat*. (see 3.1.3)

piphat khrueang yai –ปี่พาทย์เครื่องใหญ่ (*yai* lit. 'big') grand *piphat*. (see 3.1.3)

piphat mai khaeng, wong –ปี่พาทย์ไม้แข็ง, วง (lit. 'hard-mallet *piphat*') denoting a strident sound produced from hard mallets of the *ranat ek* in the *piphat* ensemble. (see Notation Policy, 3.5, 6.3.1)

piphat mai nuam, wong –ปี่พาทย์ไม้นวม, วง (lit. 'soft mallets *piphat*'), a type of *piphat* ensemble whose tone is softened in order to accompany *lakhon* performances. (see 3.5, 6.3.1)

piphat yang bao –ปี่พาทย์อย่างเบา (lit. 'portable *piphat*') denoting the *piphat chatri*. (see 3.1.1)

piphat yang nak –ปี่พาทย์อย่างหนัก (lit. 'weighty *piphat*') denoting the contemporary forms of *piphat* ensemble. (see 3.1.1)

plae –แปล (lit. 'to translate') denoting a process of creation in which a new form of melody is generated by modification from the *thamnong lak* (a main melody) to become '*thang/thamnong plae*' of particular instrumental idioms. (see 3.3, 5.4, 6.2, 6.2.5, 6.3.3, 9.1.1.2, 9.2.3, 10.3)

plian siang –เปลี่ยนเสียง (*plian* lit. 'change'; *siang* lit. 'sound') a melodic expression of transformation from one mode to another, also called *metabole* by David Morton. (see 6.3.1, 8.3)

prae —แปร (lit. 'to change' or 'to transform') denoting a process of making a variation on a main melody, involving instant improvisatory practice (*don*). (see 3.3, 6.2, 6.2.5, 6.3, 6.3.3, 8.2, 9.1.1.2)

prakhom —ประโคม making a loud sound by using many instruments. (see 3.5)

prakhop —ประคบ tonal embellishment in terms of technical practice. (see 3.4, 9.3.2.1)

prakop kiriya —ประกอบกิริยา accompanying the mannerisms of characters in drama performances. (see 3.5)

prasan siang, kan —ประสานเสียง, การ the correlation of diverse melodic lines: harmony. (see 3.3)

prasan siang naeo non —ประสานเสียงแนวนอน horizontal harmony, equivalent to heterophony. (see 3.3)

prasan siang naeo tang —ประสานเสียงแนวตั้ง vertical harmony, homophony. (see 3.3)

prayok —ประโยค (lit. 'sentence') denoting an organised melody composed of a subsection called *wak*. (see Notation Policy)

prop kai —ปรบไก่ 1) the specific name of standard *nathap*; 2) a genre of composition in *phleng rueang* form called *phleng cha*. (see 6.2.7, 6.4.1, 8.1.2.3 in Footnote 512)

Ram —ราม (in Sanskrit '*rama*') the main character in the *Ramayana*, as Narayana's avatar. (see 4.2, 9.1.1.2, 9.4.1, 10.1)

Rammakian —รามเกียรติ์ the *Ramayana* in the Thai version for *khon* performance. (see 1.3, 5.1, 10.1)

ranat —ระนาด the generic term for the Thai xylophone. (see *ranat ek*)

> *ranat ek* —ระนาดเอก the Thai treble wooden xylophone (*ek*, lit. 'single', 'leader', or 'outstanding'). (see 2.3.3)

> *ranat ek lek* —ระนาดเอกเหล็ก the treble metal xylophone. (see 3.1.3, 3.2, 10.1)

> *ranat thum* —ระนาดทุ้ม the Thai bass-toned bamboo xylophone, producing a low-pitched range, (*thum* lit. 'quality of deep-low and mellow sound'), expressing an amusing idiom in orchestration. (see 3.1.3, 3.2, 6.2.5, 10.1)

> *ranat thum lek* —ระนาดทุ้มเหล็ก the bass metal xylophone. (see 3.1.3, 3.2, 10.1)

rap —รับ (*rap* lit. 'respond to', denoting 'response') the second part of four-part structure of a poetic form, *klon*. (see 8.4, 9.41)

rap mop —รับมอบ (lit. 'receive-give') a rite of receiving permission to teach or to be a ritual leader in the *wai khru* ceremony.

ratchathinnanam —ราชทินนาม a name given by the King to vassals, denoting positions or duties in their areas of expertise.

riap-roi —เรียบร้อย (lit. 'neat' or 'tidy') a concise style of melodic arrangement. (see 5.4, 9.1.1.2)

rong —รอง (rong lit. 'subordinate', denoting 'launch')**,** the third part out of four parts of a poetic form, *klon*. (see 8.4, 9.41)

rot –รส (Sanskrit 'rasa', lit. 'a taste') denoting emotional expression which listeners perceive from musical expressivity. (see 1.4, 6.1, 9.1.1.2, 9.1.2.2)

rot meu –รสมือ (*rot* derived from the Sanskrit 'rasa' lit. 'taste'; *mue* lit. 'hand') denoting a specific sound quality or potential of performance practice on a particular instrument. (see 6.1)

rua –รัว 1) a genre of free-rhythm *naphat* with tempo rubato; 2) a name of a certain *naphat* piece; 3) practical technique to make a sustained sound very much alike to *kro* but different in method. (see 4.3.3, 8.1.2.4, 9.1.2)

rua khu song –รัวคู่สอง a second-dyad trill. (see 7.1.3, 8.1.3, 8.2.2.1, 9.3.2.1)

rueang, phleng –เรื่อง, เพลง (*rueang* lit. 'subject matter' or 'story') denoting a genre of composition in a suite form, comprising several pieces within a suite, regarded as ceremonial music which is performed by the *piphat* ensemble. (see 6.2.6, 6.3.1, 9.4.1)

ruesi –ฤๅษี a priest of ancient Hindus. (see 5.2.3)

sabat –สะบัด (lit. 'flip') a set of three different notes repeated in fast triplets. (see 3.4)

sadap –สะดับ (lit. 'to listen', denoting 'initiation') the first part of four-part structure of a poetic form, *klon*. (see 8.4, 9.41)

sado –สะเดาะ a single pitch repeated three times in fast triplets similar to *sabat*. (see 3.4)

sai fa fat, so –สายฟ้าฟาด, ซอ the nomenclature of King Rama II's *so sam sai*. (see 1.3)

saksit –ศักดิ์สิทธิ์ quality of being sacred, holy, or divine. (see 1.5, 9.1.4, 10.2)

sam chan –สามชั้น (*sam* lit. 'three', 'the third') 1) a low speed-level in performance (tempo); 2) the third melodic taxonomy developed in double-length extension from its relevant *song chan*, appearing as a long stanza to complete a *prayok*. (see 6.4.2,)

samnak –สำนัก a household centre or academy of learning providing a type of learning scheme in which pupils are required to live at a teacher's house for years. (see 5.3, 8.2.2.2)

samniang chin –สำเนียงจีน (*samniang* lit. 'an accent of voice') denoting a musical idiom generated by melodic characteristics. (see 3.2, *samniang*)

samniang / samniang phasa –สำเนียง / สำเนียงภาษา (*phasa* in Sanskrit form, *bhasha*, lit. 'language') musical idioms in Thai traditional music, which are recognised as foreign musical idioms. (see 3.2, 6.1, 6.2.4, 6.4.1, 8.1.1)

samnuan –สำนวน quality or expression of musical idiom derived from melodic expressivities. (see 3.3, 3.4)

samnuan rap –สำนวนรับ (*rap* lit. 'receive', denoting 'responding') reactive expression of a melodic unit, a metaphor for 'answer' (*top*). (see 6.2.7)

samnuan tha –สำนวนท้า (*tha* lit. 'to challenge, denoting '') initiating expression of a melodic unit, a metaphor for 'question' (*tham*). (see 6.2.7)

samoe –เสมอ 1) the specific name of the *naphat* piece, Samoe, referring to 'traveling' in theatrical performances; 2) a genre of *naphat* according to its *nathap*, samoe. (see 4.3.1)

sane siang —เสน่ห์ เสียง the charm of sound. (see 9.2)

sangwoei —สังเวย to sacrifice by foodstuffs, used in religious affairs. (see 5.2.3, 5.2.4)

sanya —สัญญะ cognition. (see 9.2, 10.1)

sarattha, thamnong —สารัตถะ, ทำนอง the pitched structure below the *nuea phleng*, representing the melodic outline comprising pillar tones called *luk tok* (see *luk tok lak* and *luk tok rong*) at the end of melodic units, whose pillar tones provide a skeletal outline of the piece. (see 6.2, 6.2.1, 6.2.2)

Sathukan —สาธุการ (in Thai *Sadhukar'*) the sacred *naphat* piece, its discourse referring to *bucha*. (see 3.2, 4.3.2, 6.4.1)

sattha —ศรัทธา (Sanskrit '*shraddha*') faith and devotion. (see 5.2.2)

sawok —สาวก a disciple. (see 5.2.2)

sawoei arom —เสวยอารมณ์ (lit. 'eat-emotion') emotion perception as enjoyment. (see 5.4)

sepha —เสภา ancient semi-melody storytelling of Thailand, whose performance has been developed to be listening (none-religious) music. (see 6.3.1, 8.1.2.1, 8.1.2.2)

sian —ศียร (lit. a royal term for 'head'), denoting a mask of *khon*: *hua khon*. (see 5.2.5)

siang —เสียง a sound in general. (see 6.1)

siang sunklang —เสียงศูนย์กลาง (*sunklang* lit. 'centre' or 'middle point') the middle note of instruments. (see 3.4, 9.3.1)

siang lak —เสียงหลัก the first note of scales, especially the note 1 of any pitched levels in the pentatonic setting of 123 56 within an octave. (see *lak siang*)

siang lum —เสียงหลุม (*lum* lit. 'hole') denoting a passing tone (4th and 7th) of a pentatonic mode, 12356. (see 8.3)

siang tem —เสียงเต็ม a whole-tone interval between second dyads based on Thai tuning. (see 3.3)

siri mongkhon —สิริมงคล auspicious. (see 3.5)

slok —โศลก (Sanskrit 'sloka') a stanza of verse in Sanskrit. (see 5.2.3)

sommut —สมมติ (Sanskrit '*sammuti*') fictitious. (see 1.3, 4.2, 5.2.4)

sommutti thep —สมมติเทพ (Sanskrit '*sammuti deva*') denoting the king as a deity by common acceptance. (see 1.3)

song —ส่ง (*song* lit. 'dispatch', denoting 'departure') the fourth part of four-part structure of a poetic form, *klon*. (see 8.4, 9.41)

song chan —สองชั้น (*song* lit. 'two'or 'the second') 1) a medium speed-level in performance (tempo); 2) the second version developed from *song chan*, appearing as a moderate stanza to complete a *prayok*. (see 6.4.2)

song mai —สองไม้ 1) the specific name of standard *nathap*; 2) a genre of composition in *phleng rueang* form. (see 6.4.1)

tamra —ตำรา a book, treatise. (see 1.3, 4.3.2)

taphon —ตะโพน the double-headed drum in barrel shape supported with a stand in the sitting position, played by parts of a palm, derived from the Indian *mridangam*. (see Notation Policy)

tat thon /yo —ตัดทอน/ ย่อ shortening or proportional reduction. (see 6.4.2, 8.2.2.1)

tha —ถะ the damp-bass sound of the *taphon*. (see 6.4.1)

tha —ท่า a complete set of particular *nathap*. (see 7.1.2)

thamnong lak —ทำนองหลัก (*lak* lit. 'fundamental', 'basic', 'principle', or 'main') in compositional viewpoint denoting a class of melody whose compositional contents present the composer's design as much as possible, without any auxiliary proportion, embellishment, or modification. By its central role in orchestration, *thamnong lak* can function as collective melody. (see 6.2.1, 6.2.6)

thamnong sarattha —ทำนอง สารัตถะ (Pali '*sara-attha*', denoting 'core content') a melodic contour, regarded as more basic than *thamnong lak*. (see 6.2.2)

thamnong prae —ทำนองแปร a kind of melody in a sense of variation. (see 6.3.3, 8.2, 10.1)

thamnong plae —ทำนองแปล a kind of melody rendered from *thamnong lak*. (see *plae*)

thamnong sun klang—ทำนองศูนย์กลาง (*sun klang* lit. 'central') a collective or central melody in orchestration scheme. (see 6.2.6)

thang —ทาง (*thang* lit. 'way', in this context denoting 'method') denoting the generic term for any of variety of melodic aspects, which is synonymous to *thamnong*: 1) in theoretical connotation of melodic taxonomy; 2) ensemble's pitch level called *bandai siang*.; 3) a version of compositional development. (see 6.2)

thang banleng —ทางบรรเลง (*banleng* lit. 'to perform an instrument') an instrumental part of composition, also called *thang khrueang* in order to differentiate it from *thang rong* (singing part). (see 6.3.2)

thang khrueang —ทางเครื่อง a specific kind of melody representing a particular instrument. (see 6.3.3)

thang phleng —ทางเพลง style of composition. (see 6.3.3)

thang phuen —ทางพื้น (*phuen* lit. 'ground') a type of orchestration from which the heterophonic texture of the ensemble is produced. The combination of multiple melodic lines consisting of a single theme and variations. The theme is played by the *khong wong yai* represented as a *khong wong*'s idiom called *luk khong it-sara*, while others are an idiomatic variation (see *prae*/*plae*) rendered in *kep* ('Full' melody) character. In this thesis, the term *thang phuen* is rather intended to signify a type of principal melodies mentioned by David Morton: motivic style (*thang phuen*) which is opposite to lyrical style (*thang bangkhap thang*). (see 3.3, 6.3.2)

thang plian —ทางเปลี่ยน (*plian* lit. 'change') a modified melodic version developed according to a pitched structure of an original version. (see 6.2.6)

thang rong—ทางร้อง vocal melody. (see 6.2, 6.3.3)

thang rua–ทางรัว normally denoting the special virtuosic technique for the *ranat ek* in *phleng diao* (a virtuosic solo piece) which is represented as double speed (also called *khayi*) of *kep*, played by a stroke by each hand. But, in this thesis, the term is used specifically, signifying characteristics of melody which are related to the melody of *Rua* (*phleng rua*). (see 8.1.1, 8.4, 9.1.1.1, 9.1.2)

thang wong –ทางวง a pitch series for specific orchestration. There are seven series using the wind instruments belonging to ensembles as a name, including *phiang o*, *nai*, *klang*, *phiang o lang*, *nok* (or *kruat*), *klang haep*, and *chawa*. (see 6.4)

thao–เถา (pronounced in *thǎo*) a genre of compositional form composed of a relatively tripartite classification: *sam chan*, *song chan*, and *chan diao* respectively. (see 6.3.1, 6.3.3)

thao/ *luk thao*–เท่า / ลูกเท่า (pronounced in *thâo*) the specific melody whose capacity is to provide/sustain core content (in being decorated) within one main structural pitch. Normally, *thao* is used as a filler, functioning as a link section in a piece and usually located at the first *wak* of a sentence. (see 1.5, 6.3.2, 8.1.3, 9.1.1.2, 9.1.2.1)

Then, Samoe –เถร, เสมอ (lit. 'a priest') the specific name of the sacred *naphat* piece, referring to the music deity in the form of a priest. (see 1.1, 5.3, 7.1.4, 8.2.1.1, 9.2.3, 9.3.1, 10.1)

theng –เท่ง the drum's tone or the articulate syllable of the bright-bass sound of the *taphon*. (see 6.4.1)

thepphachao –เทพเจ้า a supreme god. (see 5.1.1, 5.2.2)

thepphadon –เทพดล divine inspiration. (see 10.1, 10.2)

thewada / thewa/ thep –เทวดา/เทวา/เทพ (Sanskrit '*devata*' or '*deva*') heavenly, divine beings, one of the terms for a deity in Hinduism. *Thewa* is a masculine term; the feminine equivalent is *thewi*. (see 5.1.1, 5.2.3)

Thewa Prasit, **Tra** –เทวาประสิทธิ์, ตระ the sacred *naphat*, the name referring to the blessing of a *deva*. (see 5.3)

thon –โทน a conical single-headed drum, also called *thap* in southern folk music of Thailand. (see 4.4)

thon –ท่อน (lit. 'chunk') a melodic section/movement in the composition consisting of several *ton*. (see 6.2.7)

ti hai klua –ตีให้กลัว (lit. 'play for fear') the performance's aim is to achieve a sense of sacredness in the audience. (see 5.4, 9.4.2, 10.2)

accomplishment in the wai khru performance requires one to

ting –ติง 1) the drum's tone or the articulate syllable of the bright-treble sound of the *taphon* struck by a rebound stroke making a consistent sound on a small side; 2) a timbre (for singing) of the *khong wong yai* in the low-pitched notes played by the left hand. (see 6.4.1)

ting-neng –ติง-เนง a gong's timbre or an articulate syllable for a *khong wongyai*'s tune, regarding filler or ornamentation in order to constitute an idiomatic character for the *khong wong yai*'s melody, usually in the form of *ting-neng-neng*. (see Notation Policy, 6.2.4, 8.1.2.1, 9.3.3)

tom –ต้อม the drum's tone or the articulate syllable of the bright-low frequency sound of the female drum in a pair of *klong that*. (see 6.4.1)

ton –ตอน (lit. 'part') denoting a period of melodic organisation which is composed of two *prayok*. A melodic classification (smaller than *ton*) which is established by two relevant subsections called *wak*. (see 6.2.7)

to phleng –ต่อเพลง traditional method of learning a piece based on memorising. (see 5.4)

tra –ตระ a sacred genre of *naphat* for religious connotation, referring to a structural form of *nathap*, *tra*. (see 4.3.2)

traitrueng –ตรัยตรึงศ์ the heaven for Indra. (see 9.2.3)

tua mia, klong –ตัวเมีย, กลอง a female drum (a low register drum) signifying a role of playing between a pair of drums. (see Notation Policy, 3.1.3)

tua phu, klong –ตัวผู้, กลอง a male drum (a high register drum) signifying a role of playing between a pair of drums. (see Notation Policy, 3.1.3)

tum –ตุ้ม the drum's tone or the articulate syllable of the bright-treble sound of the male drum in a pair of the *klong that*. (see 6.4.1)

tummong –ตุ้มโมง the folk musical ensemble of Khmer-Thai culture, also called *trai leak* or *tue mung*. (see 2.3.2, 10.1)

tup –ตุ๊บ the drum's tone or the articulate syllable of the damp-treble sound of the *taphon*. (see 6.4.1)

wai –ไหว้ (*wai* lit. 'folded hands') denoting a bodily sign of paying respect among Buddhist cultures.

wai khru –ไหว้ครู (lit. 'folded hands-teacher') denoting '*bucha*' (worship) or to salute teachers, denoting a ceremony of Hindu-God worship. (see 5.2)

wak –วรรค (lit. 'period') denoting a segment of melodic units (equivalent to the Western 'phrase') which is a sub-section within a *prayok*. (see Notation Policy, 6.2.7)

> ***wak tham*** –วรรคถาม (*tham* lit. 'question') denoting an initial phrase which is required as a responding phrase to complete a *prayok*. (see 6.2.5, 8.4)

> ***wak top*** –วรรคตอบ (*top* lit. 'answer') denoting a responding phrase which is related to the *wak tham*. (see 6.2.5, 8.4)

> ***wak yoi*** –วรรคย่อย (lit. 'sub-phrase') denoting a melodic class equivalent to the Western 'motive' which is a sub-section of a *wak*. (see 8.1.2.3, 8.2.2.1)

wong –วง (*wong* lit. 'circle', 'assembles') denoting 1) a music ensemble. (see 1.1, Chapter 3) and 2) a circular shape of Thai gong-chime, called *khong wong*. (see 2.3.2)

yak –ยักษ์ a demon or *asura* in Sanskrit in Hinduism. (see 4.2, 5.2.3, 6.1, 9.1.2.1, 9.4.2)

ying yai, khwam –ยิ่งใหญ่, ความ greatness. (see 9.3.2.1)

yo –ย่อ shortening or proportional reduction. (see ***tat thon*** –ตัดทอน) (see 6.4.2, 8.2.2.1)

yok khru –ยกครู the initiation ceremony for a freshman to express their desire to learn music with the teacher. (see 5.2.2)

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