

TRANSMISSION AND REPRODUCTION OF TRADITIONAL THAI MUSIC IN
CONTEMPORARY THAI SOCIETY: A CASE STUDY OF THE FOUNDATION
OF LUANG PRADIT PAIROAH (SORN SILAPABANLENG)



Miss Theptida Silapabanleng

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย
A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts Program in Southeast Asian Studies
(Interdisciplinary Program)
Graduate School
Chulalongkorn University
Academic Year 2009
Copyright of Chulalongkorn University

การสืบทอดและการผลิตซ้ำดนตรีไทยในสังคมไทยปัจจุบัน:
กรณีศึกษามูลนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง)

นางสาว เทพธิดา ศิลปบรรเลง

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต
สาขาวิชาเอเชียตะวันออกเฉียงใต้ศึกษา(สหสาขาวิชา)
บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย
ปีการศึกษา 2552
ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย


Thesis Title TRANSMISSION AND REPRODUCTION OF TRADITIONAL
THAI MUSIC IN CONTEMPORARY THAI SOCIETY: A CASE
STUDY OF THE FOUNDATION OF LUANG PRADIT
PAIROAH (SORN SILAPABANLENG)

By Miss Theptida Silapabanleng


Field of Study Southeast Asian Studies

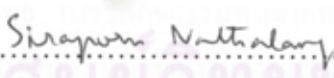
Thesis Advisor Professor Siraporn Na Thalang, Ph.D.


Accepted by the Graduate School, Chulalongkorn University in Partial
Fulfillment of the Requirements for the Master's Degree


..... Dean of the Graduate School
(Associate Professor Pornpote Piumsomboon, Ph.D.)

THESIS COMMITTEE


..... Chairman
(Assistant Professor Theera Nuchpam, Ph.D.)


..... Thesis Advisor
(Professor Siraporn Na Thalang, Ph.D.)


..... Examiner
(Associate Professor Kanjana Kaewthep, Ph.D.)


..... External Examiner
(Mr. Anant Narkkong)

เทพธิดา ศิลปบรรเลง: การสืบทอดและผลิตซ้ำดนตรีไทยในสังคมไทยปัจจุบัน: กรณีศึกษา มูลนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง). (TRANSMISSION AND REPRODUCTION OF TRADITIONAL THAI MUSIC IN CONTEMPORARY THAI SOCIETY: A CASE STUDY OF THE FOUNDATION OF LUANG PRADIT PAIROAH (SORN SILAPABANLENG)) อ. ที่ปรึกษาวิทยานิพนธ์หลัก: ศ. ดร. ศิราพร ณ ถลาง, 218 หน้า.

วิทยานิพนธ์เล่มนี้มีวัตถุประสงค์เพื่อศึกษากระบวนการสืบทอดและผลิตซ้ำดนตรีไทยในสังคมไทยปัจจุบัน และ ศึกษาความหลากหลายของกิจกรรมตลอดจนความหลากหลายในการใช้ช่องทางของสื่อสารมวลชนในกระบวนการดังกล่าว โดยใช้ มูลนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง) เป็นกรณีศึกษา

วิทยานิพนธ์เล่มนี้เก็บข้อมูลเกี่ยวกับกิจกรรมดนตรีไทยที่ริเริ่มสร้างสรรค์โดย มูลนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง) อาทิ การเรียนการสอนของชมรมดนตรีไทย มูลนิธิฯ, พิธีไหว้ครู, การประกวดดนตรีไทย, กิจกรรมพิเศษในวาระสำคัญต่างๆ, สื่อเสียง (เช่น การผลิตเทป ซีดี ดนตรีไทย), รายการวิทยุ, รายการโทรทัศน์, เว็บไซต์ และ ภาพยนตร์ ในการเก็บข้อมูลได้ใช้ระเบียบวิธีวิจัยใช้การวิจัยเชิงคุณภาพ โดยการรวบรวมข้อมูลจากเอกสาร, ข้อมูลเสียง, ข้อมูลจากกิจกรรมโดยการสังเกตแบบมีส่วนร่วม และสัมภาษณ์เชิงลึก

ผลการศึกษาพบว่า การผสมผสานทางวัฒนธรรม เป็นปัจจัยสำคัญในกระบวนการสืบทอดและผลิตซ้ำดนตรีไทย การจัดกิจกรรมที่หลากหลายและการใช้สื่อสารมวลชนหลายประเภท เป็นวิธีการสำคัญที่เอื้อให้ดนตรีไทยสามารถดำรงอยู่ในสังคมไทยร่วมสมัยได้ ในขณะที่ปัจจัยอื่นๆที่ค้นพบว่ามีส่วนสำคัญต่อประสิทธิภาพของการสืบทอดและผลิตซ้ำดนตรีไทย ได้แก่ การใช้เทคโนโลยีสมัยใหม่, การวางแผนงานที่ดี, ทีมงานที่มีประสิทธิภาพ, การบริหารจัดการวัฒนธรรมอย่างเป็นระบบ, เงินทุนสนับสนุน, การมีสถานที่ที่สะดวกสำหรับเป็นศูนย์กลางการทำงาน, การมีปฏิสัมพันธ์กับมวลชน และ ความต่อเนื่องในการจัดกิจกรรม จากการศึกษากิจกรรมของมูลนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง) สามารถกล่าวได้ว่า เป็นกรณีตัวอย่างที่ประสบความสำเร็จในการสืบทอดและสืบสานดนตรีไทยในสังคมไทยปัจจุบัน

สาขาวิชา เอเชียตะวันออกเฉียงใต้ศึกษา

ปีการศึกษา 2552

ลายมือชื่อนิสิต..... เทพธิดา ศิลปบรรเลง

ลายมือชื่ออ.ที่ปรึกษาวิทยานิพนธ์หลัก..... ศิราพร ณ ถลาง

##4989494020: MAJOR SOUTHEAST ASIAN STUDIES

KEYWORDS: TRADITIONAL THAI MUSIC/ REPRODUCTION/ LUANG PRADIT PAIROAH

THEPTIDA SILAPABANLENG: TRANSMISSION AND REPRODUCTION OF TRADITIONAL THAI MUSIC IN CONTEMPORARY THAI SOCIETY: A CASE STUDY OF THE FOUNDATION OF LUANG PRADIT PAIROAH (SORN SILAPABANLENG). THESIS ADVISOR: PROF. SIRAPORN NATHALANG, Ph.D., 218 pp.

The objectives of this thesis is to study the process of Thai classical music transmission and reproduction in contemporary Thai society, and to study the various activities and uses of the mass media in the transmission and reproduction process by using the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) as a case study.

Data concerning music activities and media conducted by the FPS are collected, i.e., music teaching and learning, Wai Khru ceremony, music competitions, occasional activities, audio media, radio program, TV program, publication, website and film. The study uses a qualitative research method in collecting data: literary sources, sound recording materials, field work as participant observer and conducting in-depth interview.

The thesis analyzes that cultural hybridization is necessary in the process of traditional Thai transmission and reproduction. Also, various kinds of music activities and various forms of mass media are important means for traditional Thai music to persist in the contemporary Thai social context. More significant factors that support the effectiveness of traditional Thai music transmission and reproduction include technological usage, well-organized plan and teamwork, qualified human resources, knowledge management, financial support, convenient place and facilities, interaction with mass audience, and the continuity of activities. The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) can be used as a successful case and exemplary case of traditional Thai music transmission in contemporary Thai society.

Field of study: Southeast Asian Studies

Student's signature.....

Academic year: 2009

Advisor's signature.....

สมรพร นัถาลัง

Siraporn Nathalang

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my thesis advisor, Professor Siraporn Nathalang, Ph.D., the Director of Thai Studies. She has been open-minded and always gives me constructive suggestions on how to write a good thesis. Her keen intellect also broadened my view. This has been essential in guiding me through not only this research, but also inspiring me to see more angles of cultural perspective.

I am sincerely grateful to all people from the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng); Malinee Sagarik [the Secretary-General of the Luang Pradit Pairoah Foundation], Chanok Sagarik, Asdavuth Sagarik, Thanyarat Sagarik, and other volunteers for their willingness to help; giving interviews and valuable information on the foundation's activities. Thank you to other members of Silapabanleng family who kindly gave me inspiration to this research and support.

My sincere thanks also go to Anant Narkkong, music lecturer and professional ethnomusicologist, and Director of Activities of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) for his invaluable helps and advices. He not only gave me a great deal of knowledge, but also provided me a lot of documentation and interviews. He also provided me a lot of interesting insights concerning the development of the Foundation through his experiences and always encouraged me with his support and patience. This work could have never been completed without his kind assistance.

I am also thankful to all parents of the members of the music club at the Luang Pradit Pairoah Foundation, and also all interviewees for their willingness to answer my questions about their experiences related to the foundation. My thanks also go to Alec Bamford for his enormous help in improving my English throughout the chapters of this work. Last but not least, special thanks are due to all the teachers and staff at Southeast Asian Studies Center, all my friends both inside and outside my class, and especially my beloved family, who always give me help, encouragement, and support.

CONTENTS

	Page
Abstract (Thai).....	iv
Abstract (English).....	v
Acknowledgement.....	vi
Contents.....	vii
List of Figures.....	ix
Chapter I Introduction.....	1
1.1 Significance of the Study.....	1
1.2 Analytical Framework.....	3
1.3 Objectives of the Study.....	8
1.4 The Hypothesis of the Thesis.....	8
1.5 Scope of Study.....	8
1.6 Expectation from the Study.....	9
1.7 Methodology.....	9
1.8 Literature Review.....	11
Chapter II Background of Luang Pradit Pairoah’s Life, Work and Music Reproduction.....	14
2.1 Luang Pradit Pairoah’s Life and Work.....	14
2.2 Traditional Thai Music Reproduction after Luang Pradit Pairoah’s Death to the Establishment of Luang Pradit Pairoah Foundation (1954-1981).....	36
Chapter III History and Overview of The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)	46
3.1 Establishment of the Luang Pradit Pairoah Foundation	46
3.2. Location.....	51
3.3 Concept in Transmission and Reproduction of Traditional Thai Music of the Foundation.....	61

	Page
Chapter IV Traditional Thai Music Transmission and Reproduction of the Luang Pradit Pairoah Foundation: Activities.....	65
4.1 Music Teaching and Learning.....	65
4.2 Wai Khru Cerenomy.....	88
4.3 Musical Competition.....	98
4.4 Occasional Activities.....	122
Chapter V Traditional Thai Music Transmission and Reproduction of the Luang Pradit Pairoah Foundation: Media.....	129
5.1 Publication	129
5.2 Audio Media	139
5.3 Website	158
5.4 TV Program	164
5.5 Film	167
5.6 Radio Program	176
Chapter 6 Analysis and Conclusion.....	180
6.1 The Importance of Cultural Hybridization and Mass Media toward the Transmission and Reproduction of Traditional Thai music.....	180
6.2 Other Significant Factors that Support the Effectiveness of Reproduction.....	185
6.3 The FPS as a Case Study of Transmitting Traditional Thai Music.....	188
6.4 Conclusion.....	191
6.5 Suggestions for Further Research.....	195
References.....	197
Bibliography.....	206
Biography.....	218

LIST OF FIGURES

Picture	Page
1 Luang Pradit Pairoah (Sorn Silapabanleng).....	14
2 Somdet Wang Burapha.....	16
3 Ban Bat.....	23
4 Music Score in Numeric Form: Luang Pradit Pairoah’s Handwriting.....	27
5 Symbol of the Foundation.....	48
6 Malinee Sagarik: Secretary-General of Luang Pradit Pairoah Foundation.....	50
7-9 Ruan Banleng during Reconstruction in 2007.....	53
10 Ruan Banleng.....	54
11-12 Signboard and Coffee Shop in front of the FPS.....	54
13 New 5 floor Building of the FPS: Left Side.....	55
14 1 st Floor, at the front: Left Side: OnArt Gallery, Right Side: Thai Dessert Shop “Look Chan”.....	55
15 Ramp and stairway leading into the FPS.....	56
16-18 1 st floor: Gateway to Sagarik family residential area and storeroom.....	56
19-20 1 st floor: Open office door musical goods in the shop-window behind.....	57
21 1 st floor office.....	57
22 Exit from the 1 st floor.....	57
23 Empty space next to Ruan Banleng.....	57
24 Parking area behind Ruan Banleng.....	57
25 2 nd floor: Kumon math tutorial school.....	58
26-28 2 nd floor storeroom.....	58
29-37 4 th floor Storeroom musical instruments.....	59
38 4 th floor Storeroom Audio library.....	60
39-41 Teaching area.....	60
42 Snack corner.....	61
43 Educational media.....	61
44-46 Ruan Banleng: Teaching Area Preparation.....	70

Picture	Page
47-48 Piphat Class Every Saturday Morning at Ruan Banleng.....	73
49 Visual Board: sign board feature.....	75
50 Khru Chanok Sagarik using the visual board (briefcase model) in Khim class.....	76
51 Pradit Pairoah Software: Main Menu.....	77
52 Phin Pheesua Software: Main menu.....	78
53 3 versions of DVD: Phin Pheesua Software.....	79
54 Software for Ranad Ek Lessons: Homepage.....	80
55-57 Jang Wa Thai (Thai rhythm box or electric Thai percussion source).....	81
58 Teaching assistants teaching new students personally.....	82
59 The 9-note code written on the whiteboard.....	83
60 Khru Chanok and his teaching assistant with the visual board.....	84
61 Khru Chanok and his teaching assistants playing Ching and Thon-Rammana.....	84
62 Teaching assistant giving personal instruction to a small child.....	85
63-64 Students following instruction by both listening to singing guidance and looking at the 9-note code in their notebook.....	86
65 Group practice during the break.....	87
66-67 Weaw Dontri Music Competition.....	99
68 The Thai Music Competition for National Security.....	104
69 Sornthong Thai Music Competition.....	109
70 Sornthong Youth Music Camp.....	110
71 Sornthong Thai Music Competition 2007.....	111
72 Maha Duriyang Orchestra.....	123
73 Sunthari Dontri Thai.....	124
74 Ngan Chang Khru Chin at Sangkeet Sala, 4 February 2006.....	126
75 Hom Rak Homrong, 2007.....	127
76 Sat Haeng Sin Akhra Silapin, 2007.....	128
77-79 4 th floor: Storeroom: section of data collecting.....	136

Picture	Page
80 4 th floor: Storeroom: Audio Media Collection.....	153
81-83 Ruan Banleng: Storeroom: Audio Media Collecton.....	153



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

CHAPTER I

INTRODUCTION

1.1 Significance of the Study

Music is important for all cultures because it has various functions in fulfilling society's needs such as being a part of rituals, ceremonies, celebrations, entertainment and even didactic function. However, to study Southeast Asia from the angle of music still has little been done. Focusing especially on the case of Thai music, to study the reproduction of traditional Thai music will fill in the gap in Southeast Asian studies.

As time passed, while the popularity of traditional Thai music is replaced by popular music in western style, there are certain groups of people who are still fond of this kind of music and try to keep traditional music to survive. As most masters of traditional Thai music in the past already died, a way of which traditional music can be survived is to reproduce the old masterpieces. This process is called *cultural reproduction* which is obviously seen nowadays from various kinds of media in the music market. Apart from the reproduction of the music through cassettes, CDs, film also helps promoting traditional Thai music such as the movie “*Homrong*” (ภาพยนตร์เรื่อง โหมโรง).

This thesis selects to focus on music reproduction of the master Luang Pradit Pairoah (Sorn Silapabanleng) (หลวงประดิษฐไพเราะ(ศร ศิลปบรรเลง)) as a case study. He is one of the traditional Thai music masters and composers who composed more than hundreds of traditional Thai compositions and created new variations of traditional Thai music in his lifetime during the reign of King Rama V to King Rama VIII. The continuity of musical production and reproduction of this school is evident. Previous research, “**The Transformation of Entertainment Culture in Bangkok Society from 1948-1957**” (การเปลี่ยนแปลงของวัฒนธรรมความบันเทิงในสังคมกรุงเทพฯพ.ศ.2491-2500) written by Patarawadee Puchadapirom (ภัทราวดี ภูชฎากิริมย์), shows that in a transition period of Thai entertainment culture during 1948-1957, among four survived traditional music

schools: Phraya Prasanduriyasup's school (สำนักพระยาประสานดุริยศัพท์), Phraya Sanohduriyang's school (สำนักพระยาเสนาะดุริยางค์), Duriyapraneet's school (สำนักดุริยประณีต) and Luang Pradit Pairoah's school (สำนักหลวงประดิษฐไพเราะ), Luang Pradit Pairoah's school, one that has long been accepted and the style of this school is more popular than the others. As Patarawadee clearly stated in her thesis as follows;

“In outstanding personal ability he was the only great teacher still alive until the end of the 2490 decade. The Luang Pradit Pairoah's school therefore became the centre of study for the young generation. The traditional study that held fast to the knowledge from this school alone therefore was influenced because different artists had to carry the flame by adding skills and ability at the high level of Luang Pradit Pairoah. Musicians aimed to study in the Luang Pradit Pairoah's school both in Bangkok and upcountry. In this decade, many musicians from the provinces came to study at the Luang Pradit Pairoah's school, spreading the playing of the school to musical groups widely in the provinces.” (Patarawadee Puchadapirom, 2004: 235)

Even after his death, his biography and his compositions still attracted great interest among musicians, scholars and even film producers. In 2004, the movie *Homrong* was produced using Luang Pradit Pairoah's biography as a fundamental theme. Furthermore, since its foundation on 30 July 1981, the Luang Pradit Pairoah Foundation has not only functioned as a school of music but also continues to preserve, develop and transmit traditional music through many kinds of activities.

Since Luang Pradit Pairoah's school is the one that has long been accepted among Thai musicians with clear evidence of preserving and transmitting traditional music, we can see the continuity of music reproduction in both Luang Pradit Pairoah's biography and compositions through many kinds of activities conducted by Luang Pradit Pairoah Foundation. For example, various forms of reproduction comprise compositions, film, radio programmes, published media, music teaching, music competition, and a website. These activities reveal the attempts to transmit traditional Thai music by the Luang Pradit Pairoah Foundation in new ways. In fact, it is hard for traditional music to exist in its traditional form in the midst of western and modern music, so it is interesting to study the process of these reproductions.

Hence, this thesis intends to study the cultural reproduction of traditional Thai music by investigating the various music activities and process of the Luang Pradit Pairoah Foundation as a case study. It will analyze the process which Luang Pradit Pairoah Foundation uses to preserve, develop and transmit Thai classical music. The questions are how Luang Pradit Pairoah's biography and his works are reproduced both in form and text and what are the significant factors that support the effectiveness of the Luang Pradit Pairoah Foundation in promoting traditional Thai music? The role of the mass media and other factors related to the reproduction process will also be analyzed.

1.2 Analytical Framework

In the middle of the 20th century, scholars from the Birmingham School in England first started to give a definition of culture in terms of *cultural process* and cultural practice rather than *cultural product*, under the influence of the concepts of production and reproduction in Marxism. They adapted Marxist ideas to explain culture as something that must be produced and reproduced in order to survive in a new environment. (Kanjana Kaewthep, 2006)

Moreover, one characteristic of culture is adaptive. Since culture is created in different social periods and contexts so when time changes, culture has to adapt as well. If that culture is adaptive, it can survive and be transmitted to the next generation.

Under Marxist influence, the cultural studies approach considers that culture is not a static or closed system. Culture is considered as an open-ended system with high dynamism, decay, adaptation and creation. That is why scholars focus on the "cultural process" or "cultural production" rather than the cultural product. In this approach, the study of culture, is interested in many factors, such as what, when, where, why and how, that brings about one's culture to emerge, change, hybrid, and even assimilate.

Cultural Reproduction

According to the concept of production and reproduction as stated above, one's culture must be produced and reproduced in order to survive in new environments. The importance of reproduction is also mentioned by other scholars like Raymond Williams, an expert in the field of cultural studies from the Birmingham school who applied Marxist concepts to cultural reproduction.

“In the 19th century, reproduction meant ‘copy or making a copy’ such as reproduction of paintings or whatever of which the same pattern is preserved...For the process of reproduction, special techniques or new methods of production, sometimes, are used. For cultural reproduction[from concrete form of culture; objects, tools, equipments, to abstract form of culture; thoughts, attitudes, value]all these kinds of culture need elements or factors of production which comprise of materials, equipments, teamwork systems, methods and steps of production, producer, place, time, aim of production and output of production. Besides, environmental factor at that time is another key factor that determines reproduction process as well.”

(Siriporn Faisiri, 2001: 14)

Cultural Hybridization

To understand cultural reproduction in one's culture, it is necessary to find out the related contexts of production and consumption as well, because people first produce and consume culture then cultural reproduction happens later. There are three main methods that people use for cultural consumption. The first is to receive a culture without any adaptation. The second is to take some part of a new culture and preserve some part of one's own culture. The last is to make a hybrid of them and create a new style which is called cultural hybridization. (Kanjana Kaewthep, 2006: 21-22)

1 Substitution = B replaces A

2 Addition = A+B

3 Hybridization = A+B =C

There are different reproduction processes as there are cultural production processes. For example, the original culture can be preserved in all aspects; form, text, and meaning. The reproduction process for cultural hybridization can be divided into two kinds. The first is adaptation of the original form but text and meaning are still preserved. The other is that the original form is preserved while text and meaning are changed. (Siriporn Faisiri, 2001: 11)

Cultural Reproduction in Traditional Thai Music

When people create new things in their culture, creativity is important for the processes of both cultural production and reproduction. Creativity in summary means an attempt to create an old thing into a new thing with special techniques by methods such as reinterpretation, representation, new form of production, or new narration which are different from the original pattern.

This definition means that new products can be considered as creative reproduction when they reveal new ideas from old things. However, if producers reproduce the old culture by following the old generation's concept, they will be criticized for "copying" or "non-creativity", while new generations usually need the reproduction of original masterpieces to be reinterpreted and recreated. (Siriporn Faisiri, 2001: 1)

Generally speaking, reproduction always faces social criticism because it is certain that most reproduced cultures are products that once received great success before. The obstacle for any creative output is familiarity. New producers usually face expectations from old generations as they always want to see culture in the form they are accustomed to consuming.

The traditional manner of production and reproduction of traditional Thai music is to produce the music in the same way as old masters have transmitted since ancient times.

Hence, it is not easy to be successful in cultural reproduction of traditional Thai music. To reproduce traditional music in a different form was initially not accepted. There is evidence about Luang Pradit Pairoah's variation.

“At the beginning, when Luang Pradit Pairoah adapted the methods of playing the *Ranad* (xylophone) called ‘*Sabad*’ (สะบัด: triple notes) and ‘*Rua ka yee*’ (ราวถี่: equivalent to combined melodic movement in demi-semi quavers which are 32nd notes) which makes new sounds, people criticized this way of playing *Ranad* like a dog shaking of hot water.” (Anant Narkkong and Asdavuth Sagarik, 2004: 93)

However, this is proof that Luang Pradit Pairoah himself was creative and adaptive. Nowadays, this new style or variation is so widely popular that it has become a model of playing the *Ranad* among Thai musicians.

Apart from new methods of playing the *Ranad*, the process of cultural production and reproduction are also revealed in Luang Pradit Pairoah’s compositions too. Cultural production can be seen from the songs which he composed such as the song “*San Kham Neung*.” (เพลงแสนคำนึง) In cultural reproduction, as he is an adaptive composer so his new variations of composition are good examples as well.

Moreover, Luang Pradit Pairoah developed not only his own creativity, but also supported his students to be creative. In Luang Pradit Pairoah’s biography, the importance of creation and adaptation is clear from an interview with his student, Prof. Dr. Uthis Nagasawat. (ศ.ดร.อุทิศ นาคสวัสดิ์).

“He always has a modern vision. He has never thought in an old-fashioned way that his students must strictly follow his way of playing music only. On the other hand, he believed that it was great if his students could create new more fantastic variations. As a result, traditional music would prosper more and more...He stated that there were many kinds of students. Some of them could not create new variations. For this type of student, it was better to teach them the original style and let them practice until they could survive by themselves...But for genius or talented students who have their own creativity, you should let them create new things. If we forced them to play only in the original way, it was as if we were obstructing them from using their own intelligence. Under those circumstances, how could Traditional Thai music prosper?”

(Anant Narkkong and Asdavuth Sagarik, 2004: 189)

From Luang Pradit Pairoah's attitude, it has influenced the style of musical reproduction among musicians from his school since Luang Pradit Pairoah's lifetime until the present. As the master is open-minded for his students to create new things, musicians from this school feel free to do so. This characteristic has also been passing on to his descendants and musicians in the next generation. It brought up the characteristic of free-mind to play and reproduce traditional music along with the change of society. As it was mentioned in the previous research that;

Luang Pradit Pairoah's attitude has influenced the style of musical reproduction among musicians from his school since his days until the present. As the master was open-minded for his students to create new things, musicians from this school feel free to do so. This characteristic of open-mindedness to play and reproduce traditional music in line with changes in society has also been passed on to his descendants and musicians in the next generation. As it was mentioned in the research that;

“Silapabanleng is organized as musical foundation whose main activities are to preserve and popularize Thai music by offering courses to the public.”(Wimala Siripong, 1992: abstract(3))

This thesis will then apply the concept of cultural reproduction and cultural hybridization in the analysis of music reproduction conducted by the FPS. The form of music reproduction which the Luang Pradit Pairoah Foundation mostly uses is to adapt traditional music and reproduce it in a new form. Concepts of **cultural reproduction** and **cultural hybridization** concern the transformation of culture as a result of the social context of production, reproduction, consumption and other related factors.

The concept of cultural reproduction and cultural hybridization will be suitable for this study because traditional Thai music at present will not be preserved, developed and transmitted if reproducing only in the traditional way of memorizing but also by rearranging, reproducing with modern technology and exposing the reproduction to the public through the mass media.

1.3 Objectives of the Study

1.3.1 To study the process of Thai classical music reproduction in contemporary Thai society by using the Foundation of Luang Pradit Pairoah (Sorn Silpabanleng) as a case study.

1.3.2 To study the various activities and various of the mass media used by the Foundation of Luang Pradit Pairoah (Sorn Silpabanleng) in the reproduction process of Thai classical music.

1.4 The Hypothesis of the Thesis

Cultural hybridization is necessary in the process of traditional Thai music reproduction. Alternative kinds of music activities and various forms of mass media are important means for Thai classical music to persist in the contemporary Thai social context.

1.5 Scope of Study

Because of the variety and large amount of information related to both the Luang Pradit Pairoah Foundation and the reproduction of traditional Thai music in broader terms, a clear boundary of the scope of this study is necessary. In order to get a clear picture of cultural reproduction in traditional Thai music conducted by the Luang Pradit Pairoah Foundation, the scope of study will be set as follows.

1.5.1 In terms of the text, the study will focus especially on the reproduction of Luang Pradit Pairoah's biography and his compositions.

1.5.2 In terms of time, the study will focus on the period since the Luang Pradit Pairoah Foundation was established in 1981 until the year 2007.

1.5.3 In terms of activities, the thesis will focus mainly on activities initiated by the Luang Pradit Pairoah Foundation.

1.5.4 In terms of media, the thesis will focus mainly on activities initiated by the Luang Pradit Pairoah Foundation. Other activities initiated by outsiders but with

collaboration from the Luang Pradit Pairoah Foundation, such as the film *Homrong* (ภาพยนตร์เรื่องโหมโรง) will be included.

1.5.5 In terms of audio media, the thesis will focus mainly on audio materials produced by HAND ACME SUPPLY Co.,Ltd.(บริษัท แอนด์แอกมิซัพพลาย จำกัด), because the Luang Pradit Pairoah Foundation is in partnership with the company.

1.5.6 In terms of websites, the thesis will focus only on the website www.thaikids.com under the responsibility of the Luang Pradit Pairoah Foundation.

1.5.7 In terms of TV programmes, the thesis will focus mainly on the programme “*Banchorn Dontri*” (รายการบุญชรดนตรี) the production of which was entirely conducted by the Luang Pradit Pairoah Foundation.

1.5.8 In terms of radio programmes, the thesis will focus mainly on the programme “*Phleng Di Sri Phandin*” (รายการเพลงคีตริแผ่นดิน) which is run by the Luang Pradit Pairoah Foundation.

1.6 Expectation from the Study

1.6.1 To understand the process of cultural reproduction in the case of traditional Thai music.

1.6.2 To open new dimensions for studying Southeast Asia through Southeast Asian music.

1.6.3 To contribute to the studies of traditional Thai music particularly from the perspective of music reproduction in contemporary Thai society.

1.7 Methodology

The methodology used in data collection relies on various sources. Information used in the analysis is based on the historical, cultural and social context of Luang Pradit Pairoah’s life, his compositions, traditional Thai music and outputs of music reproduction after his death as far as they can be discovered. Data was collected in three different forms: literary sources, sound recording materials and interviews.

1.7.1 Literary resource

Literary sources include pre-existing research materials, books and other publications such as posters, handbills, documents and online documents. Since this thesis intends to study Thai culture, the main sources of information are published in the Thai language. There are some English-language theses and books related to Thai music available in Thailand.

1.7.2 Sound Recording Materials

As the thesis is about music, sound recording materials are necessary for the study. Tapes, CDs, VCD or DVD are used, especially materials with content relevant to Luang Pradit Pairoah's life and works.

Luang Pradit Pairoah's compositions include hundreds of songs in many alternatives. It is necessary to set up sampling criteria to select some for study.

First, this thesis uses only Luang Pradit Pairoah's compositions reproduced by the Luang Pradit Pairoah Foundation. In this case, music productions of HAND ACME SUPPLY Co., Ltd. are main source since the Luang Pradit Pairoah Foundation is in partnership with the company.

Second, the samples should be the songs which were formally recorded in notebooks and audio materials like tapes, CDs, VCD or DVD to enable analysis from concrete evidence.

Third, as the characteristic of Luang Pradit Pairoah's school is adaptive, selected songs should be cultural hybridization.

1.7.3 Interviewing

Interviews with those involved in traditional Thai music have also been used. However, there is a risk of bias if the key informants are limited to Luang Pradit Pairoah's descendants. Hence, it is necessary to separate key informants into two groups: the first group includes Luang Pradit Pairoah's descendants and relatives; the second group includes non-relatives like musicians and volunteers involved in music reproduction.

Both formal and informal interview were conducted depending on the situations. Formal interviews were certainly planned in the process of collecting data while informal interviews were conducted when researcher met key informants as both participant and non-participant observer in different activities of the Luang Pradit Pairoah Foundation.

Specifically, formal interviews were conducted by using the interview guide in which issues to be covered were specified in advance. The sequence of questions was decided upon during the course of the interview. This interviewing method means that the collection of data would be more or less systematic while the interviews would remain conversational and situational. Inevitably, and as expected, questions frequently led to other questions and informant responses. Each of interviews will be recorded, translated into English and transcribed. The interview transcripts were then analyzed.

1.8 Literature Review

Since there has been no previous research about Luang Pradit Pairoah using a cultural studies approach, the following literary sources and previous research was used.

1.8.1 Musician's biographies

This information is found in documents containing musicians' biographies such as funeral books containing information covering all aspects of their lives such as educational background, musical training, career and records of their performances and their compositions. An example is the book by Anant Narkkong and Asdavuth Sakarik called "**Luang Pradit Pairoah (Sorn Silapabanleng): Maha Duriya Kawi Lum Chaophraya Hang Usakhaney**" (หลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง): มหาดุริยกวีลุ่มเจ้าพระยาแห่งอุษาคเนย์: Luang Pradit Pairoah (Sorn Silpabanleng): great Thai composer from the Chao Phraya river basin of Southeast Asia) published in 2001. This book provides comprehensive information about many aspects of Luang Pradit

Pairoah's life including his childhood, his musical training, his family, his way of teaching, and a list of his compositions.

1.8.2 Academic Research

Many useful theses have been used in this study. Two are written by Patarawadee Puchadapirom: **“Status of Piphat Player in Thai Society from 1868-1925”** (สถานภาพของนักเป่าพาทย์ในสังคมไทย พ.ศ.2411-2465), and **“The Transformation of Entertainment Culture in Bangkok Society from 1948-1957”**. These two research studies provide information about the historical context of traditional Thai music. The former covers the period of the reigns of King Rama V and King Rama VI which coincided with early part of Luang Pradit Pairoah's life. The latter focuses on the period of Luang Pradit Pairoah's retirement.

A third thesis written by Wimala Siripong, **“Transmission of Traditional Thai Music Culture in the Current Thai Society: Case Study of Silapabanleng Family and Pathayakosol Family”** (การสืบทอดวัฒนธรรมดนตรีไทยในสังคมปัจจุบัน ศึกษากรณีสกุลพาทย์โกศลและสกุลศิลปบรรเลง) (1992), provides information about musical teaching in both Phatayakosol's family and the Luang Pradit Pairoah Foundation. It also reveals the methods of cultural reproduction that the Luang Pradit Pairoah Foundation used in traditional Thai music through their musical teaching.

A fourth thesis written by Siriporn Faisiri, **“The creativity in the reproduction of Thai Films Mae Nak Prakhanong”** (การสร้างสรรค้ในการผลิตซ้ำภาพยนตร์ไทยจากตำนาน “แม่นากพระโขนง”) (2001), though about a film, uses a methodology that is a good model for research about reproduction and provides different concepts about reproduction in various schools and other useful perspectives of contemporary ways of entertainment reproduction.

A fifth thesis by David Morton **“The Traditional Music of Thailand”** (1976) provides useful information in terms of both vocabulary and musical theories.

1.8.3 Books

Other relevant books concern cultural studies such as “**Sat Hang Sue Lae Watthanatham Sueksa**” (ศาสตร์แห่งสื่อและวัฒนธรรมศึกษา: Knowledge of Mass Communication and Cultural Studies) (2006) and “**Sue Song Watthanatham**” (สื่อส่องวัฒนธรรม: Monitoring Culture by Mass Media) (1996) by Kanjana Kaewthep.

Other books related to Luang Pradit Pairoah comprise “**Memorandum of Phakavali Troup’s Traveling to International Countries in Europe and America in 1962**” (บันทึกความทรงจำในการนำคณะนาฏศิลป์ไทย “ผกาวัลย์” ไปเผยแพร่แก่สายตาชาวโลก ณ ทวีปยุโรป และ อเมริกา ปี พ.ศ.2505) (2002) by Ladda (Saratayon) Silapabanleng and Prasadidh Silapabanleng, and “**Luang Pradit Pairoah (Sorn Silapabanleng): Prat Hang Dontri Thai**” (หลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง) ปราชญ์แห่งดนตรีไทย: Luang Pradit Pairoah (Sorn Silapabanleng): the Great Scholar of Traditional Thai Music) (1992) by Malinee Sagarik.

Sources with more details about traditional Thai music include “**Thai Musical Instruments**” (1971) by Dhanit Yupho, which provides basic knowledge about traditional Thai instruments. This book was translated from Thai to English by David Morton. Other sources comprise “**Rob Ru Rueang Dontri Thai**” (รอบรู้เรื่องดนตรีไทย: Knowledge of Traditional Thai Music) (2003) and “**Clinic Dontri Thai**” (คลินิกดนตรีไทย: Clinic of Traditional Thai Music) (2001) by Phaisan Inthawong, “**Sornthong: Prachum Phon Ngan Phleng Khong Luang Pradit Pairoah**” (ศรทอง: ประชุมผลงานเพลงของหลวงประดิษฐไพเราะ: Sornthong: Collection of Luang Pradit Pairoah (Sorn Silapabanleng)’s compositions), “**Rong Ram Thampleng**” (ร้องรำทำเพลง: Sing Dance and Playing Music) (1999) by Sujit Wongthes...etc.

CHAPTER II

BACKGROUND OF LUANG PRADIT PAIROAH'S LIFE, WORK AND MUSIC REPRODUCTION

This chapter is divided into two parts. The first part is Luang Pradit Pairoah's life and work. The second part is traditional Thai music reproduction after Luang Pradit Pairoah's death until before the establishment of the Luang Pradit Pairoah Foundation. Information in this chapter explains the history and development of traditional Thai music throughout the period from King Rama V to King Rama IX.

2.1 Luang Pradit Pairoah's Life and Work

2.1.1 Brief Biography (1881-1954)



Picture 1 Luang Pradit Pairoah (Sorn Silapabanleng)

Source: Asdavuth Sagarik

Luang Pradit Pairoah (Sorn Silapabanleng) (หลวงประดิษฐไพเราะ(ศร ศิลปบรรเลง)) is one of the great masters of traditional Thai music whose life spanned 5 reigns. He was born on 6th August 1881 at *Dawdueng* canal (คลองดาวดึงษ์), *Bang Chang* (บางช้าง), *Amphawa* district (อำเภออัมพวา), *Samut Songkhram* province (จังหวัดสมุทรสงคราม) in the reign of King Rama V and died on 8th March 1954 in the reign of King Rama IX. He was the youngest son of Khru Sin (ครูสิน: Master Sin) [The Thai word “Khru” means “teacher”.] and Mrs. Yim (นางยิ้ม). His formal name was Sornthong (ศรทอง, or “Sorn” (ศร) for short, with the literal meaning “golden arrow”).

In his childhood, there were hundreds of *Piphat* ensembles (วงปี่พาทย์) in his hometown. A *Piphat* ensemble is an ensemble composed of melodic and rhythmic percussion instruments and the *Pi* (ปี่: double-reeded instrument). (Morton, 1976: 240) This music culture covered along the area from the *Mae Klong* (แม่กลอง) river basin to *Amphawa* district. Sorn studied Thai language at *Wat Amphawan* (วัดอัมพวัน: *Amphawan* Temple) and learned music from his father since he was 11 years old.

In 1900, Sorn’s musical talents and virtuosity in playing *Ranad Ek* (ระนาดเอก: the leading xylophone) impressed Prince Somdet Chaofa Kromphraya Phanuphanthuwongworradet (สมเด็จพระเจ้าฟ้ากรมพระยาภาณุพันธุวงศ์วรเดช, in short “Somdet Wang Burapha”: สมเด็จพระเจ้าบรมวงศ์เธอ เจ้าฟ้าภาณุรังษีสว่างวงศ์ กรมพระยาภาณุพันธุวงศ์วรเดช), the younger brother of King Rama V, or King Chulalongkorn (จุฬาลงกรณ์), who made a royal visit to *Ratchaburi* province (จังหวัดราชบุรี). The prince then brought him to Bangkok and offered him the position of *Jangwang* (จางวาง: มหาดเล็กในพระองค์, the Prince’s personal page) with the duty of directing the *Piphat* Orchestra of *Buraphaphirom* Palace (วังบูรพาภิรมย์).



Picture 2 Somdej Wang Burapa

Source: Anant Narkkong and Asdavuth Sagarik, 2004: 25

Living in the palace, Jangwang Sorn received royal patronage from Somdet Wang Burapha in the form of accommodation, occupation and sponsorship of wedding. He gained more musical knowledge from masters of the Royal Music School such as Phraya Prasarn Suriyasap (Plaek Prasansap) (พระยาประสาธน์ดุริยศัพท์ (แปลกประสาธน์ศัพท์)) and Khru Phet Channat (ครูเพชร จรรย์นาฏย). Jangwang Sorn led *Buraphaphirom* Palace Orchestra to fame by performing his sophisticated music skills in both music competitions and concerts. Later, he studied Mon music with Khru Sum Charoendontri (ครูสุ่ม เจริญดนตรี).

When King Rama VI issued a proclamation that Siamese people must have surnames, in 1915, Somdet Wang Burapha gave him the surname “*Silapabanleng*” (ศิลป์บรรเลง) which means “art of playing music.” (Anant Narkkong and Asdavuth

Sagarik, 2004: 68-70) In 1925, he was granted an official title of noble rank as “Luang Pradit Pairoah” by King Rama VI. The word “Luang” is an indicator of rank and “Pradit Pairoah” literally means “inventor of beautiful sounds.” This was an official title that the king granted to the composer of excellent compositions which satisfies him most. (Anant Narkkong and Asdavuth Sagarik, 2006: 119-120). Throughout the long history of Thai music of the Bangkok era, three musicians obtained this noble rank: Phra Pradit Pairoah (Mi Duriyangkun) (พระประดิษฐไพเราะ (มี ดุริยางกูร)), Phra Pradit Pairoah (Taad Tatanan) (พระประดิษฐไพเราะ (ตาด ตาตันทน์)) and Luang Pradit Pairoah (Sorn Silapabanleng). (Anant Narkkong and Asdavuth Sagarik, 2004: 89) Luang Pradit Pairoah served the royal *Piphat* ensemble of King Rama VI until the end of his reign.

In the reign of King Rama VII, Luang Pradit Pairoah worked for the Department of Royal Music and Dance (กรมปี่พาทย์และโขนหลวง) in 1926 and later took up the position of a Director-General (ปลัดกรมปี่พาทย์และโขนหลวง) in 1930. (Anant Narkkong and Asdavuth Sagarik, 2004: 3)

After the political revolution in 1932, the Department of Fine Arts (กรมศิลปากร) was established in 1934. In 1935, Luang Pradit Pairoah was transferred to become the first director of the traditional Thai music section (หัวหน้าแผนกดุริยางค์ไทย) (Anant Narkkong and Asdavuth Sagarik, 2004: 233). He worked here until his retirement in 1941 (Anant Narkkong and Asdavuth Sagarik, 2004: 164).

After his retirement, he voluntarily taught music at his home known as “*Ban Bat*” (บ้านบาตร) until his last day on 8th March 1954. Luang Pradit Pairoah died from intestinal disease and heart failure at the age of 73 in the reign of King Rama IX.

Luang Pradit Pairoah was both music teacher and musician who created a large amount of musical compositions. His xylophone techniques revolutionized the history of Thai music during his lifetime and still are great resources for further development among Thai musicians in new generations. He was a trend setter in traditional Thai music. From evidence, there are two main aspects of interest: music composition and music activity.

2.1.2 Luang Pradit Pairoah's Musical Compositions

Throughout his lifetime, Luang Pradit Pairoah composed a large number of traditional Thai compositions, most of which are regarded as melodious and innovative. His musical works still retain their popularity and are very much adored by Thai musicians and listeners until today. His compositions consist of those created from original patterns and brand-new pieces of work. (Wimala Siripong, 1991: 48) Examples follow.

When King Rama VI visited the southern provinces of Siam in 1914, Jangwang Sorn was assigned to be the music supervisor of a traditional Thai music ensemble to prepare the King's musical greeting. He composed the composition "*Khmer Liap Phra Nakhorn*" (เขมรเลียบบพระนคร) using a new special technique called "*Kro*" (กรอ). This composition is known as the first piece of *Kro* style. The *Kro* technique means a "roll" technique of playing on the *Ranad Ek*. (Morton, 1976: 240) Later, this new trend of composing became more popular. (Anant Narkkong and Asdavuth Sagarik, 2004:85-87)

More compositions were related to Southeast Asian music. He was inspired by his impressions of different fascinating sounds of melodies of the region from his travels, especially to Java and Cambodia. On one journey he accompanied Somdet Wang Burapha to Java in 1908. He composed new traditional Thai compositions adapted from a native Javanese music style. The names of the compositions mostly follow the names of the places or the cities he had been to. For instance, there are the compositions "*Busensok*" (บุเสนซอก), "*Karat Raya*" (กะรัตรายา), "*Kadiri*" (กะดีรี), "*Samarang*" (สะมารัง), "*Yaho*" (ยะโฮวี). He also composed new compositions based on Javanese musical structures such as "*Yawa*" (ยะวา), "*Bukantumo*" (บุกันตูโมะ).

In a trip to Cambodia with King Rama VII in 1930, Luang Pradit Pairoah performed the *Ranad Ek* for the Cambodian King, King Manivong (พระเจ้ามณีวงศ์). The performance was so impressive that the Cambodian King asked him to stay longer to teach Cambodian musicians. This time, he composed the compositions by adapting

the Khmer style to new traditional Thai compositions such as “*Khmer Ko Hom*” (ขแมร์ กอฮอม), “*Khmer So*” (ขแมร์ซอ), “*Khmer Thom*” (ขแมร์ธม), “*Nok Khao Khmer*” (นกเขากขแมร์).

More compositions revealed that Bangkok was a multi-cultural melting pot. Many were created in western styles, Mon styles, Lao styles, Burmese styles, Indian styles, Islamic styles, Chinese styles and Japanese styles.

Some of them are the result of special occasions or unique conditions like the composition “*San Kham Neung*” (แสนคำเน็ง). This piece was composed during the P.Pibulsonggram (จอมพลป. ปิบูลสงคราม)’s government. A cultural policy under a Royal Decree on Culture relating to Traditional Thai Music, Singing and Drama” (พระราชกฤษฎีกากำหนดวัฒนธรรมเกี่ยวกับการบรรเลงดนตรี การขับร้อง และการพากย์) was launched in 1943. Traditional Thai Music was forbidden or could be performed but under government’s control. Having suffered from this situation, Luang Pradit Pairoah composed the composition “*San Kham Nueng*” as a reflection on the political and social changes at that time.

More compositions were related to different types of performance and media. As he worked with people from different fields, he had several status: musician, composer, music teacher, music supervisor, music tutor especially for *Ranad* players in musical competitions, supervisor of theatrical performances, co-producer of music soundtracks for films, radio,... etc.

Luang Pradit Pairoah was the supervisor of theatrical performances both for the royal court before the political revolution in 1932 and elsewhere such as plays by *Pramothai* (ละครปราโมทัย), Luang Vijit Vadhakarn (ละครหลวงวิจิตรวาทการ) and *Phakawali* (ละครผกาวัล).

For sound recording, he played *Ranad* with a *Piphat* ensemble for a record in the reign of King Rama the V. He joined “*Phinphat Nai Plaek Nai Sorn*” (พิณพาทย์นายแปลกนายสอน), Luang Pradit Pairoah’s *Piphat* ensemble and *angklung* ensemble. Examples of work include “*Tub Nang Loy*” (ตับนางลอย). Samples of records included

Odean Record (โอเดียน), *Parlaphone* (ปาเลอโฟน), *Siam* (สยาม), *Kratai* (กระต่าย), *Serani Record* (เซอร์ณี) and *Srikrung* (ศรีกรุง).

In film production, he was musical director for the films “*Long Thang*” (หลงทาง) in 1932, “*Pu Som Fao Sab*” (ปู่โสมเฝ้าทรัพย์) in 1933 and “*Phaya Noi Chom Talad*” (พญาน้อยชมตลาด) in 1935.

On radio, there were many *Piphat* ensembles under his supervision such as “*Sornthong Music Ensemble*” (วงดนตรีศรีทอง), “*Sit Ban Bat ensemble*” (วงศิษย์บ้านบาตร) and others. They performed in popular radio programs such as “*Or Sor Dusit Palace Radio*” (สถานีวิทยุอ.ส.พระราชวังดุสิต: Royal Thai radio station), “*Public Relations Department Radio*” (สถานีวิทยุกรมโฆษณาการ) (Anant Narkkong and Asdavuth Sagarik, 2004: 304-305). One composition that shows his creativity in media access was “*Hom Rong Sorn Thong*” (หมโรงศรีทอง), composed especially for the radio program as “*Phleng Homrong*” (เพลงหมโรง: overture or prelude). Because of the limited time, he shortened the composition “*Sathukan*” (เพลงสาธุการ: a song usually played to worship the Triple Gems and sacred objects. (Anant Narkkong, 2007: 90)) into a new short *Phleng Homrong* (Anant Narkkong and Asdavuth Sagarik, 2004: 13-14).

Luang Pradit Pairoah produced some written documents. One example is the article “*Karn Wai Khru Samrab Duriyang Thai*” (การไหว้ครูสำหรับดุริยางค์ไทย: *Wai Khru Ceremony for Traditional Thai Music*, referring to the ritual of paying homage to teachers of traditional Thai music) published in the first issue of *Art and Culture* magazine (นิตยสารศิลปวัฒนธรรม) in 1935. Other handwritten documents are not yet published. All documents both in manuscript and published form are at present preserved at the Luang Pradit Pairoah Foundation.

2.1.3 Music Activities

2.1.3.1 Music Teaching

Luang Pradit Pairoah's teaching experience is too large to mention in full. However, some significant examples should be given. The important one was his music teaching of the *Piphat* ensemble of *Buraphaphirom Palace* (วังปทุมธานี ราชบุรพาภิรมย์) known as the traditional Thai music learning center in the reign of King Rama V. Many musicians came here to study music and were sent to work in other *Piphat* ensembles in other places (Anant Narkkong and Asdavuth Sagarik, 2004: 34-35) such as "*Laddawan Palace*" (วังลาดาลัย: also known as "*Wang Dang*" (วังแดง)), and "*Suan Kulap Palace*" (วังสวนกุหลาบ). In the reign of King Rama the VII, he also taught music to the king and members of the royal family (Anant Narkkong and Asdavuth Sagarik, 2004: 155-156).

Musicians teaching in the royal court were not required to do housework or other work. Accommodation, food, musical instruments, and classrooms were all provided. The musicians focused on studying and practicing music. Luang Pradit Pairoah kept a fixed schedule in each place. For example, at *Wang Dang*, musicians usually got up at 4.00 a.m. and practiced until 8.00 a.m. when the master started to teach (Anant Narkkong and Asdavuth Sagarik, 2004: 114). The music teaching class at Khmer Royal court was run every day from morning until afternoon (Prasidh Silapabanleng, 1981: 91).

After the death of Somdet Wang Burapha in 1928, Luang Pradit Pairoah moved his family to live at *Ban Bat*. Since then, *Ban Bat* became well-known as a traditional Thai music learning center, especially for *Piphat*, where musicians from the provinces came to study music at the higher levels. Though the master was transferred to work for the Department of Fine Arts after the political revolution in 1932, he continued teaching music both at his workplace and at home.

Hence, the importance of *Ban Bat* was its functions as Luang Pradit Pairoah's home, his music school and the place where the annual *Wai Khru* Ceremony (งานไหว้ครู) was held until the end of the master's life (Chanok Sagarik, 2001: 64). More information on the musical activities of *Ban Bat* in brief follows.

1) General Picture of *Ban Bat*

Ban Bat was located at 135 *Pariphat* Rd. (ถนนบริพัตร), *Tambon Ban Bat* (ตำบลบ้านบาตร: *Tambon* means sub-district), *Phra Nakhorn* District (เขตพระนคร) (Anant Narkkong and Asdavuth Sagarik, 2004: 126). The word “*Ban*” in Thai means “house.” The word “*Bat*” in Thai means “Buddhist monk's alms-bowl.” *Ban Bat* got the name from the area known as the place for making Buddhist monk's alms-bowls. It was located in a side street off the main road at *Phukaothong* (ภูเขาทอง).

There are many houses inside the compound of *Ban Bat*. One was a music house located at the front. This house was a two-story classical Thai style house on stilts. The upper floor functioned as a storeroom for musical instruments, “*Sian Khru*” (เศียรครุ: heads of music gods) or “*Hua Khon*” (หัวโขน: the masks used in traditional theatrical performances) and also bedrooms for Luang Pradit Pairoah's disciples from the provinces. The ground floor functioned as a rehearsal room and kitchen. Another classical Thai style house was Luang Pradit Pairoah's house which had 2 floors. At the front was a wide balcony which the master used as both living room and music classroom (Chanok Sagarik, 2001: 66).



Picture 3 Ban Bat

Source: Anant Narkkong and Asdavuth Sagarik, 2004: 127

Other houses belonged to Luang Pradit Pairoah's descendants and functioned as accommodation for his students. If all houses were full, some had to stay with the Sagarik family (ครอบครัวสาคริก). This was a house of Khru Banleng Sagarik (ครูบวรเลง สาคริก: one of Luang Pradit Pairoah's daughters). It is located at 47 *Sethsiri* Rd. (ถนนเศรษฐศิริ) which today is the Luang Pradit Pairoah Foundation. Many students staying with the Sagarik family went to *Ban Bat* during the day to study music (Chanok Sagarik, 2001: 64). The rest of the area was a large garden used for the *Wai Khru* ceremony. Later this area was adapted to be the theatre for *Phakawali's* troupe. (Narong Khienthongkul and others., 1999: 2)

2) Admission System

In the Thai tradition, when someone started as the master's disciple, the ancient procedure of admission is required. At Luang Pradit Pairoah school, the admission fee is the preparation of offerings including a pig's head, *Bai Si* (บายศรี: auspicious rice), *Khanom Tom Daeng* (ขนมต้มแดง: a kind of dessert), *Khanom Tom Khao* (ขนมต้มขาว: a kind of dessert), some fruits, a bowl, a white cloth and six bath in money. Luang Pradit Pairoah in his position as the leader recited the sacred words in worship to the gods of music. The novice repeated the words. Most of the content consisted of promises to be virtuous musicians, not to do bad deeds both in the presence and in the absence of the master. Then the master accepted the disciple by saying "From now, you are my apprentice." Then the master ended the procedure by sprinkling consecrated water and making an auspicious mark on the novice's forehead (Anant Narkkong and Asdavuth Sagarik, 2004: 134).

3) Daily Schedule of Studying and Practicing Music

Generally, the disciples woke up at 5.00 a.m. and practiced music. At about 8.00-9.00 a.m., they began their wait for the master. Regularly at 9.00-10.00 Luang Pradit Pairoah came to the music house to teach and finished around noon. Afternoon was rest time and rehearsal time. The master left the music house and stayed downstairs listening to his apprentices' practicing. If there were any mistakes, the master would go back to correct them. Then he went back down and continued listening (Narong Khienthongkul and others., 1999: 3).

Music classes were provided every day except on *Wan Phra* (วันพระ: the Buddhist holy day, generally falling on the 8th, 15th, 23rd, and 29th or 30th day of the lunar month). There is a belief that on *Wan Phra*, the gods of music usually go to listen to a sermon. Therefore, on *Wan Phra*, the master always took 8 Buddhist precepts, one of which is that one cannot play or listen to music (Narong Khienthongkul and others., 1999: 4).

4) Luang Pradit Pairoah's Concepts of Teaching

Prof. Dr. Uthit Nagasawat (Anant Narkkong and Asdavuth Sagarik, 2004: 192-194), one of Luang Pradit Pairoah's students, reported 7 observations about the master's teaching concepts in his biography of Luang Pradit Pairoah.

(a) The master taught students in order to keep a close relationship between the master and his disciples. As a result, the master was always kind to his apprentices who in return gave him deep respect.

(b) There was no classification of disciples. The master was always willingly to teach whoever always practiced.

(c) Ethical lessons were included.

(d) He taught everything to his students. For those whose skills were at a high level, the master would gradually teach more and more techniques until they could take responsibility of being “*Phithikon*” (พิธีกร: the master of the *Wai Khru* ceremony).

(e) The master was always kind to his apprentices. If there was anything he could do to help, he did not hesitate to do it.

(f) The master always praised in public disciples whose talent and music skills were proficient, and sought occasions for them to perform.

(g) The master always taught with joyfulness and kept an eye on his disciples' progress.

5) Teaching Methods and Techniques

Examples of Luang Pradit Pairoah's teaching methods and techniques are also revealed by Prof. Dr. Uthit Nagasawat.

(a) He used the *Ranad Ek* in the teaching process. After the disciples had paid homage to him, he taught everyone at the same time by playing a *Khong* (ฆ้อง) melody. *Khong* means a gong or gong-kettle (Morton, 1976: 240).

(b) Whoever needed to learn “*Phleng Diaw*” (เพลงเดี่ยว)

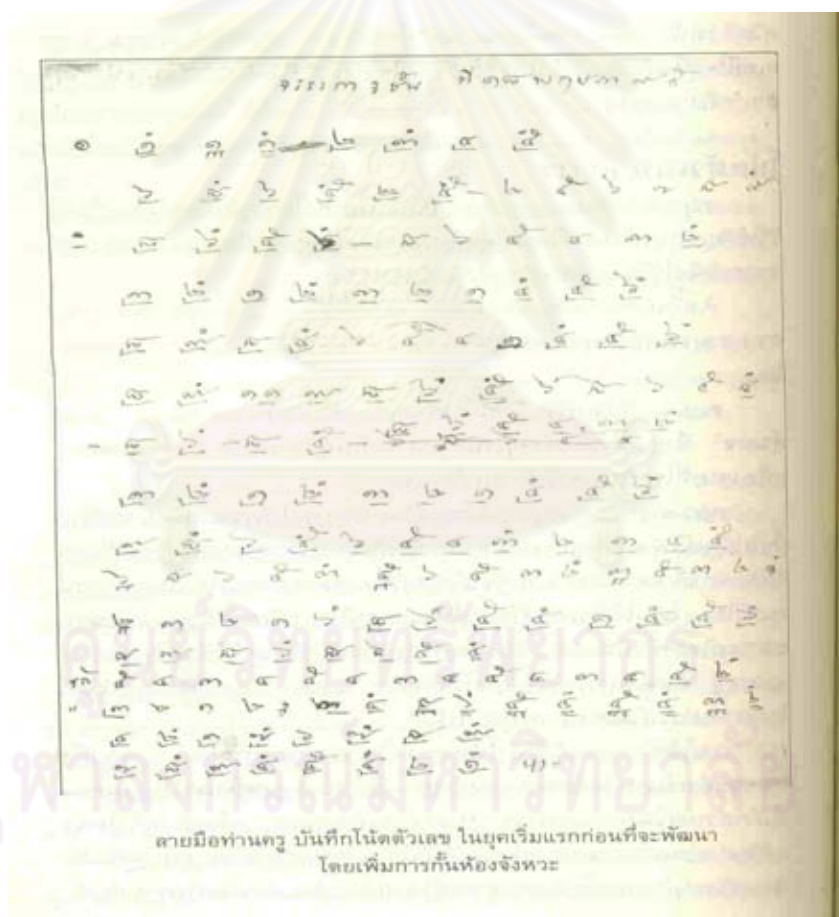
had to make a request. *Phleng Diaw* refers solo pieces composed specifically for each instrument (Anant Narkkong, 2007: 108). The master taught *Phleng Diaw* considering each disciple’s character. That is why Luang Pradit Pairoah’s compositions, even for one piece, have many variations for both performance and competition.

(c) Sometimes if the master had suddenly got an idea for a new piece, he taught it immediately. Even in class, if the master got a new idea for the composition, he changed the melody at once. Because of this, the disciples had to be alert and prepare themselves as if they were tape recorders. Once the master changed, they had to erase the old melody and remember the new melody at once (Anant Narkkong and Asdavuth Sagarik, 2004: 186-187).

(d) For specific techniques, the master invented many virtuoso playing techniques to be played on wide range of musical instruments. As he taught all traditional Thai instruments, there are many techniques for each, such as different ways of playing the *Ranad*, fingering for the “*Sor Sam Sai*” (ซอสามสาย: a two-stringed bowed lute with triangular sound box (Morton, 1976: 242)), singing techniques, etc.

(e) Generally, traditional Thai music is transmitted from generation to generation by memory. Apart from using western scores, there is no clear evidence of starting point of a score system for traditional Thai music. However, Luang Pradit Pairoah was considered to be the first to create a musical score in numeric form. It is known as the 9-note code (โน้ตเลขเก้าตัว). This type of score was used for the first time at *Rajini School* (โรงเรียนราชินี) around 1914. When there was only teacher teaching all instruments, the notation is an effective way to teach many students at one time. Moreover, students can use the notation for practice (Soronthong, 1982: 15-16).

In details, numbers 1-9 are used for “*Sor U*” (ซอคู่: a two-stringed bowed lute with half coconut shell sound box (Morton, 1976: 242)) and “*Sor Duang*” (ซอด้วง: a two-stringed bowed lute with cylindrical resonator (Morton, 1976: 242)), and numbers 1-11 for “*Jakhe*” (จะเข้: a zither-type stringed instrument (Morton, 1976: 240)). The other advantage of the notation is its function of preserving traditional Thai pieces (Luang Pradit Pairoah (Sorn Silapabanleng), Foundation, 1982: 22). At present, the 9-note code is still used in classes at the Traditional Thai Music Club of the Luang Pradit Pairoah Foundation.



Picture 4 Music Score in Numeric Form: Luang Pradit Pairoah’s Handwriting

Source: Anant Narkkong and Asdavuth Sagarik, 2004: 178

2.1.3.2 *Wai Khru* Ceremony

The *Wai Khru* ceremony is a ritual for paying homage to music teachers both in the form of gods and humans. This socializes people in the music field to follow the right way to be good musicians. If there are any conflicts between teachers and disciples, forgiveness is the first priority to be considered (Anant Narkkong and Asdavuth Sagarik, 2004: 137).

The *Ban Bat's Wai Khru* ceremony was a special time for people from different spheres; Luang Pradit Pairoah's relatives, his disciples and special guests like royal family, to join. (Chanok Sagarik, 2001: 64) The ceremony was held annually in August as this was the month of Luang Pradit Pairoh's birth. Later when the master was transferred to work at the Department of Fine Arts, the ceremony was fixed on the first Sunday of August as it is a day off and convenient for everyone (Narong Khienthongkul and others., 1999: 4-5). The *Wai Khru* ceremony at *Ban Bat* consists of 3 parts: the preparation day, the *Wai Khru* ceremony day, and a music competition. Narong Khienthongkul and others (1999: 5-9), and Chanok (2001: 63-68), give details of the *Ban Bat's Wai Khru* ceremony.

1) The Preparation Process

Every first Saturday of August was the preparation day called "*Wan Suk Dip*" (วันสุกดิบ). The procedure started with setting up the pavilion and cleaning. The tent was erected in the middle of wide space used as a pavilion called "*Param*" (ปะรำ). The height was about that of a two-storey house. The area was sufficient for the gathering of hundreds of people and some *Piphat* ensembles. Outside the *Param* was room enough for more seats.

Ban Bat was willingly loaned important accessories from *Wat Phraphiren* (วัดพระพิเรนทร์: *Phrapiren* temple) because of the close relationship between Luang Pradit Pairoah and the abbot. The borrowed items varied from monk's accessories; platform

seats for monks, “*Talapat*” (ตาลปัตร: palm leaf with long handle used as a screen by Buddhist monks when chanting prayers), altars, to kitchen accessories.

Mrs. Choat (นางโชติ), Luang Pradit Pairoah’s wife, took care of the food. Khru Banleng Sagarik took care of the cooking. Luang Pradit Pairoah’s disciples and their families also contributed large amounts of food.

When the *Param* was set up and decorated, from 4.00 p.m., a *Piphat* ensemble of Luang Pradit Pairoah’s disciples started to play music to welcome the monks. The ensemble was stationed in the *Param* outside while religious ceremony was conducted in Luang Pradit Pairoah’s house. The master, dressed in white clothes, listened to the chanting. Next, the *Piphat* ensemble played again to end the religious ceremony.

After that, there were many types of musical performance for entertainment such as *Piphat* ensembles, *Mahori* ensembles (วงมโหรี: an ensemble composed of melodic and rhythmic percussion instruments and flute (Morton, 1976: 241)) and *Khrueang Sai* ensembles (วงเครื่องสาย: an ensemble composed of stringed instruments, flute and rhythmic percussion (Morton, 1976: 241)). The musicians took turns to play music all night long. Neighbors and people living in the community came to *Ban Bat* to listen to the music. The pavilion was always so full that no seats were available.

2) *Wai Khru* Ceremony Day

The activity usually started at 5.00 a.m. when female cooks and other assistants prepared two kinds of food: for the Buddhist monks and for the *Wai Khru* ceremony. The religious ceremony took place not later than 9.00 a.m. In some years the masters brought offerings to the monks at the temple instead.

In the morning, “*Khrueang Sang Woey*” (เครื่องสังเวद्य: the offerings) for the gods of music were set up at the *Param*. Musicians prepared for a *Piphat* ensemble. Generally, the master chose the musicians, most of which were from the ensemble of

Khru Prasit Thawon (ครูประสิทธิ์ ถาวร: one of Luang Pradit Pairoah' disciples) or other disciples.

The ceremony started at 9.00 a.m. Luang Pradit Pairoah, dressed in white, acted as *Phithikon*, the master of ceremony. He started by making holy water, handing out joss-sticks to his disciples to pay homage to the Buddha image and the gods of music. Then the master read the “*Ongkan Wai Khru*” (โองการไหว้ครู: literary works consisting of sacred words used only in the *Wai Khru* ceremony) to worship the gods of music, invite all spirits to the ceremony and call for “*Phleng Na Phat*” (เพลงหน้าพาทย์) of each one. *Phleng Na Phat* originated from *Khon* (โขน: traditional theatrical performance), and refers to the compositions presenting the action of a character. In the *Wai Khru* ceremony, *Phleng Na Phat* are played during the worship in order to fulfill the requirement that the gods of music come (Anant Narkkong, 2007: 87-88). Next were the vows to keep the 5 precepts and ask for the blessing of the gods of music.

After that, the master gave the *Khrueng Sang Woey* to the gods of music. To finish the ritual, the master spoke magic spells again and called for *Phleng Na Phat*. Next, the master apportioned *Khrueng Sang Woey* into “*Krathong Yod Thong*” (กระทง ยอดทอง: a kind of container made from banana leaf) and gave them to the carriers of the gods (known in legend as different kinds of animal). Then the master scattered flowers, sprinkled sacred water on the musical instruments, made auspicious marks and tied the cloth on the *Hua Khon* again.

The end of the ritual was when the master blessed the attendants by sprinkling them with sacred water, making auspicious marks on their forehead, giving them the auspicious leaves and speaking magic spells.

After the ritual, there was another activity called “*Khrob Khru*” (ครอบครู). There are many levels of *Khrob Khru*. Generally, for the Luang Pradit Pairoah school, this process was provided for new learners and for music teachers. Whoever wanted to attend the *Khrob Khru* process had to bring special *Khrueng Sang Woey* such as pig's head, *Bai Si* (บายศรี: auspicious rice) for the gods of music. The *Piphat* musicians,

had to bring *Khruelang Sang Woey* and a tray containing musical instruments or their pairs of beaters. For *Kreng Sai* musicians, the master would bring “*Sor*” or “*Jakhe*” for them to accomplish the *Khrob Khru* process. Then the master said a magic spell to pay homage to the gods of music.

Sometimes the master himself chose those who undertook the *Khrob Khru* process to become music teachers, and said “From now you can be a teacher.” The master would later teach personally those who reached the high level of studying *Phleng Na Phat*, according to the competency of the disciples. The master was aware of giving “*Onkan Wai Khru*” only to whoever deserves it. Normally, the master personally chose them to inherit this because he considered *Onkan Wai Khru* as a highly sacred thing.

When every ritual was finished, everyone enjoyed lunch together. The most popular food taken from *Khruelang Sang Woey* was “*Kai Yod Bai Si*” (ไข่ยออบบายศรี: hard-boiled eggs, one of *Khruelang Sang Woey* in the ritual). It is believed that eating *Kai Yod Bai Si* will enhance the brain. Musicians played music all day long. More delicious food and fruits were brought for the audiences. During this session, the master stayed at his house for people to ask a blessing from him.

3) Music Competition

The *Wai Khru* ceremony at *Ban Bart* was also an arena for musicians to show their skills, their talents and what they had learned from the master. The performance was in the form of a competition called *Prachan* (ประชัน). The rules of *Prachan* were as the same as the ancient *Piphat Prachan*.

The competition usually started in the evening and lasted the whole night. Luang Pradit Pairoah took position as the president of *Prachan*. There were generally 6 *Piphat* ensembles each time. Famous musicians who joined *Prachan* at *Ban Bat* such as Khru Phum Tosanga (ครูพุ่ม โตสง่า), Khru Phim Nakranad (ครูพิม นักระนาด), Khru Ongkarn Klibchuen (ครูโองการ กลีบขึ้น), Khru Prasit Thawon (ครูประสิทธิ์ ดาวง), Khru Somphop Khamprasoet (ครูสมภพ ขำประเสริฐ), Khru Siri Nakdontri (ครูศิริ นักร้องตรี), Kru Uthai Kaewla-

iet (ครุฑุทัย แก้วละเอียด), Khru Chalak Phosamton (ครุฑลลภ โพธิ์สามต้น),...etc (Anant Narkkong and Asdavuth Sagarik, 2004: 150-151).

2.1.3.3 Creation of the New Types of Music Ensembles

1) *Gamelan* ensemble

In 1929 when King Rama VII, King Prachadipok (พระบาทสมเด็จพระปกเกล้าเจ้าอยู่หัว) visited Java, he traveled around and enjoyed Javanese music culture. After the king returned to Siam, the Javanese King, Pakoe Boewono X (ปะกุกูวโนที่ 10) sent the Javanese musical instruments called *Gamelan* to the Siamese royal court in both Javanese tuning systems; *Pelog* (เปลลลค: 7 เสียง: heptatonic) and *Silendro* (สเลนดอร: 5เสียง: pentatonic). Each of them had the inscription “P.B.X.” (His Highness *Pakoe Boewono X*). A *Gamelan* is a musical ensemble from Indonesia, featuring a variety of instruments such as metallophones, xylophones, drums and gongs; bamboo flutes, bowed and plucked strings. Vocalists may also be included.

The following year, Luang Pradit Pairoah was assigned to be supervisor of the *Gamelan* ensemble for Thai musicians in the Department of Royal Music and Dance. The ensembles performed in the royal New Year Ceremony at *Amphornsathan* throne (พระที่นั่งอัมพรสถาน) in 1930. However, the playing method that Luang Pradit Pairoah set up for this ensemble is in traditional Thai music style (Anant Narkkong and Asdavuth Sagarik, 2004: 154-155).

2) *Angklung* ensemble (วงอังกะลุง)

Angklung (อังกะลุง) is a bamboo musical instrument that originated in Indonesia. It is a bamboo cylinder attached to a bamboo frame, also known as the “shaken bamboo idiophone” in musicology. (Angklung, Online: 12 July

2008) Luang Pradit Pairoah bought the *angklung* back from the trip where he accompanied Somdet Wang Burapha to Java in 1908.

With his fondness of creativity, he adapted both the instrument and the playing method for the Thai *angklung* ensemble. One *angklung*, originally consisted of two *Krabok* (กระบอก: cylinder). The new style of *angklung*, a piece of *angklung* (called in Thai “Tub”: ตับ) consists of three *Krabok* arranged in series; big, medium and small. The size of *angklung* was reduced to be more suitable for one musician to hold two *angklung*, one in each hand. The playing method was adapted from swaying as in the Javanese style to shaking at the wrists. This method allows musicians to make longer vibrations which create the long duration of sounds. Also, he created a playing method in the “*Kro*” style. The scale was added from 5 notes 7 by adding the notes F (โน้ตฟา) and B (โน้ตที) (Anant Narkkong, 2007: 74-76).

Luang Pradit Pairoah composed *Pleng Homrong* in the Thai style for called “*Homrong Pathom Dusit*” (เพลงโหมโรงปฐมดุสิต) especially for an *angklung* ensemble. The first performance was on the occasion of royal *Kathin* ceremony (งานกฐินพระราชทาน: a Buddhist ritual) at *Wat Rachathiwat* (วัดราชาธิวาส: *Rachathiwat* Temple) in 1909 (Anant Narkkong and Asdavuth Sagarik, 2001: p.73-74).

3) *Piphat Mon* Ensemble (วงปี่พาทย์มอญ)

Luang Pradit Pairoah studied Mon music from *Khru Sum Charerndontri* (ครูสุ่ม เจริญดนตรี). Apart from “*Khong Mon*” (ฆ้องมอญ: Mon style gong or gong-kettle), Luang Pradit Pairoah created more instruments for the *Piphat Mon* ensemble such as “*Peng Mang Khok*” (เปิงมางคอก: a small, thong-wrapped barrel-shaped drum (Morton, 1976: 241)), “*Krajung Mong*” (กระจิ่งโหม่ง: a kind of pillar attached with the gongs) and others (Anant Narkkong and Asdavuth Sagarik, 2004: 167-168). It is said that he initiated the use of the *Piphat Mon* ensemble in funeral ceremonies. Additionally, the order of the musical compositions used in the ritual is

strictly set. There are different compositions for each step of the funeral from the morning to the end of the ceremony. Later, this new trend became more popular both in Bangkok and spread to other parts in Thailand (Anant Narkkong, 2007: 60).

4) *Maha Duriyang* Ensemble (วงมหาดุริยางค์ไทย)

According to Khunying Chin Silapabanleng, this idea was first revealed at a *Ban Bat's Wai Khru* ceremony. Luang Pradit Pairoah, inspired by the symphony orchestras of western music, believed that if a lot of musicians played together, the music would sound sweet. (Anant Narkkong and Asdavuth Sagarik, 2004: 172) So he encouraged the musicians of all the music ensembles there to play together. The master placed himself as conductor using the *Ching* (ฉิ่ง: small hand cymbals (Morton, 1976: 239)) to give them the beat in unison. From this idea, *Maha Duriyang* Ensemble is considered as a kind of music ensemble including many types of musical instruments and a large amount of musicians playing their own instruments in unison. Even though this idea could not be achieved during the master's lifetime, this idea inspired Khru Prasit Thawon (ครูประสิทธิ์ ถาวร: one of Luang Pradit Pairoah's disciples) to set up a *Maha Duriyang* Ensemble many times later after Luang Pradit Pairoah's death.

Thai society during Luang Pradit Pairoah's lifetime was in a transition period of creating a modern nation. There were various political, social, economic and cultural changes in domestic and international affairs. Traditional Thai music was unavoidably to be part of these changes. The master experienced cultural exchanges both within the Thai tradition and from outside influences. He lived through a prosperous period of traditional Thai music to a period of recession and its revival. Further observations can be made about the Luang Pradit Pairoah music school, *Ban Bat*.

First, in terms of social context, *Ban Bat* started as a music school when Luang Pradit Pairoah moved his family to live there after the death of Somdet Wang Burapha in 1928. This was only four years before the political revolution of 1932. This marked the change from absolute monarchy to a democracy. It also means, for traditional Thai music history, that the *Ban Bat* period was a transition period between traditional Thai ways of teaching music and modern traditional Thai music schools nowadays.

Second, this transition period was marked in two ways in the Luang Pradit Pairoah school. *Ban Bat* can be considered as both a “house of music” and a “school of music” as in the traditional way of Thai music transmission. Old traditions still existed such as the admissions, lifestyle, and the relationship between the master and disciples (living and learning together). Classes, accommodation, food, and the opportunity to earn from performances were provided. At the same time, new traditions were seen such as the emergence of *Phagawali*'s troupe.

Third, with respect to Luang Pradit Pairoah's music style, *Ban Bat* was where Luang Pradit Pairoah had full musical supremacy. The house, in the same compound as school, was totally under the master's control, with no patronage or external support as before. This was different from teaching in the royal court or other places under royal orders. It cannot be definitely concluded that *Ban Bat* operated without any network, but the freedom of the master brought its advantages. Few traditional Thai music masters were still alive at the time of his retirement. With his reputation, most musicians who needed to study at high levels of certainly focus on the Luang Pradit Pairoah school. Moreover, many of his disciples were from the provinces, so when they had finished studying, they took their music learning back to their hometowns which explains the widespread popularity of the Luang Pradit Pairoah style is. These factors made Luang Pradit Pairoah and his lessons the model of traditional Thai music from that period until the present (Patarawadee Puchadapirom, 2004: 235).

Fourth, his descendants and disciples who were trained at *Ban Bat* later continued the transmission of traditional Thai music. Some became famous musicians, music masters and national artists. Those who not directly involved in music field, continue activities concerning traditional Thai music. These include

Prasidh Silapabanleng (ประสิทธิ์ ศิลปบรรเลง), Khunying Chin Silapabanleng (คุณหญิงจีน ศิลปบรรเลง), Khru Banleng Sagarik (ครูบรรเลง สาคริก), Khru Prasit Thawon (ครูประสิทธิ์ ถาวร), Prof.Dr. Uthit Nagasawat (ศ.ดร.อุทิศ นาคสวัสดิ์), Khru Bunyong Ketkhong (ครูบุญยงค์ เกตุคง), Malinee Sagarik (มาลินี สาคริก), Khru Chanok Sagarik (ครูชนก สาคริก), etc (Anant Narkkong and Asdavuth Sagarik, 2006: 119-120).

When *Ban Bat* was sold after Luang Pradit Pairoah's death, his descendants moved out and started separate lives. While other relatives took different occupations, the Sagarik family became the key center where Luang Pradit Pairoah's musical heritage has been preserved, transmitted and reproduced to future generations in new areas and new forms as the Luang Pradit Pairoah Foundation.

Luang Pradit Pairoah's significant characteristics shown from his outputs, in general, are creativity, adaptation, and hybridization. *Ban Bat* was also an important place where many musicians learned music and later became key persons to pass on traditional Thai music.

2.2 Traditional Thai Music Reproduction after Luang Pradit Pairoah's Death until before the Establishment of the Luang Pradit Pairoah Foundation (1954-1981/2497-2524)

We can not conclude that all genres of music reproduction were reproduced only after his death. Many appeared before 1954 by his descendants and his students. The transition period actually covered the period from the early 1950s to the establishment of the Luang Pradit Pairoah Foundation in 1981. This section presents traditional Thai music transmission and reproduction before the establishment of the Foundation classified by form of outputs.

2.2.1 Activities

2.2.1.1 Music Teaching

Both Luang Pradit Pairoah's descendants and disciples became traditional Thai music teachers in schools and universities. For examples, Khunying Chin Silapabanleng (คุณหญิงจีน ศิลปบรรเลง: one of Luang Pradit Pairoah's daughters) taught Thai music at *Wat Bowonniwet* School (โรงเรียนวัดบวรนิเวศ), *Srinakarinwirot* University (มหาวิทยาลัยศรีนครินทรวิโรฒ) and elsewhere. Khru Prasih Silapabanleng (ครูประสิทธิ์ ศิลปบรรเลง: one of Luang Pradit Pairoah's sons) used to teach at "Natha Duriyang College" (โรงเรียนนาฏดุริยางค์). Khru King Phloyphet (ครูกิ่ง พลอยเพชร: one of Luang Pradit Pairoah's disciples) was a supervisor of the traditional Thai music club at *Thammasat* University (มหาวิทยาลัยธรรมศาสตร์), etc (Anant Narkkong and Asdavuth Sagarik, 2004: 198-199). Luang Pradit Pairoah's teaching method was passed on. Khunying Chin Silapabanleng and Khru Banleng Sagarik used the 9-note code to teach Thai music in many schools such as *Bowonnivet* School, *Sri Ayudhya* School (โรงเรียนศรีอยุธยา), *Benjamarachalai* school (โรงเรียนเบญจมราชาลัย), etc (Anant Narkkong and Asdavuth Sagarik, 2004: 179).

Other teaching techniques such as the methods of using *Ranad* wooden mallets, the fingering for the string instruments like different types of *Sor* were also transmitted. One factor that supports the strength and continuity of music transmission in this period is that descendants and disciples who studied music directly from Luang Pradit Pairoah were still alive and working in music. Hence, the transmission of musical knowledge in this period was or almost the same as the original (Anant Narkkong, interview: 19 November 2007).

2.2.1.2 Live Performances

Musicians from the Luang Pradit Pairoah school performed traditional Thai music for various types of performance. One sample is *Phagawali*'s troupe (คณะละครพกาวัลี) known as the *Phagawali* Institute of Dance and Music. *Phagawali* was well-known as a professional training center for contemporary theatrical performance organized by Luang Pradit Pairoah's descendents, Khunying Chin Silpabanleng, Prasidh Silapabanleng and Ladda Silapabanleng (ลัดดา ศิลปบรรเลง: Prasidh Silapabanleng's wife). They arranged music performances, theatrical performances and classical Thai dance since during Luang Pradit Pairoah's lifetime. Within the compound of *Ban Bat*, they presented performances to the public of rearrangements of Luang Pradit Pairoah's compositions and together with new compositions of their own. Also once a month, *Phagawali*'s troupe gave performances at the "*Chalerm Thai Theatre*" (โรงละครเฉลิมไทย) and the "*Chaloem Nakhorn Theatre*" (โรงละครเฉลิมนคร) (Wimala Siripong, 1991: 51). The *Phakawali*'s troupe was very famous during the period from 1954-1957 onward (Anant Narkkong and Asdavuth Sagarik, 2006: 72-73). After the *Ban Bat* period, they also went abroad to give performances to countries in Europe, North America, and South America (Ladda (Saratayon) Silapabanleng and Prasidh Silapabanleng, 2002). However, *Phagawali*'s troupe later disbanded when western films and also Thai films became more popular (Wimala Siripong, 1991: 51).

Further examples of both domestic and international performances included a performance in 1957 by Khru Bunyong Ketkhong (ครูบุญยงค์ เกตุคง: one of Luang Pradit Pairoah's disciples) on the *Ranad Ek* of a composition of Luang Pradit Pairoah in the Chinese style in China. The sound and musical techniques were so wonderful that they were complimented by the Prime Minister of China. Other examples include live performances developed from new types of music ensembles that Luang Pradit Pairoah initiated.

(a) *Gamelan* Ensemble

The two sets of *Gamelan* instruments that the Javanese king sent to the Siamese Royal Court in the reign of King Rama VII are now preserved at the Department of Fine Arts and the National Museum. Because of the difficulty of tuning, the heavy weight and unfamiliarity of the sounds, these cause complexity of performance. Hence, the *Gamelan* ensemble is rarely known to the public even among Thai musicians.

(b) *Angklung* Ensemble

The popularity of *angklung* ensembles is still seen even after Luang Pradit Pairoah's death. Because the *angklung* is easy to play and brings about a sense of solidarity among musicians. *Angklung* ensembles can serve many functions from ritual to entertainment. It can also be combined with other types of music ensemble. There are more *angklung* ensembles both professional and amateur. *Angklung* making has become a profession. Famous Thai *angklung* makers include Khru Chaloe-Khru Phat Buathang (ครูเฉลิม-ครูพัฒน์ บัวทั้ง: Luang Pradit Pairoah's disciples), Khru Fung-Khru Angun Bua-iam (ครูฟุ้ง-ครูอุ่งน บัวเอี่ยม: Luang Pradit Pairoah's disciples) and others, especially in *Nonthaburi* province (จังหวัดนนทบุรี). In terms of musical education, *angklung* is used for basic levels of music study in schools (Anant Narkkong and Asdavuth Sagarik, 2001: 75). New types of *angklung* instruments are developed such as the hand-rail *angklung* (อังกะลุงราว) by Khru Phat Buathang (ครูพัฒน์ บัวทั้ง: *angklung* musician and craftsman).

(c) *Piphat Mon* Ensemble

Apart from the *Piphat* ensemble, *Piphat Mon* knowledge became important for musicians. A *Piphat Mon* ensemble is usually played nowadays generally at funerals or types of entertainment such as *Likay* (ลิเก) (Anant Narkkong and Asdavuth Sagarik, 2004: 169-170). *Likay* is a kind of theatrical performance developed from traditional Islamic chanting. For Thai *Likay*, it was developed as a theatrical performance including acting and dance with a *Piphat* ensemble and sometimes with a *Piphat Mon* ensemble. (Likay, Online: 13 July 2008)

(d) *Maha Duriyang* Ensemble

As mentioned above, Khru Prasit Thawon Implemented this project inspired by Luang Pradit Pairoah's idea. The first performance was in December 1972 at the National Theatre in celebration of the investiture of the Crown Prince of King Rama XI. Approximately 400 of musicians and singers joined the ensemble under Khru Prasit's supervision. (Phathani Phromsombat, 2003: 8). He also later arranged many performances. A highlight was when he joined the Luang Pradit Pairoah Foundation on the occasion of Luang Pradit Pairoah's centenary at the National Theater in 1981.

2.2.1.3 *Wai Khru* Ceremony

An annual *Wai Khru* ceremony has been arranged. Asdavuth Sagarik (อัสฎาวุธ สาคกริก: one of Luang Pradit Pairoah's great-grandsons) stated about some changes. After the master's death, the *Wai Khru* ceremony was arranged at *Ban Phrom Pong* (บ้านพร้อมพงษ์), Prasih Silapabanleng's house. After the Foundation's establishment in 1981, the *Wai Khru* Ceremony has held at Ban Sararik (บ้านสาคกริก: Khru Banleng Sagarik's house), or other appropriate places according to the theme of each year. (Nikom Sagarik, 2004: 220)

Music competitions, *Prachan*, were omitted from the agenda of the *Wai Khru* ceremony of the Luang Pradit Pairoah School since the death of the master. However, the "*Prachan*" are still held at other places such as at *Wat Phraphiren* (วัดพระพิเรนทร์: *Prapiren* Temple), at the *Wai Khru* Ceremony at *Wat Pa Thanmmasophon* (วัดป่าธรรมโสภณ: a temple in *Lopburi* province (จังหวัดลพบุรี)) and elsewhere (Anant Narkkong, Phleng Di Si Phaendin [Radio Program]: 26 August 2007). Music competitions today generally include clear judging system and awards.

2.2.2 Media

2.2.2.1 Compositions

Generally traditional Thai compositions are composed in the so-called “*Phleng Thao*” (เพลงเถา). The word “*Phleng*” (เพลง) in Thai means “musical composition.” Anant (2007: 92-93) described *Phleng Thao* as follows.

The word “*Thao*” (เถา) is an ancient word coming from the comparison between three different sized containers; big, medium and small. In terms of traditional Thai music, *Phleng Thao* means a composition arranged in a series of the three different tempos in one piece. These three tempos consist of “*Sam Chan*” (สามชั้น: slow), “*Song Chan*” (สองชั้น: moderate) and “*Chan Diao*” (ชั้นเดียว: fast).

In terms of music reproduction, traditional Thai music has changed to be more similar to popular music as people have become more familiar with it. Normally musicians adapt “*Song Chan*” and “*Chan Diao*” by adding lyrics and changing parts of the melody. These styles later became “*Phleng Luk Thung*” (เพลงลูกทุ่ง) or “*Phleng Luk Krung*” (เพลงลูกกรุง) (Anant Narkkong, 2007: 22). *Phleng Luk Krung* can be described as a song composed in a very neat form or in poetic structure. Normally, it reflects society especially of the capital city. In general, *Phleng Luk Krung* needs to be performed in a very neat and refined way (Phleng Luk Krung, Online: 11 July 2008). *Phleng Luk Thung* also has specific characteristics in terms of singing style and lyrics that reflect country people’s way of life. (Phleng Luk Thung, Online: 11 July 2008)

Luang Pradit Pairoah’s descendants and disciples also rearranged their master’s compositions in order to create a new kind of entertainment and use them for various functions. Examples are as follows.

Khunying Chin Silapabanleng realized the importance of giving ethical lessons along with traditional Thai music. She composed songs using her father's compositions as the main melody and added lyrics. Most were used in schools as the song and dance curriculum approved by the Ministry of Education. The content of the lyrics includes ethics and traditions for socializing children to love the nation, religion and royal institution. The most popular is the song “*Chang*” (เพลงช้าง: *Chang* means “elephant”) (Anant Narkkong and Asdavuth Sagarik, 2006: 101-102). Prasidh Silapabanleng also arranged Luang Pradit Pairoah's compositions using western scores. Examples include the composition “*Siang Thian*” (เพลงเสียงเทียน) and the composition “*Dam Noen Sai*” (เพลงดำเนินทราย). These compositions, together with his own compositions, were recorded later on CDs. Some of “*Sunthraphorn*” songs (เพลงสุนทราภรณ์: an early Thai popular music band) were also adapted from Luang Pradit Pairoah's compositions such as the song “*Nok Khao Khu Rak*” (เพลงนกเขาคูรัก)

2.2.2.2 Radio Programs

One example of radio programs where Luang Pradit Pairoah's descendants and disciples were involved was “songs for School Radio” (เพลงวิทยุโรงเรียน) broadcasted on “Educational Broadcasting Station of Thailand” (สถานีวิทยุศึกษา) run by Khunying Chin Silapabanleng and others. School Radio was the initiative of the Ministry of Education (Waraporn Roongruang, 2006).

2.2.2.3 TV Programs

Luang Pradit Pairoah's descendants and disciples were involved in certain TV programs such as “*Dr. Uthit Nae Dontri Thai*” (ดร.อุทิศแนะดนตรีไทย: Dr.Uthit instructed traditional Thai music), a TV program of the Public Relations Department.

2.2.2.4 Published Media

Most publications were produced on special occasions such as souvenir book of the *Phagawali*'s troupe or funeral books of the Silapabanleng's family. The first was funeral book of Luang Pradit Pairoah (Sorn Silapabanleng). Other examples include music scores written by Luang Pradit Pairoah's descendants and disciples.

2.2.2.5 Audio Media

There are various types of audio recordings such as early records, reel-to-reels tapes, cassettes and CDs related to Luang Pradit Pairoah's compositions. Most of the popular music recordings of the Luang Pradit Pairoah's school, mostly in forms of cassettes, are spread among the master's descendants and disciples. Examples include the works of Khru Prasit Thawon and Prof.Dr. Uthit Nagasawat. Khru Prasit Thawon had his own recording studio named "*Sitthi Thawon*" (สิทธิธาวอน) while Prof.Uthit's recording studio was named "*Phatanasin*" (พัฒนศิลป์). It can be said that Luang Pradit Pairoah's compositions were part of musical production from 1977 onward mostly under these two labels. Many copies were also distributed in the music market (Anant Narkkong and Asdavuth Sagarik, 2006: 230-231).

More examples took the form of academic research as in case of the work of David Morton, ethnomusicologist of the Department of Ethnomusicology, UCLA, U.S.A., who used an open-reel recorder to record Luang Pradit Pairoah's compositions played by Luang Pradit Pairoah's disciples at *Ban Bat* in 1967 for his Ph.D. research. All recording materials are preserved in the music library of UCLA while some of copies were sent back to the master's descendants for distribution. These materials are available at present, for example, the recordings of Khru Prasit Thaworn at Mahidol University and more pieces at the Luang Pradit Pairoah Foundation.

The 27 years after Luang Pradit Pairoah's death was a long gap in Thai music history if we use the founding year of the Luang Pradit Pairoah Foundation in 1981 as the cutoff point, and ended with the prosperous traditional Thai music culture of the past (Anant Narkkong, interview: 12 November 2007).

In the past, the Thai people's way of life was unavoidably involved traditional Thai music as it serves many kinds of traditions from birth until death such as Buddhist ordinations, marriages, funerals or even temple fairs.

Nowadays, traditional Thai music still functions in rituals but very much decreased in terms of popularity. As Thai society has changed, most traditions that are not suitable for modern life style are passed over. For traditions that still exist, some aspects are omitted for economics and management reasons. Most rituals at present do not use traditional Thai music, except funerals. In other ceremony such as Buddhist ordinations, marriages, other kinds of music such as western music, *Phleng Luk Krung*, *Phleng Luk Thung*, are more popular.

For traditional Thai music transmission, music teaching became part of formal education all over the country from kindergarten to undergraduate level. There are traditional Thai music clubs in schools and universities. Traditional Thai music competitions initiated by both the government and the private sectors are provided at different levels. Young artists develop their works in contemporary styles combining Thai music and western music, and using sound technology to create new kinds of style, tone color, tone quality, emotion and even in terms of interpretation. Traditional Thai music is publicized through new kinds of media such as cassettes, CDs, radio and TV. Above all, traditional Thai music receives royal support from H.R.H Princess Maha Chakkri Sirindhorn (สมเด็จพระเทพรัตนราชสุดาฯ สยามบรมราชกุมารี: Crown Princess of King Rama IX), who is fond of Thai traditional music and always upholds the transmission of this culture (Asdavuth Sagarik, 2007: 22).

The reproduction of traditional Thai music in this period was modified from its original style because of some significant factors, i.e., the development of mass media, changes of the audience's taste of music listening, and the trend of music business.

Mass media functions as a public relations tool to disseminate traditional Thai music in order to maintain culture. In the Luang Pradit Pairoah school, traditional Thai music in this period was gradually made accessible to the public using mass media as a new channel.

Mass media also causes changes in music listening. Mass media has presented entertainment culture with gradual adaptations through the long period from the past to the present. It is accepted that, nowadays, popular music has become the mainstream and attracts a bigger audience than traditional music.

This brought about another important change in music, the music market. Musical activity nowadays is regularly more concerned with expenditure, income and profit than the responsibility of preserving a cultural heritage. The media also target young people more as their main customers whose music taste prefers popular music.

In a historical and social context, though new kinds of entertainment and mass media now influence music, Luang Pradit Pairoah's descendants continue to transmit traditional Thai music through cultural negotiation, adaptation, reproduction using the new media. So on the 100th anniversary of the master in 1981, the Luang Pradit Pairoah Foundation was established not only to celebrate the special occasion but also as confirmation of the continuity of preservation and transmission of traditional Thai music.

ศูนย์วิทยุทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

CHAPTER III

HISTORY AND OVERVIEW OF THE FOUNDATION OF LUANG PRADIT PAIROAH (SORN SILAPABANLENG)

This chapter provides basic information about the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng), including its establishment, objectives, administrative structure and location. It also provides an overview of concepts of traditional Thai music transmission and reproduction of the Foundation.

3.1 Establishment of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)*

At the beginning, after Luang Pradit Pairoah's death, Khunying Chin Silapabanleng planned to publish her father's compositions in the funeral book but there were too many compositions to publish in a single book. Also, the music scores were in a format which most of people might not understand. She also realized that to produce musicians and music teachers is more important than publishing scores (Malinee Sagarik, Interview: 15 December 1990, cited in Wimala Siripong, 1991: 82). For this, the effective management of an organization was required. Hence, she declared her strong aim of establishing the foundation in order to commemorate her father's life and to transmit her father's works (Luang Pradit Pairoah (Sorn Silapabanleng), 1955).

On the 100th anniversary of Luang Pradit Pairoah's birth, the Foundation was established (Anant and Asdavuth, 2006: p.120). With the agreement of Luang Pradit Pairoah's descendants and disciples, the Foundation was formally set up on 30 July 1981 (Ministry of the Interior, 1981). The budget at the beginning came from eight of

* In this chapter and from then on, the abbreviation FPS will be used for the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

the master's descendants and two disciples; Prof. Dr. Uthit Nagasawat and Khru Prasit Thawon. With their donation of 10,000 baht each, the Foundation received an initial capital investment of 100,000 baht (Wimala Siripong, 1991: 65). At Luang Pradit Pairoah's centenary at the National Theatre, the Foundation also received approximately 300,000 baht in donations (Malinee Sagarik, interview: 15 December 1990, cited in Wimala Siripong, 1991: 66).

The Foundation was the first private organization in Thailand to support activities related to traditional Thai music, providing a musical teaching section named, the Traditional Thai Music Club, and functioning as a center for musical data collection. All activities are run by Luang Pradit Pairoah's descendants and volunteers (Anant Narkkong and Asdavuth Sagarik, 2006: 287).

3.1.1 Objectives of the Foundation

3.1.1.1 To support the preservation, revival and propagation of traditional Thai music both in Thailand and internationally in order to promote the value of art and culture that present the Thai national identity.

3.1.1.2 To support the education and research related to traditional Thai music in order to promote the establishment of standard and criteria comparable with international music.

3.1.1.3 To support the academic data collection related to traditional Thai music in all forms to serve as a basis for further study and research.

3.1.1.4 To support the recognition of those with outstanding artistic work related to traditional Thai music in order to give encouragement and to serve as a model for the creation of art with values appropriate to be the cultural heritage of the nation.

3.1.1.5 To support and assist Thai musicians studying and interested in studying traditional Thai music in appropriate situations and opportunities in order to enhance the basis of the development of traditional Thai musical art and scholarship.

3.1.1.6 To act or co-operate with other charitable organizations in running activities that promote the objectives of the Foundation or for public benefit.

3.1.1.7 Not to carry out any activity related to politics.

(Foundation of Luang Pradit Pairoah (Sorn Silapabanleng), 1987: 76)

3.1.2 Charter of the Foundation

3.1.2.1 The Name of the Foundation

The formal name in the charter is “มูลนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง)” in Thai and “Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)” (F.P.S.) in English. The charter (Registration number: 1592) was registered on 30 July 1981 with the Ministry of Interior. The symbol of the foundation is given below.



Picture 5 Symbol of the Foundation

Source: Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

The name of the FPS is found in various sources with different spellings; Luang Pradit Pairoah, Luang Pradit Phairoh, Luang Pradit Pairoh and Luang Pradit Phairoh Music Foundation. There is no clear explanation of these differences. However, there should be the parentheses around (Sorn Silapabanleng) which identifies which Luang Pradit Pairoah is referred to.

3.1.2.2 General Regulations

According to the law, there are two main types of foundation; for charity and for providing useful services to the public. The FPS is the latter kind. It must pay taxes on its interest income, and cannot hire employees or run a business. Financial income comes from donation. Donations are designated as for either reserves or for activities for transparent financial management. Sometimes the budget for activities is not enough. The Sagarik family has to advance financial support. Trading through, for example, the music shop is under the name of the Sagarik's family (Malinee Sagarik, interview: 25 May 2008).

3.1.3 Administrative Structure

3.1.3.1 The Board of Directors

The Board determines policy and financial matters. The members include the President, two Vice-Presidents, the Secretary-General, the Deputy Secretary-General, the Director of Finance and Members at Large. The first Board of Directors in 1981 consisted of 28 of Luang Pradit Pairoah's descendants and disciples. Khuning Chin Silapabanleng was President of the Foundation. When she passed away in 1988, Khru Banleng Sagarik took the position until her death in 2002.

Since 2002, Special Commodore Somchai Silapabanleng (นาวาเอกพิเศษ สมชาย ศิลปบรรเลง: one of Luang Pradit Pairoah's sons) has held this position. The current Vice-Presidents are Sanan Silapabanleng (สนั่น ศิลปบรรเลง: youngest son of Luang Pradit Pairoah) and Assist Prof. Dr. Kulthorn Silapabanleng (รศ.ดร.กุลธร ศิลปบรรเลง: one of Luang Pradit Pairoah's grandsons). All of the master's descendants have the right to be committee members (Malinee Sagarik, interview: 25 May 2008). Khru Chanok Sagarik (ครูชนก สาคริก: one of Khru Banleng Sagarik's sons) is Deputy Secretary-General. Ms. Thanyarat Sagarik (นางสาวธัญญารัตน์ สาคริก: Khru Banleng's granddaughter) is Director of Finance. Mr. Asdavuth Sagarik (อ.อัษฎาวุธ สาคริก: Khru Banleng's

grandson), other Silapabanleng family members and disciples of Luang Pradit Pairoah comprise the remaining committee members. Descendants as far as the third generation from the master can attend activities of the FPS both with and without duty (Wimala Siripong, 1991: 66).

The positions of President and Vice-President are reserved for Luang Pradit Pairoah's descendants and selected from among them by seniority. However, the descendants who take these high positions are generally too old to work. That is why the position of Secretary-General of the Foundation is necessary. The Secretary-General of the Foundation has the authority to make decisions about any of the foundation's affairs and is responsible for financial management without an agreement from the Board of Directors. Legally, the Secretary-General also has to report the FPS's activities to the Board of Directors at an annual meeting in March (Malinee Sagarik, interview: 25 May 2008). At present, the administration is led by Secretary-General Malinee Sagarik, Luang Pradit Pairoah's niece.



Picture 6 Malinee Sagarik: Secretary-General of Luang Pradit Pairoah Foundation
Source: Foundation of Luang Pradit Pairoah (Sorn Silapabanleng): 25 August 2007

3.2.3.2 The Subcommittees

The Foundation may legally set up subcommittees, and the Board of Director has devolved the authority to Secretary-General of the Foundation to take care of all activities and to set up subcommittees for each activity. There is a position of Director of Activities with responsibility for the implementation of all FPS activities, who reports directly to the Secretary-General. At present, Ms. Malinee Sagarik has appointed Anant Narkkong (อานันท์ นาคคง: volunteer of the FPS) as Director of Activities (Malinee Sagarik, interview: 25 May 2008). Also, volunteers are part of the teams implementing policies and activities.

3.1.4 Volunteers

There are many reasons why volunteers are necessary for the Foundation's activities. According to the law, the only personnel of the Foundation are the Board of Directors whose numbers are not enough for implementing activities (Malinee Sagarik, interview: 25 May 2008). The law does not allow the Foundation to hire employees. Activities are also vary from small musical performances to nationwide activities. Volunteers are needed to supply labor and staff taskforces, give musical performances, share academic knowledge and support the technological usage. In each activity, a subcommittee is set up in order to implement policy. Different types of people and organizations are welcome to join, depending on the occasion, type of activity and budget. Generally, volunteers working for the FPS receive no compensation at all.

3.2. Location

The FPS is now located at 47 *Sethsiri* Rd. (ถนนเศรษฐศิริ) *Samsennai* (สามเสนใหม่), *Phayathai* (เขตพญาไท), Bangkok 10400. In the past, this place was the bridal house of Khru Banleng Sagarik, Luang Pradit Pairoah's daughter who married Khun

Tamruaj Ek Phra Mahathepgasatsamuha (Nuang Sagarik) (ขุนตำรวจเอก พระมหาเทพกษัตริย์ธรรม (เนื่อง สาคริก)). Chanok Sagarik, Khru Banleng's son described the original house from memory as follows.

The house, called Ban Sagarik (บ้านสาคริก: house of the Sagarik family), is located near the railroad track and not far from *Samsen* railway station. It was a teak “*Pan Ya*” (เรือนไทยทรงปั้นหยา: a traditional form of Thai architecture) stilt house constructed in a square shape of 9x9m. The house was more outstanding than others in the *Samsen* community because of its green color and dark red ceramic tile roof. It underwent several crises such as the big flood of 1942 and an air strike during World War II. It was continuously modified from the use of lamps to electricity and even closed circuit television today. Above all, it was the place where traditional Thai music activities were preserved and passed on (Chanok Sagarik, computer file: 13 July 2007). Ban Sagarik was more suitable than other Silapabanleng residences to be the FLP headquarters because of its convenient size, people, music instruments and music teachers (Chanok Sagarik, interview: 22 June 2008).

3.2.1 Before the *Ruan Banleng* Period: from 1981 to 2005

Wimala (1991: 68-70) described in general the Luang Pradit Pairoah Foundation in 1990-1991. There were two houses within the same compound. The first is a teak “*Pan Ya*” stilt house functioning as the Sagarik family residence. The other is a small wooden house located behind the first. They were connected by a kitchen. The first house was later modified by adding more rooms functioning as a living room and dining room. When the foundation opened music classes for the public, a music classroom was also constructed.

Important reconstruction was done in 1990. At the front part of Ban Sagarik, one spacious room functioned as a music classroom. To the right of this room was another functioning as a music classroom for beginners named “*Hong Fak Khai*” (ห้องพักใจ) and for storing musical instruments. The size of this room was about 4x6m. There were also the altars to Luang Pradit Pairoah (Sorn Silapabanleng). Above the

altars was the sign of the Luang Pradit Pairoah Foundation, together with the symbol of the foundation. On the right side of this room, there were offerings and pictures of Luang Pradit Pairoah (Sorn Silapabanleng) and Khunying Chin Silapabanleng.

From the *Hong Fak Khai*, there was a pathway straight to the inner area. To the right, there was a 3x5m room functioning as Khru Chanok Sagarik's office. There was a room for storing musical instruments and audio recordings. These items were not used in class because students of the music club brought their own instruments. The remaining space could be adapted as classrooms, even outside. It can be seen that most space in Ban Sagarik was fully used for FPS activities.

3.2.2 *Ruan Banleng* Period: from 2006 to the present

In 2006, both the Sagarik family house and its surroundings were reconstructed and modified (Foundation of Luang Pradit Pairoah (Sorn Silapabanleng), Handbill: 2007). Chanok (computer file: 13 July 2007) recorded the latest reconstruction.

Construction started in 2006 with aid from both the government and the private sector in order to use this place for national cultural preservation. The house was renovated in an attempt to preserve its original form. It was named "*Ruan Banleng*" (เรือนบรรเลง) following the name of Khru Chanok's mother, Khru Banleng Sagarik.



Picture 7

Picture 8

Picture 9

Ruan Banleng during Reconstruction in 2007

Source: Foundation of Luang Pradit Pairoah (Sorn Silapabanleng): 2007

As the city of Bangkok became more urbanized, *Ruan Banleng* became the last traditional teakwood house in existence. The house was honored by *Phayathai* district as both a model of architectural conservation and a place for national cultural conservation.



Picture 10 Ruan Banleng

Source: Theptida Silapabanleng: 6 October 2007

In front of *Ruan Banleng*, a new 5-story floor building was constructed as the *Sagarik* family residence and location for all FPS activities. Some parts are open for rent.

In front of the building, there is a light gray pillar with the name “Sagarik Place” at the top and “Luang Pradit Phairoah (Sorn Silapabanleng) Foundation” underneath. Next to the pillar is a small coffee shop rented from Sagarik Place.



Picture 11

Picture 12

Signboard and Coffee Shop in front of the FPS

Source: Theptida Silapabanleng: 6 October 2007



Picture 13

New 5 floor Building of the FPS: Left Side

Source: Theptida Silapabanleng: 6 October 2007

At the front of the building, there are two rooms for rent. In 2007, two entrepreneurs rented these. *OnArt* Gallery was on the left and a Thai dessert shop named “*Luk Chan*” (ร้านขนมลูกจันทร์) was on the right. The area at the front is used for parking and sometimes for FPS activities.



Picture 14

1st Floor, at the front: Left Side: *OnArt* Gallery, Right Side: Thai Dessert Shop “*Look Chan*”

Source: Theptida Silapabanleng: 6 October 2007

To the left of the *OnArt* Gallery, a ramp and stairway lead into the inner area of the FPS. There is an old FPS signboard over the door.



Picture 15

Ramp and stairway leading into the FPS.

Source: Theptida Silapabanleng: 6 October 2007

The 1st floor has three restrooms a wide space used as a storeroom for FPS activities and a backdoor to the *OnArt* Gallery and a gateway to the Sagarik family residential area.



Picture 16

Picture 17

Picture 18

1st floor: Gateway to Sagarik family residential area and storeroom

Source: Theptida Silapabanleng: 6 October 2007 and 21 June 2008

Next to the storeroom is the Office of Traditional Thai Music Club: Luang Pradit Pairoah Foundation which functions as an office and occasional music classroom for individual study. It has the closed circuit television monitor linked to cameras in key positions of the FPS.

On weekends, this room is usually occupied by Ms.Thanyarat Sagarik as representative of the FPS to welcome visitors. Activities related to the Traditional Thai music club; from admission to monthly school fee payments are conducted here. Musical goods like CDs, DVDs and souvenirs of the FPS are also available in the same room.



Picture 19



Picture 20

1st floor: Open office door musical goods in the shop-window behind.

Source: Theptida Silapabanleng: 6 October 2007 and 21 June 2008



Picture 21

1st floor office, Ms.Thanyarat Sagarik
representative of the FPS welcoming visitors every weekend.

Source: Theptida Silapabanleng: 6 October 2007

Next to the office on the left is another shortcut to *Ruan Banleng* with an empty space for activities and the parking area of the Sagarik family.



Picture 22

Exit
from the 1st floor



Picture 23

Empty space
next to Ruan Banleng



Picture 24

Parking area
behind Ruan Banleng

Source: Theptida Silapabanleng: 21 June 2008

The first floor of *Ruan Banleng* is used for various functions. Because of the breeze, it sometimes functions as a dining or resting area for the Sagarik family and guests. During activities, this area is used for the preparation of volunteers, conferences, stage performances and music rehearsals, and occasionally of the *Kophai* band (วงดนตรีกอไผ่).



Picture 25

2nd floor: Kumon math tutorial school

Source: Theptida Silapabanleng: 6 October 2007

Part of the 2nd floor is rented by the tutorial school *Kumon* (คูมอน). There are two Sagarik family rooms and a wide space functioning as a storeroom. This area holds large quantities of cassettes, VDOs, musical instruments, luggage and other objects necessary for FPS activities. A wooden door separates the *Kumon* School from the Sagarik family area.



Picture 26



Picture 27



Picture 28

2nd floor storeroom

Source: Theptida Silapabanleng: 6 October 2007

The entire 3rd floor is the Sagarik family residential area including two bedrooms, one dining room, one living room and one kitchen. The living room, called “*Hong Sam Ran*” (ห้องสำราญ: literally ‘room of happiness’), is important because it

functions as the office of the Secretary-General of the FPS, as a conference room and as the living room of the Sagarik family. Generally, the 3rd floor is considered a private area. For security, only relatives, permitted visitors, privileged guests and volunteers are welcome on this floor. However, as the FPS is always open to the public, all guests are received on *Ruan Banleng*'s first floor.

The 4th floor includes two rooms of the Sagarik family and one spacious room functioning as a storeroom. The altars are placed at the wall and that area is in the middle part of the room. There are altars for Buddha images, statues of gods and a space of offerings. The storeroom on this floor houses precious items. To the left side of the altars are many types of Thai and international musical instruments from *Piphat* instruments to Southeast Asian musical instruments such as *Khim* (dulcimer), Sitar, Tabla, Vina, etc. Some are used for musical performances and others are museum pieces.



Picture 29



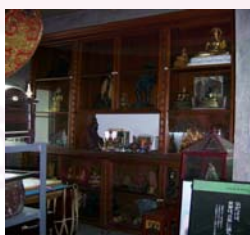
Picture 30



Picture 30



Picture 31



Picture 32



Picture 33



Picture 34



Picture 35



Picture 36



Picture 37

4th floor Storeroom musical instruments

Source: Theptida Silapabanleng: 6 October 2007

This room also functions as a music library with many kinds of audio recordings like early phonographs, cassettes and CDs.



Picture 38

4th floor Storeroom Audio library

Source: Theptida Silapabanleng: 6 October 2007

The 4th floor is not yet modified for public use. Malinee (personal communication: 11 November 2007) and Anant (interview: 12 August 2007) revealed future plans for a music library and museum open to public access to traditional Thai music information. The FPS lacks staff and finances for this plan.

The entire 5th floor is used for music classes of the traditional Thai music club. Space separate from the teaching area stores educational media. Restrooms and a snack corner are also provided.



Picture 39



Picture 40



Picture 41

Teaching area

Source: Theptida Silapabanleng: 6 October 2007



Picture 42

Snack corner



Picture 43

Educational media

Source: Theptida Silapabanleng: 6 October 2007

Every part of the building was carefully designed for the greatest benefits to the FPS. Each space serves different purposes; residential area, teaching area, activity area, rental area. Each room of this building has a telephone connection. The facilities enable the FPS to activities in line with its objectives (Malinee Sagarik, personal communication: 19 September 2007).

3.3 Concept of Transmission and Reproduction of Traditional Thai Music of the Foundation

The FPS guidelines for transmitting traditional Thai music summarized here are from the viewpoints of Luang Pradit Pairoah's descendants. First, to pass on traditional Thai music, both academic knowledge and human resources are needed (Anant Narkkong and Asdavuth Sagarik, 2006: 123).

Second, in focusing on human resources, descendants, disciples and volunteers should keep in mind the importance of cultural transmission. Specifically, Khunying Chin Silapabanleng stated: "To produce musicians, music teachers and music scholars is extremely important" (Chanok Sagarik, interview: 22 June 2008).

Malinee also emphasized this concept.

"We do not use musical knowledge as a professional career because it is hard to earn a living nowadays. However, we pass on traditional Thai music as teachers." (Malinee Sagarik, 15 December 1990, cited in Wimala Siripong, 1991: 176)

Asdavuth Sagarik also added:

“The Foundation school is ongoing, because the most important thing is to produce people ... to teach them the viewpoint, the vision, to be open-minded and to have the intelligence to choose what to accept and what not to accept, because in the future, they have to be the people who take care of these things.” (Asdavuth Sagarik, interview, cited in Music Journal, 2007: 79)

Third, Thai musicians need to be open-minded to work with the outside world. As an adaptive characteristic of outside cultural interaction now rapidly and drastically influences Thai society, traditional Thai music will gradually disappear. Khunying Chin Silapabanleng had the vision that the continued existence of traditional Thai music depends on access by people in many fields (Anant Narkkong and Asdavuth Sagarik, 2006: 124).

Fourth, the use of technology is important for traditional Thai music transmission. Khru Chanok Sagarik said in an interview:

“Nowadays, we are in the era of globalization which is an era of a high level of connection with the world community coordinated through communication and new technology. Therefore the diverse forms of customs and cultures of each nation are mixed together until they cannot be differentiated, like water which floods in torrents into our country until it is full. I therefore have the idea that if Thai culture acts like “oil” which resists mixing, the large quantity of water will surely fan the oil away until it disappears. But in contrast, if Thai culture acts like “salt” which can dissolve in water while still maintaining its saltiness as before, Thai culture should be able to survive.” (Chanok Sagarik, Interview: 15 July 2007)

Fifth, traditional Thai music transmission and reproduction of the FPS are not conducted for commercial purposes. Khru Chanok said in an interview:

“There are many aims of reproduction: to preserve, to develop and to transmit. As far as my work in cultural preservation is concerned, reproduction is for the sake of Thai music, not for commercial purposes.” (Chanok Sagarik, interview: 15 July 2007)

This concept is also emphasized by the Secretary-General.

“The FPS always runs activities to conserve traditional Thai music. So profit is not the first priority of concern.” (Malinee Sagarik, personal communication: 31 March 2008)

Sixth, the FPS has to initiate useful activities for the public.

“The FSP is like a charity fund. No matter how or from where we get co-operation, we use the funds to return to society creative and effective works. That is the thing we always do.” (Malinee Sagarik, personal communication, 14 August 2007)

Seventh, the FPS has to run activities by teamwork. Malinee Sagarik explained the primary working method and how to behave with groups of people in the foundation.

“Our place is open to the public. Here, people assemble to share their fondness for traditional Thai music and activities. We do not consider ourselves as commanders who everyone must follow. We initiate activities and we work together with different groups of people. That is the way we keep on working.” (Malinee Sagarik, personal communication, 14 August 2007)

Finally, one aspect that all keep always in mind is the same as Luang Pradit Pairoah’s principle of teaching. That is to pass on traditional Thai music together with instruction in moral behavior and ethical lessons (Sanan Silapabanleng, 2001: 6-7). On this point, Khru Chanok stated in his article:

“I tried to produce human resources in traditional Thai music following Luang Pradit Pairoah’s aim of producing musicians who are qualified both in musical skill and personality as they did at *Ban Bat* in the past.” (Chanok Sagarik, 2001: p.67)

The historical background to the establishment of the FPS shows that traditional Thai music transmission is related to the social context. One significant change is that its status became more formal because it has to comply with the law. In the past, activities were initiated by Luang’s Pradit Pairoah’s descendants, disciples, and sometimes outsiders. Nowadays, musical activities are offered to the public in the name of the FPS. It helps to clearly separate who or what organization runs activities.

In terms of system, the establishment of the FPS can be considered as an important step in musical development. It was set up by people who shared the same attitudes at that time. In terms of management, the clear organizational structure is different from music schools in the past. These factors significantly relate to each other which are important for traditional Thai music reproduction in new system (Anant Narkkong, E-mail: 12 July 2007).

The interviews clearly reveal the interviewees' approaches to the concepts of cultural transmission. To produce human resources in the field of traditional Thai music is the first priority. Further concepts consist of offering traditional Thai music to the public, not running activities for commercial purposes, adaptation of traditional Thai music to new technology, initiation of useful activities for the public, and running activities by teamwork.

In conclusion, since 1981 to the present, the FPS has continuously conducted activities. It is a private organization run by the descendants of Luang Pradit Pairoah, his apprentices and volunteers who together uphold the main objectives of conserving and promoting Thai traditional music in both domestic and international contexts.

ศูนย์วิทยุทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

CHAPTER IV

TRADITIONAL THAI MUSIC TRANSMISSION AND REPRODUCTION OF THE LUANG PRADIT PAIROAH FOUNDATION: ACTIVITIES

Asdavuth Sagarik stated the importance of running activities of the Luang Pradit Pairoah Foundation:

“It can be compared with the human body. Our body is stronger because of new convenient place. If we have a strong body but do nothing, the body will surely become weak.” (Asdavuth Sagarik, interview, cited in Music Journal, 2007: 79-80)

This chapter will focus on four main types of activity initiated by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng): music teaching and learning, the *Wai Khru* ceremony, musical competitions, and occasional activities.

4.1 Music Teaching and Learning

The traditional Thai music club of the FPS was established in 1982. The main activity is to provide music teaching for the public. The music course has to be formed as a music club, not a school, because running courses as a school would require the FPS to organize music classes as a business, which contravenes the charter of the Foundation (Wimala Siripong, 1991: 101). The music club has been run by the Sagarik family since the beginning. The whole process from the admission system to the teaching methods is carefully organized.

4.1.1 Admission System

Members have to pay both a membership fee and a tuition fee. From 2007 onward, the membership fee is 1,000 baht per year and the tuition fee is 500 baht per month. Any members absent need not to pay for missing class. The FPS has no sideline income but the music club has been continuously opening and the

expenditure is to cover the cost of water, electricity and teachers. (Thanyarat Sagarik, interview: 6 October 2007)

4.1.1.1 Criteria for Admission

Though the criteria are stated in the admission manual, whoever wants to join the club has to pass an interview. Khru Chanok Sagarik explained the 4 objectives of the interview.

First, members must be motivated by a desire to learn traditional Thai music. The music club does not accept students whose parents forced them to study. This concept of Luang Pradit Pairoah is “teach those who need it.” Even though there are not many members, good quality music knowledge is willingly provided and new comers continue to join.

Second, students themselves should realize the advantages of learning traditional Thai music. If they study Thai music because of social pressure or popularity, they might quit when they are bored or discouraged from practicing. If students keep in mind the advantages of learning traditional Thai music, they are unlikely to quit studying and will continue practicing.

Third, students have to give the reason why they want to learn. This process is conducted for two reasons; to check the attitude of students and their parents, and to classify them into the appropriate type of members. For example, lessons for those who learn music for relaxation are more flexible than those who study to become teachers. Some people want to study a short course in order to perform while staying aboard.

Fourth, following Luang Pradit Pairoah’s concept of music teaching, members of the music club are considered as disciples in the traditional way. For teachers, disciples are like their own children (Malinee Sagarik, Interview: 22 June 2008). The teacher has the right to give them music lessons, together with lessons in etiquette and ethics.

4.1.1.2 Types of Members

There are five types of member; A1, A2, B1, B2 and C. A1 type is new member. Most new members, no matter how much experience they have, start in the A1 type. A2 type is provided for A1 type students who need special lessons to enhance their development. B1 type is provided for members who do not have time at weekends and need to take individual class instead. B2 type is provided for people who have special aims such as performing on special occasions, or performing aboard. C type is provided for members who aim to become music teachers.

The C type member is not opened to the public. Disciples who receive approval will be asked if they are willing to teach. They have to practice teaching A1 type student's classes. The quotation below states Khru Chanok's point of view about the C type.

“To produce music teachers, we have to teach them to be both good musicians and good teachers. Attitude is the first thing to be concerned. Some musicians have musical proficiency but do not have teaching skills. Moreover, they have to understand the concepts of the music club of the Luang Pradit Pairoah foundation as well.” (Chanok Sagarik, interview: 22 June 2008)

4.1.2 Courses Offered

4.1.2.1 Types of Class

The music club teaches both *Piphat* instruments and stringed instruments. Instruction in other musical instruments such as *Sitar* (ซิตาร์: Indian stringed instrument) *Saung Gauk* (ซอังกี้กอก: Burmese harp), *Gu Zheng* (โกเจิ้ง: Chinese stringed instrument) etc., is provided. On this point, Khru Chanok added:

“Music is about sound. No matter what instrument you use, you can play traditional Thai music. For example, you can use western musical instruments but play traditional Thai music.” (Chanok Sagarik, interview: 15 July 2007)

In practice, Khru Chanok adjusts and creates playing methods suitable for traditional Thai ensembles. For example, the scale was tuned to the Thai music standard. New music theories are developed. Nowadays, these adapted instruments can join traditional Thai music ensembles in harmony. These special instruments are not listed but courses are opened depending on the needs of learners.

Traditional Thai dance was previously part of the program but has now stopped permanently, because the club had to invite outside teachers and the expense could not be covered by tuition fees alone. (Thanyarat Sagarik, interview: 22 June 2008)

From observations in 2007 and 2008, opening classes were offered in the *Khim* (ขิม: dulcimer), *Jakhe*, *Sor-Duang*, *Sor-U*, *Gu Zheng*, *Ranad-Ek*, *Ranad-Thum* (ระนาดทุ้ม: low-pitch xylophone (Morton, 1976: 242)) and *Khong Wong Yai* (ฆ้องวงใหญ่: large circle-gong (Morton, 1976: 241)). Most people are interested in studying the *Khim*. The quantity of students here is proof that “*Khim*” is the most popular music course among members.

“Actually we provide classes for all instruments but the fame of the traditional Thai music club here is the *Khim* course. That is why visitors will sometimes see only *Khim* students and misunderstood that we teach only the *Khim*.”

(Chanok Sagarik, interview: 22 June 2008)

At the beginning, there are many teachers. Most were disciples of Khunying Chin Silapabanleng and Khru Banleng Sagarik. Some of the original teachers have passed away or quit teaching at the club (Chanok Sagarik, interview: 22 June 2008). These teachers volunteer to teach and get no compensation at all, other than a meal and traveling expenses (Thanyarat Sagarik, interview: 6 October 2008). At present, Khru Chanok Sagarik is the only teacher teaching stringed instruments for all levels. Khru Tossaporn Tassana (ครูทศพร ทัดชนะ: music teacher) is the only teacher teaching *Piphat* instruments for all levels.

4.1.2.2 Class Schedule

The number of members is large in comparison to the number of teachers. Therefore, the club schedules different classes as in school. *Piphat* classes are provided every Saturday morning from 10.00-12.00 while stringed instrument classes are provided in both weekdays and weekends. A day off on *Wan Phra* as in the *Ban Bat* tradition has been abandoned. Below is the schedule for 2008.

Saturday	10.00-12.00	<i>Piphat</i> (all levels: at <i>Ruan Banleng</i>)
	10.00-12.00	<i>Khim</i> -B1 (individual class: on the 5 th floor)
		<i>Sor</i> -B1 (individual class: on the 5 th floor)
	13.00-15.00	<i>Gu Zheng</i> -A1 (beginning level: on the 5 th floor)
	15.00-17.00	<i>Khim</i> -A1 (intermediate level: on the 5 th floor)
	18.00-20.00	<i>Khim</i> -A2 (intensive class: on the 5 th floor)
Sunday	10.00-12.00	<i>Khim</i> -A1 (advanced level: on the 5 th floor)
	13.00-15.00	<i>Khim</i> -A1 (beginning level: on the 5 th floor)

This schedule is for A1 members. A1 type students must attend music class following a schedule. The teacher will observe and promote them to higher levels as their skills develop. For those who are skillful and need more development, special classes are provided. For A2, B1, B2 and other instruments, the schedules are more flexible by appointment. This means students have individual classes during weekdays or weekend evenings. Some classes are fixed for a short period and then changed according to circumstances. For example, there was a *Sor-U* and *Sor Duang* class for senior students in the evening during 2007. In the same year, during the musical competition period, the club also opened special classes for those who took part in the competition.

4.1.3 Teaching Area

4.1.3.1 *Piphat* Instruments

Before the *Ruan Banleng* period, classes were conducted in a little wooden house behind *Ruan Banleng* (Tossaporn Tassana, interview: 21 June 2008). From the *Ruan Banleng* period onward, classes have been conducted at *Ruan Banleng*. Generally, before class, the students who come first will set up the teaching area. Also, when the class is finished, everyone helps clearing the teaching area.



Picture 44



Picture 45



Picture 46

Ruan Banleng: Teaching Area Preparation

Source: Theptida Silapabanleng : 21 June 2008

4.1.3.2 Stringed Instruments

Because of the popularity of *Khim* instruction at the club, the classes take more space than other classes. Before the *Ruan Banleng* period, many rooms were provided. From the *Ruan Banleng* period onward, most stringed instrument classes use the wide space on the 5th floor of the new building. For advanced level or individual classes (A2, B1, B2), Khru Chanok sometimes uses the office on the 1st floor as a classroom during weekdays.

4.1.4 Teaching Concepts

Khru Chanok Sagarik designed and developed the music curriculum since the club was established in 1982. All teaching methods come from Luang Pradit Pairoah's principles.

“I set up the music course and designed the music curriculum for the FPS since its establishment. I have been teaching music at the club ever since then. Though I have never learned music with him [Luang Pradit Pairoah], I firmly intend to pass on his work and his determination as much as I can.” (Chanok Sagarik, 2001: 68)

To achieve these aims, Khru Chanok collected Luang Pradit Pairoah’s teaching concepts and wrote the article named “The 18 principles of being Thai musician of Luang Pradit Pairoah (Sorn Silapabanleng)” (เคล็ดลับ 18 ประการ ในการฝึก เป็นนักดนตรีไทยของหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง)). These 18 principles are the main concepts that *Khru Chanok* and other teachers of the FPS keep in mind when they teach. These principles are grouped into 4 steps; Step 1 “3 things for good preparation” (เตรียมให้ครบ 3 ดี), Step 2 “Getting to know 5 types of sound” (รู้จักฟังเสียง 5 ชนิด), Step 3 “5 aspects of accuracy” (มีความแม่นยำ 5 ประการ) and Step 4 “Getting to know 5 incantations of music” (เรียนรู้มนต์เพลง 5 ข้อ).

Most of the compositions selected for teaching are Luang Pradit Pairoah’s compositions. However, other Thai composers’ pieces are also used because the FPS aims to preserve a broad range of traditional Thai music. Khru Tossaporn mentioned Asdavuth Sagarik’s advice on selecting compositions for teaching at the club.

“The real material should include *Phleng Homromg*, *Phleng Thao* and freestyle depending on the teacher. It is difficult to select the right piece because students’ basic knowledge is different. So, simple compositions will certainly suit the whole class. However, for talented students, the more their skills develop, the more difficult pieces I teach them.” (Tossaporn Tassana, interview: 21 June 2008)

In interviews, both Khru Chanok and Khru Tossaporn revealed that they both habitually teach Luang Pradit Pairoah’s compositions as the first priority. There is no specific sequence or selection as the club gives teachers the freedom to choose appropriate materials for their classes. Normally, the club selects non-ritual and relatively simple compositions for beginners. Pieces considered easy and melodious like a kind of *Phleng Song Chan* include *Khaek Borathet* (เพลงแขกบรเทศ), *Jarakhe Hang*

Yao (จระเข้หางยาว), *Yawa* (ยะวา), *Lao Duang Duean* (ลาวดวงเดือน), *Lao Siang Thian* (ลาวเสียงเทียน) etc.

4.1.5 Teaching Methods

The notation and other educational devices are important because they function as tools to access traditional Thai music in the modern world. On the notation, Khru Chanok (interview: 22 June 2008) stated:

“Nowadays, students learn traditional Thai music mostly for relaxation, not for their career. The modern way of life does not leave much time for practice and memorizing everything like musicians in the past. That is why the notation is necessary for them as a reminder.”

The music club uses the 9-note code as the main system for both teaching and score recording. There are several reasons why the 9-note code is effective. First, there is the aim to preserve Luang Pradit Pairoah’s teaching method. Second, it is convenient for students with no need to study new symbols. Third, to record scores in numeric form is more understandable and usable worldwide (Chanok Sagarik, interview: 22 June 2008). The details for each type of instrument are as follows.

4.1.5.1 *Piphat* Instruments

Lessons provide both practice and lecture. For practice, Khru Tossaporn teaches students according to their musical skill.

“If they have learned the *Ranad* before, I will test them and give lessons that suit their level. If they have no experience at all, I let them practice from the start.” (Tossaporn Tassana, interview: 21 June 2008)

For those who have never studied the *Ranad* before, Khru Tossaporn has teaching methods,

“I teach them the basics, like how to sit, how to handle the pair of *Ranad* beaters, a brief introduction to the instrument and how to strike the *luk Ranad* (ลูกกระหนาด: series of wooden keys on the keyboard hung on the supporting stand of the *Ranad*).

Then I teach them to play an easy composition. This method gives them self-confidence and the beneficial impression that they can play easy music at the beginning. Then they will have the willpower to practice more difficult lessons as long as they keep studying.” (Tossaporn Tassana, interview: 21 June 2008)

Lectures are not complicated. Most concern information about traditional Thai music, such as the history of the compositions, biography of musicians, playing techniques and more etiquette lessons.

“I give lessons about the manners that they should have as good musicians, such as how to treat the instruments, how to practice properly and even how to respect other people both their friends and their parents. However, I could not take these extra lessons very far because this is a music club, not a music school. The identity of the club is as a place where people can join and share what they love to do together.” (Tossaporn Tassana, interview: 21 June 2008)



Picture 47



Picture 48

Piphat Class Every Saturday Morning at Ruan Banleng

Source: Theptida Silapabanleng: 21 June 2008

At the beginning, there are more teachers teaching *Piphat* instruments. There are more students who are different in terms of ages, type of instrument and aims in studying. *Piphat* classes were provided both on Saturday and Sunday. During the popularity of the movie “*Homrong*”, around 2004-2005, many people were very interested in studying *Ranad Ek* as a result of the “*Ranad fever*” at that time. The class was very lively with active students trying to play the *Ranad* like “*Sorn*” (ศร: the leading character in the movie) (Tossaporn Tassana, interview: 21 June 2008). A few

parents who gave interviews also mentioned that their children wanted to learn the *Ranad* because of the movie “*Homrong*” (Ornkanya Hame-Ungura, interview: 21 June 2008). With the decline of the “*Ranad* fever” from around 2006 onward, the number of students has decreased. However, newcomers continue to join the class but the decreasing numbers caused the *Piphat* program to be offered only on Saturday morning (Tossaporn Tassana, interview: 21 June 2008).

4.1.5.2 Stringed Instruments

With the popularity of stringed instruments at the club, especially *Khim* classes, educational media and tools have been created especially for *Khim* teaching.

1) Books and Documents

Books, documents and other teaching materials are created systematically both in theory and in practice. These items are available in form of music books, audio materials and also e-learning at the FPS website www.thaikids.com. Most of the reading materials are written by Khru Chanok Sagarik, for example, “**Sor Duang-Sor U Handbook**” (คู่มือการอ่านโน้ตซอด้วง-ซออู้), “**Khim Hanbook: comic edition**” (คัมภีร์ฝึกตีซิม ฉบับการ์ตูน), “**Gu Zheng Handbook**” (คัมภีร์ฝึกตีคู้เจิ้ง (พิณจีนโบราณ)), “**Saung Gauk Handbook**” (คัมภีร์ฝึกตีตพินพม่า (ซอingkook)), “**Theory inside Thai Music (Philosophy of being a Musician)**” (ทฤษฎีภายในดนตรีไทย (ปรัชญาในการเป็นนักดนตรี)).

2) Visual Board (Electronic Board)

The visual board is like a box that imitates the *Khim*. It has all the playing positions of the *Khim*. Inside, there are small red lights under each position. These are connected to buttons outside. To use the visual board, user presses

the appropriate buttons. Each time a button is pressed, the corresponding light shows up. The board was designed specifically so that teacher can press many buttons at the same time. Additional features of the visual board include mobile feature and briefcase feature. Some models contain loudspeakers to facilitate teaching with sounds. However, every model is portable and does not need to use electricity.



Picture 49

Visual Board: sign board feature

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

With this teaching device, a large number of students can at the same time look at the red lights shown on the visual board and play the music together.



Picture 50

Khru Chanok Sagarik using the visual board (briefcase model) in Khim class

Source: Theptida Silapabanleng: 21June2008

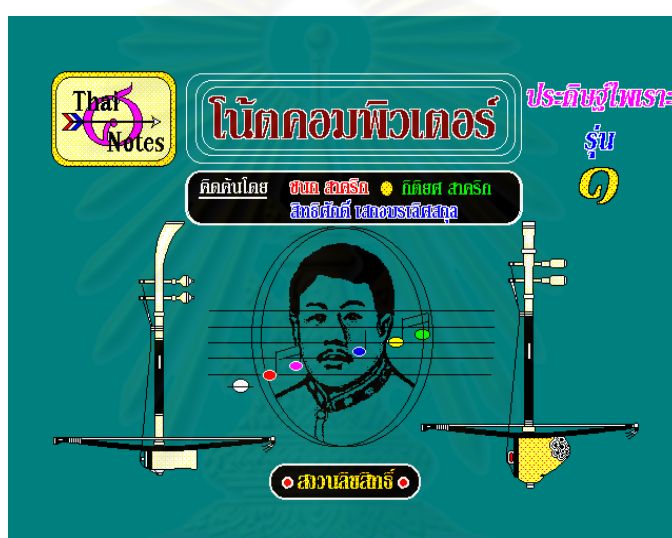
3) Computer Software for Music Teaching

A “Thaikids Software Group” led by Khru Chanok Sagarik is responsible for inventing computer software and educational tools used for music teaching. Computer software has been used not only for collecting compositions in a digital form, but also as distance teaching tools.

(a) *Pradit Pairoah* Software (ซอฟต์แวร์ประดิษฐ์ไพเราะ)

This is the self-learning computer software for *Sor Duang*. The 9-note code is used as the main teaching method. It received an honorable mention (รางวัลชมเชย) from the National Research Council of Thailand (สภาวิจัยแห่งชาติ) in 1996 (National Research Council of Thailand, Online: 17 October 2008).

This software provides different three traditional Thai tempos, *Sam Chan*, *Song Chan* and *Chan Diao*, for the user to choose. It can display scores both in numeric and alphabetical form. The program provides the Thai music score, the musical sound, a menu to playback a composition, to print out a score, to edit a score, to transfer the data into other storage devices, and to adjust the frequency of each note (Anant Narkkong and Asdavuth Sagarik, 2006: 200).



Picture 51

Pradit Pairoah Software: Main Menu

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

(b) *Phin Pheesua* Software

Phin Pheesua Software (ซอฟต์แวร์ฝึกตีขิมด้วยระบบ

โปรแกรมวินโดวส์พีซี) is a self-instructional program for the *Khim* using the 9-note code as the main method. This software was awarded second prize of “the creative invention award” of the NRCT in 2540. (National Research Council of Thailand, Online: 17 October 2008) It can display a computer graphic of the *Khim*'s features, sounds and each position of the strings. In the help menu (Thai language), it provides self-learning methods like how to use the program and how to write *Khim* scores. It provides information on traditional Thai musical theory, and different types of *Khim* in Thailand. The text on *Khim* musical theory is presented using the cartoon character

Naen Noi (เณรน้อย: the little Buddhist novice) as in “*Khim Handbook: comic edition.*” It has a set of exercises, and a sample of compositions. The compositions available in this program range from easy to difficult like *Phleng Diaw*. With this system, the user can learn both traditional Thai music theory together with practice exercises.

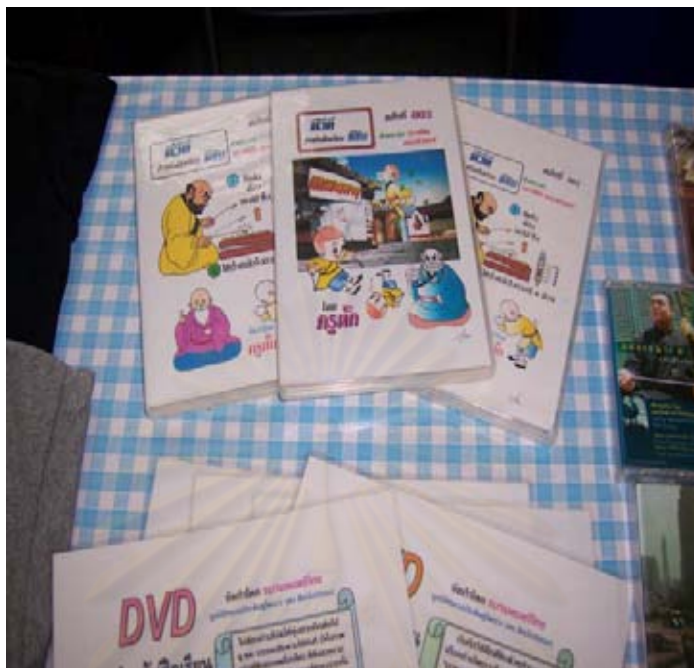


Picture 52

Phin Pheesua Software: Main menu

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

Users can also record their performance by clicking at the position of the hands and each of the *Khim*'s strings shown on the monitor. Users can change the frequency of each note, record and save data, set the tempo, adjust the tuning, print out scores, and compose and edit compositions. Nowadays, there are three volumes of DVDs for *Khim* self-instruction available. The second and third editions provide more compositions used in music classes at the FLP. It uses the Midi system which can work with all types of soundcard.



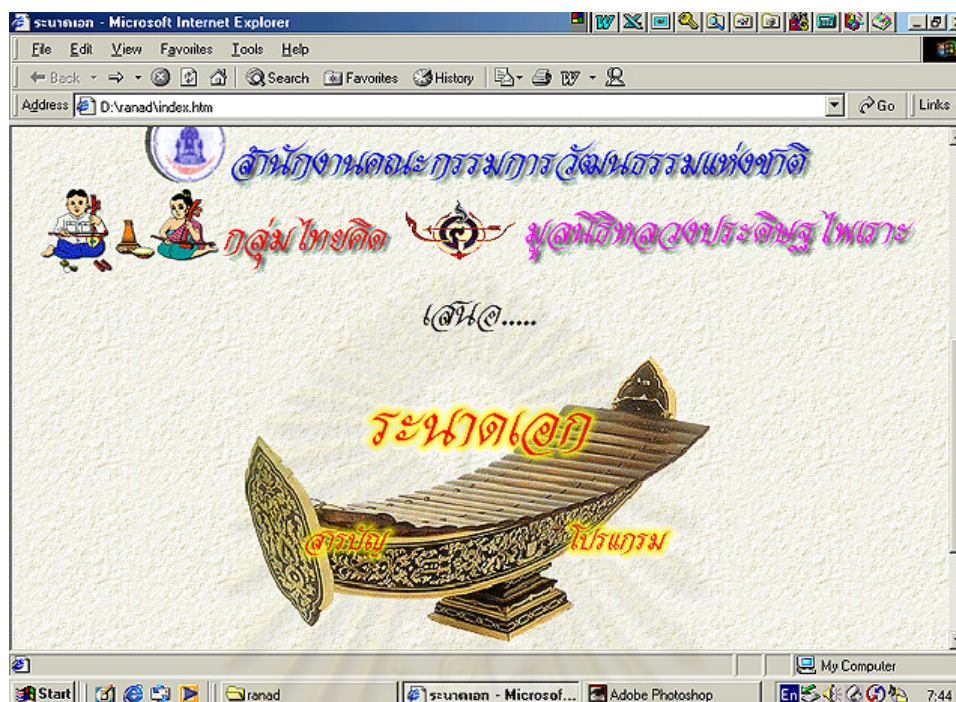
Picture 53

3 versions of DVD: Phin Pheesua Software

Source: Theptida Silapabanleng: 3November2007

(c) Software for *Ranad Ek* Lessons

On the occasion of 72th anniversary of King Rama IX's birthday in 1999, the FPS cooperated with the National Culture Commission, Ministry of Culture (สำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ กระทรวงวัฒนธรรม) to create a web page for *Ranad Ek* teaching (Anant Narkkong, 2008: 62). It is a computer graphic program for *Ranad Ek* self-instruction. It can display the methods of playing the *Ranad Ek* and the sound of each pitch. *Ranad Ek*' music theories are provided such as how to play *Khu Paed* (คู่แปด: octave, a set of eight musical notes (Natcha Socratyanuruk, 2007: 121)). Sample compositions are provided ranging from basic to advanced level like *Phleng Diaw*. Other functions are similar to *Phin Pheesua* Software.



Picture 54

Software for Ranad Ek Lessons: Homepage

Source: the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4) *Jung Wa Thai* (จังหวัดไทย: Thai rhythm box)

Jung Wa Thai is an electric device used in music classes as portable handy-sized percussion source. This device provides the sound of the traditional Thai percussion instruments the *Klong Khaek* (กลองแขก: a pair of drums made of hard wood with a long cylindrical body (Dhanit Yupho, 1971: 43)) and the *Ching*. It has traditional Thai rhythms for 21 *Na Thub* (หน้าทับ: drum pattern or rhythmic pattern classified by Thai percussion instruments using skin or leather (Anant Narkkong, 2007: 32)). Users can adjust the volume and speed and also use it as a loudspeaker. It received an honorable mention (รางวัลชมเชย) from the NRCT in 2000 (National Research Council of Thailand, Online: 17 October 2008).



Picture 55



Picture 56



Picture 57

Jang Wa Thai (Thai rhythm box or electric Thai percussion source)

Source: Theptida Silapabanleng: 22June2008

Teaching methods provide both practice and lectures. This topic presents only *Khim* classes as a sample for several reasons. First, *Khim* is the most popular class at the club. Second, the schedule is the most stable compared with other instruments. Third, the *Khim* teaching methods here are more developed than the others. Fourth, most of teaching method is also used in other classes.

Before the *Ruan Banleng* period, there were 3 different levels of *Khim* class: beginning, intermediate and advanced. The beginning level was conducted in the “*Hong Fak Khai*”. The first lesson included playing methods and the 9-note code. Students who passed the *Hong Fak Khai* would progress to the intermediate level in which more complicated lessons and special techniques were taught. Competence in playing traditional Thai music using the 9-note code skillfully was required. At the advanced level, students learned more advanced techniques and more difficult compositions like *Phleng Diaw*. There was one special activity reported by Wimala (1991: 87).

“At the end of each class, students had to gather in the common room to play music together. The composition they played was the first piece they learned. Students who already progressed from the *Hong Fak Khai* had to attend this session too.”

This activity was useful as it brought students from different ages and different levels to play together. It socialized them to have a sense of a music community and to share their fondness of traditional Thai music.

From the *Ruan Banleng* period onward, the classes are almost the same with additional individual classes if necessary. There are some C level students helping Khru Chanok as teaching assistants at the beginning level. There is no group rehearsal because students at different levels have different class schedules. Though there is a group rehearsal at the end of each class, students are at the same level without the diversity in terms of age and level as before.

There have been some significant changes in the characteristics of the *Hong Fak Khai*. Before the *Ruan Banleng* period, as music classes were conducted in the area where sacred items like the altars of Luang Pradit Pairoah, pictures of Luang Pradit Pairoah and Khunying Chin Silapabanleng were worshiped, Khru Chanok gave a lecture about the biography of these music teachers (Wimala Siripong, 1991: 87). From the *Ruan Banleng* period onward, there are no such sacred items in the music classrooms either at *Ruan Banleng* or on the 5th floor. All sacred items have been moved to a new altar on the 4th floor. Second, some parents used to participate in the class by helping the teacher teach new students in the *Hong Fak Khai*. This kind of participation was seen before the *Ruan Banleng* period (Anant Narkkong, Interview: 23 April 2008). Later, Khru Chanok set up a new system of teaching assistants. From then on, participation of parents shifted to C level students instead.

Observation during 2007-2008 showed that Khru Chanok starts practice by teaching basic information; including how to sit, how to handle the pair of *Khim* beaters, brief information about the instrument and how to play on *Khim* strings. If Khru Chanok has teaching assistants, he will let them take care of all newcomers.

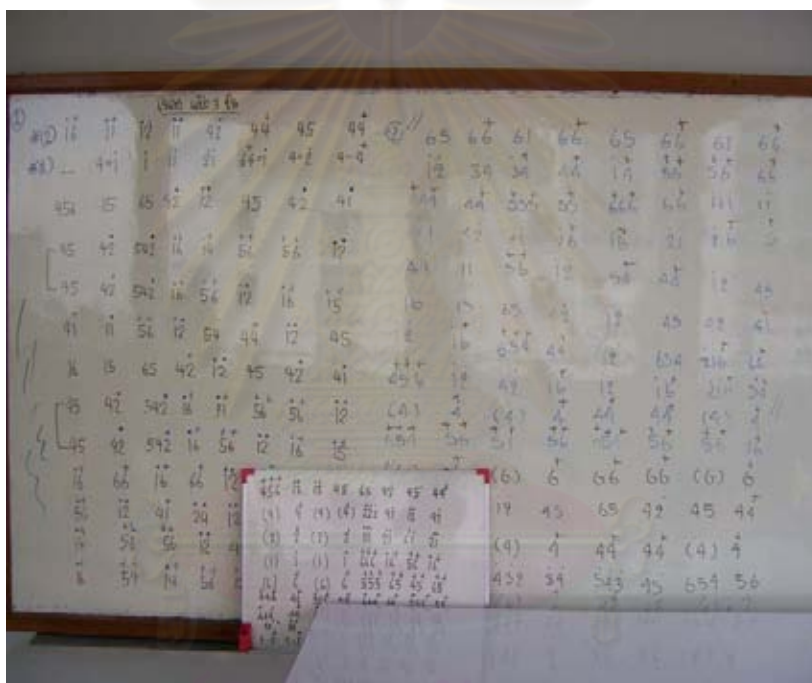


Picture 58

Teaching assistants teaching new students personally.

Source: Theptida Silapabanleng: 22June2008

Though the timetable is clear, classes regularly start late, especially *Khim* classes as tuning takes time. Khru Chanok starts by letting students play a composition they have already learned together. After that, he continues teaching the composition that the students are studying in that class or starts to teach a new piece. In class, Khru Chanok uses different equipment, including a whiteboard, microphone, visual board, and *Ching*, as necessary. When he teaches a new composition, he writes the 9-note code on the whiteboard.



Picture 59

The 9-note code written on the whiteboard

Source: Theptida Silapabanleng: 6Oct2007

Khru Chanok sings the 9-note code or uses the visual board to guide the melody. Sometimes he plays the *Khim*, *Sor Duang* or *Sor U* together with his students in order to guide the melody. Sometimes *Khru Chanok* sings the melody and his teaching assistant uses the visual board.



Picture 60

Khru Chanok and his teaching assistant with the visual board.

Source: Theptida Silapabanleng: 7Oct2007

Sometimes Khru Chanok holds the *Ching* to control the rhythm. Sometimes, his teaching assistants help him play percussion instruments like the *Ching*, the *Krab* (กระบี่: a wooden percussion instrument; a pair is held in each hand (Morton, 1976: 240)) and the *Thon-Rammana* (โตน-รำมะนา: *Thon* means goblet or inverted vase-shaped drum with a single head, *Rammana* means a small frame drum (Morton, 1976: 242-243)).



Picture 61

Khru Chanok and his teaching assistants playing Ching and Thon-Rammana

Source: Theptida Silapabanleng: 21 June 2008

During instruction, Khru Chanok pays attention to his students' playing methods. If he finds anyone playing with the wrong position or wrong techniques, he sometimes announces this right away through the microphone or speaks to them personally. This duty sometimes belongs to the teaching assistants. For *Khim* playing techniques, Khru Chanok creates many new exercises to enhance the musical skills of the *Khim* players.



Picture 62

Teaching assistant giving personal instruction to a small child while Khru Chanok teaches the whole class.
Source: Theptida Silapabanleng: 21June2008

The students write down the 9-note code. Parents of some small children write the notation for them. Students can use any way to follow the instruction depending on their preference, from singing guidance, the visual board and even looking at their own notebooks. The development of music skills in each student is different. One key informant said in an interview:

“Some students start their lessons together but their improvement is not at the same pace. Whoever goes fast does not need to wait for their friends. Khru Chanok will let them pass to the next level according to their real progress.”

(Pitchaya Roongrujimek, interview: 5 December 2008)

The teaching methods in individual classes are described here.

“Khru Chanok teaches musical techniques according to students’ manner, behavior and musical skill. He always provides proper techniques for each group or each individual. For example, when I cannot play some difficult *Khim* techniques, he teaches me a different playing method. Then I can play the same song together with the others using my own technique.”

(Pitchaya Roongrujimek, interview: 5 December 2008)

Parents’ help in writing music scores, in Khru Chanok’s point of view, is acceptable when the students are too young. However, he requires students to write the scores by themselves because he needs his students to practice recording music scores (Chanok Sagarik, interview: 22 June 2008). However, some parents have specific reasons for helping their children.

“My son can write the notation. He is ten years old but because I forced him to learn, I have to help him. As a result, he gets used to only listen to the singing guidance and is never willing to write the scores. Sometimes it was me who can remember the whole melody while my son forgot some parts.”

(Ornkanya Hame-Ungura, interview: 21 June 2008)



Picture 63



Picture 64

Students following instruction

by both listening to singing guidance and looking at the 9-note code in their notebook.

Source: Theptida Silapabanleng: 22 June 2008

During the break, some students keep on practicing individually or in groups. For group practice, students sometimes use *Jang Wa Thai* as a percussion source because everyone wants to play the music together.



Picture 65

Group practice during the break

Students use Jang Wa Thai as percussion source.

Source: Theptida Silapabanleng: 22 June 2008

In lectures, Khru Chanok gives additional information according to the students' level. For instance, at the beginning level where most classes are full of small children, Khru Chanok uses fairy tales and funny stories. At advanced levels, he gives more mature stories, more difficult music theories and more complicated musical techniques. However, at all levels, Khru Chanok gives lessons in etiquette, ethics and musical knowledge such as the history of compositions, biography of composers.

However, there are some cases where the club provides the traditional style of music teaching, the oral tradition, to students. For example, in individual classes or at advanced levels where students study difficult *Phleng Diaw*, the oral tradition is more effective than using the notation.

4.2 *Wai Khru* Ceremony

4.2.1 Concept

The FPS holds an annual *Wai Khru* Ceremony on the first Sunday in August as in the *Ban Bat* period because it is the month of Luang Pradit Pairoah's birth. Changes in traditional Thai music affect the *Wai Khru* ceremony as each music school is responsible for large expenditure for each ceremony. Khunying Chin had the idea that the *Wai Khru* ceremony must be adapted to suit both modern society and economics. For the FPS, there are changes in many aspects. The first is the form of the ceremony. The FPS has two types of *Wai Khru* ceremony; the ordinary *Wai Khru* ceremony and *Wai Khru* ceremonies for special occasions. There are two main parts of a *Wai Khru* ceremony; the ritual and extra activities. Another aspect is the music used in the ritual; *Phleng Na Phat*. Khunying Chin explained Luang Pradit Pairoah's concept.

“*Phleng Na Phat* is known as holy music that musicians should not play habitually ... so when we hold a *Wai Khru* ceremony at home, we have never let musicians play *Phleng Na Phat* ...we may do so in a big ceremony. However, we don't set up a full *Wai Khru* ceremony as conducted at *Ban Bat* so we need not play it. If we play any of it, we select only some compositions of *Phleng Na Phat* ... because it is necessary to beware of mistakes.”

(Chin Silapabanleng, interview: December 1985, cited in Sathukarn, 1998: 30-31)

4.2.2 Location

Since the FPS was formally established, the proper place for the *Wai Khru* Ceremony depends on the circumstances and concept of activities each year. Asdavuth Sagarik stated:

“At the very beginning, we held an annual *Wai Khru* ceremony at the FPS. Later, because of the increase in participants, we moved elsewhere, such as the Teacher’s Council of Thailand (คุรุสภา), *Kasetsart* University (มหาวิทยาลัยเกษตรศาสตร์), *Sanam Suea Pa* (เขตกหฬรสนมเลือป), and *Sukhothai Thammathirat* Open University (มหาวิทยาลัยสุโขทัยธรรมมอวอิรช).” (Nikom Sagarik, 2004: 220)

Personal connection is an important factor. For example, the *Wai Khru* Ceremony on 16 August 1987 was held at *Kasetsart* University because the FPS family members and Khunying Chin’s students worked there. In 2004, the *Wai Khru* Ceremony was held at *Rajamangala* University of Technology *Krungthep* (เทคโนโลยีรชวมงคล วิชยชตเทคนิครุงเทฬ) because the FPS had connections with one of its members.

4.2.3 *Wai Khru* Ceremony Schedule

The main procedure can be divided into 2 parts; the preparation process and the *Wai Khru* Ceremony day.

4.2.3.1 The Preparation Process

Preparation cannot be conducted only on the preparation day but covers a few months before August. To find the site, the FPS has to contact organizations, select the most suitable site and get cooperation before the deadline of that organization’s budget year. At the same time, the FPS contacts people from *Phithikon* and *Piphat* ensembles and volunteers. In years when the FPS holds a special *Wai Khru* Ceremony, volunteers have to design activities too. Extra duties are organized in advance such as preparing the decorative items, the music performances, the exhibition, the seminars, the souvenir books, the music awards, etc.

On the preparation day, volunteers carry out their duties. If the ceremony is held at the FPS, the procedure starts with setting up the stage and cleaning. At other sites, cleaning will be the responsibility of the host. The necessary items are similar to those used in the *Ban Bat* period, mostly including the ritual items and monks' accessories. Regularly, the FPS asks for support from the temple from where they invite the monks to perform the religious ceremony. If that year the FPS has a special ceremony, there are extra tasks including the setting up of an exhibition and registration area and preparation of other necessary items such as the musical competition awards, products for sale, souvenir books, compensation for the *Phithikon*, musicians in the *Piphat* ensemble and presents for special guests. Volunteers taking care of flower decorations are mostly parents of the members of the music club. Volunteers will bring *Khrueng Sang Woey* on the *Wai Khru* Ceremony day. For monks, musicians, special guests and volunteers, the FPS orders food delivered from the most convenient source near the location of the ceremony. In some years the FPS is supported by both from volunteers and the host. At present, there are no religious ceremonies or music performances at night as in the *Ban Bat* period. Volunteers have to finish their tasks within the preparation day.

4.2.3.2 *Wai Khru* Ceremony day

Normally, volunteers start work around 6.00 am on the Sunday morning. The tasks that volunteers must finish before the ritual begins include preparing food for the monks and participants, and setting up the *Khrueng Sang Woey* on stage, the registration area and the FPS shop. The religious ceremony starts around 7.00 am. The musicians then prepare the *Piphat* ensemble. The FPS receives support from many *Piphat* ensembles such as “*Sit Ban Bat*”, “*Sit Sorn Thong*” (ศิษย์ศรทอง) and the *Piphat* ensemble of Royal Thai Navy (Anant Narkkong, interview: 16 December 2008).

The next activity starts around 9.00 am. The FPS selects a *Pithikon* from among the teachers based on three criteria; having been a student of Luang Pradit

Pairoah's students, being alive and seniority. At present the FPS uses the version of *Ongkan Wai Khru* that combines both Luang Pradit Pairoah's manuscript and *Khunying Chin's* notes. Khunying Chin's list of Luang Pradit Pairoah's students who got his permission to use the *Ongkan Wai Khru* is:

“Khru Ongkarn Klibchuen, Khru Phim Nakranad, Prof. Dr. Uthit Nagasawat and Khunying Chin Silapabanleng. We received Ongkan Wai Khru in order of seniority ... Those who later got the Ongkan Wai Khru include Khru Sawit Thabthimsi (ครูสวิต ทับทิมศรี), Khru Subin Chankaew (ครูสุบิน จันทร์แก้ว), Khru Prasit Thawon, Khru Somphop Khamprasoet, Khru Surapol Chanthrapat (ครูสุรพล จันทร์อาทิตย์) and Khru Uthai Kaewla-iet”

(Chin Silapabanleng, interview: December 1985, cited in Sathukarn, 1998: 25)

Khru Uthai Kaewla-iet has been doing this duty over the last few years. The ritual is similar to what was done at *Ban Bat* though there are some changes. Written evidence that can be used as reference, called “The form of the *Wai Khru* ceremony” by Khunying Chin Silapabanleng, details the sequence of events.

Part1 Invocation and worship of music teachers, both the gods of music and human teachers who have already passed away

1 The *Phithikon* starts the procedure by lighting a pair of joss-sticks and candles to pay homage to the Triple Gems. Then he recites a religious verse of apology for all mistakes. The *Piphat* ensemble plays “*Phleng Sathukan*” (เพลงสาธุการ).

2 Master leads the attendants to worship music teachers by speaking sacred words asking for all auspicious lucks like happiness, peace and safe. *Piphat* ensemble plays “*Phleng Sathukan Klong*” (เพลงสาธุการกลอง).

3 The Master leads the participants in worship of the gods of music. The first round includes *Shiva* (พระศิวะ หรือ พระอิศวร: one of Hindu gods), *Vishnu* (พระนารายณ์: one of Hindu gods) and other deities. The *Piphat* ensemble plays “*Phleng Klom*” (เพลงกลม: a

composition played specifically for *Shiva*), “*Phleng Phlae*” (เพลงแผละ: a composition played specifically for the *Garuda* (ครุฑ), Vishnu’s vehicle), and “*Phleng Tra Sanibat*” (เพลงตระสันนิบาต: a composition referring specifically to the gathering of deities)

4 The Master continues leading worship of another god of music, *Phra Panja Sikhon* (พระปัญจสิขรณ์). He then dedicates the *Khrueang Sang Woey* to the god and asks for a blessing. The *Piphat* ensemble plays “*Phleng Tra Choen*” (เพลงตระเชิญ) and “*Phleng Tra Thewa Prasit*” (เพลงตระเทวาประสิทธิ์: a composition referring to the blessing from the gods.)

5 The Master continues leading worship of other gods of music; *Phra Vishnu Kam* (พระวิษณุกรรม), *Phra Panja Sikhon* and *Pra Para Khonthab*” (พระปรคนธรรพ) to receive the *Khrueang Sang Woey*. The *Piphat* ensemble plays “*Phleng Bat Sakunee*” (เพลงบาทสุกณี), “*Phleng Samoe Kham Samut*” (เพลงเสมอข้ามสมุทร) and “*Phleng Tra Phra Para Khonthab*” (เพลงตระพระปรคนธรรพ).

6 The Master invokes “*Phra Rasi Jed Ong*” (พระฤาษี7องค์: the seven hermits whom musicians worship as another group of gods or music teachers). The *Piphat* ensemble plays “*Phleng Samoe Then*” (เพลงเสมอเถน) and “*Phram Khao*” (เพลงพราหมณ์เข้า).

7 The Master invokes other unspecified gods of music and music teachers. The *Piphat* ensemble plays “*Phleng Damnoen Phram*” (เพลงดำเนินพราหมณ์)

8 The Master leads participants in worship of the gods of music by dedicating various kinds of offerings: flowers, scented articles, etc. The *Piphat* ensemble plays “*Phleng Ho*” (เพลงเหาะ).

9 The Master leads participants in worship of music teachers who have passed away by reciting their names. Their spirits are also invited to accept *Khrueang Sang Woey* and to give a benediction. The *Piphat* ensemble plays “*Phleng Samoe Sam La*” (เพลงเสมอสามลา) and “*Phleng Rua Sam La*” (เพลงร้วสามลา).

Part2 Invoking and worshipping “*Phra Phirap*” (พระพิราพ)

The Master again lights joss-sticks.

1 The Master leads participants in reciting sacred words to invoke *Phra Phirap*. The *Piphat* ensemble plays “*Phleng Ong Phra Phirap Tem Ong*” (เพลงองค์พระพิราพเต็มองค์). This song is sometimes called “*Phleng Ong Phra*” (เพลงองค์พระ) or “*Phleng Khuk Phat*” (เพลงคุกพาทย์).

2 The Master invokes *Phra Phirap*, dedicating joss-sticks and candles. The *Piphat* ensemble plays “*Phleng Samoe Man*” (เพลงเสมอมาร). During this activity, the *Phithikon*’s assistants will help him make sacrifices.

Part3 Dedicating musical instruments to the gods of music

1 The Master leads participants in reciting sacred words to dedicate the offerings to the gods of music. The *Piphat* ensemble plays “*Phleng Nang Kin*” (เพลงนึ่งกิน).

2 The Master leads participants in reciting sacred words to dedicate the offerings to *Phra Phirap*. The *Piphat* ensemble plays “*Phleng Sen Lao*” (เพลงเซนเหล้า). During this activity, there may be a musical performance or traditional dance in order to worship the gods of music.

3 The Master informs the invited gods and music teacher spirits of the removal of *Khrueang Sang Woey*.

4 The Master invites gods of music and all spirits to resume their places or leave the ceremony. The *Piphat* ensemble plays “*Phleng Phram Ok*” (เพลงพราหมณ์ออก) and “*Phleng Samoe Khao Thi*” (เพลงเสมอเข้าที่). When all *Khrueang Sang Woey* have been removed from the ritual area, the *Phithikon* sprinkles *Khao Tok* (ข้าวตอก: popped rice), flowers and consecrated water over the musical instruments. The *Piphat* ensemble plays “*Phleng Proy Khao Tok*” (เพลงโปรยข้าวตอก).

5 The Master sprinkles participants with consecrated water and makes auspicious marks on their foreheads, giving them auspicious leaves and reciting magic spells. The *Piphat* ensemble plays “*Phleng Krao Ram*” (เพลงกราวรำ).

(Chin Silapabanleng, 1987: 17-18)

As the *Wai Khru* Ceremony is full of symbolic actions and oral messages, especially during the ritual process, the FPS needs participants to understand the concepts and meaning of the ritual. To facilitate this aim, the FPS provides sheets containing the sacred words and translations for the participants, which everyone will get when they arrive at the registration area. The sheet allows people to easily follow each step of the ritual and recite the sacred words together. Moreover, the FPS provides a special narrator holding a microphone. When the *Phithikon* conducts the ritual, this narrator has the responsibility of explaining the meaning of every step of the entire procedure and giving guidance about the correct practice. At the beginning, Khru Chanok took this duty. At present, the narrator is Anant Narkkong. By this method, the FPS has found an effective way to link people in the modern world to the traditional ritual. (Anant Narkkong, interview: 16 December 2008)

After finishing all the parts of the *Ongkan Wai Khru*, the next step is the *Khrob Khru*. Khunying Chin considers the extreme importance of this process.

“It seems like people nowadays may think that if they have musical knowledge, they also have the right to teach... To be music teachers in the past was so influential that many criteria are set up to screen them ... they must be reliable and trustworthy and uphold the code of ethics for teachers. Then that person can attend the *Khrob Khru* process and become a teacher”

(Anant Narkkong and Asdavuth Sagarik, 2006: 195)

In reality, after the *Ongkan Wai Khru* ceremony, most participants, both musicians and non-musicians, will stay for the *Khrop Khru* ceremony. Sometimes the number of participants is such that the FPS must provide one or two assistants to help the *Phithikon* to conduct the *Khrop Khru*.

“It is hard to find musicians to attend the *Khrob Khru* at the advanced level, especially members of the FPS. Stringed instrument musicians are more numerous than *Piphat* musicians. Most of them are beginners and not many become professional musicians who need to pass the advanced level of the *Khrob Khru* for accreditation. Some attended the advanced level of the *Khrob Khru* at the FPS’s *Wai Khru* Ceremony but are musicians from other schools.”

(Anant Narkkong, interview: 16 December 2008)

Not only musicians have the right to attend this process but others can also join this activity for good luck. One of Luang Pradit Pairoah’s descendants revealed:

“It is said that this process brings prosperity and good luck. Anybody can attend the *Khrob Khru* as long as they respect the tradition. Even if they are not musicians, at least they get sense of faith in traditional Thai music.”

(Inthira Silapabanleng, personal communication: 2008)

The ritual part normally finishes around noon. After that, volunteers will clear the space and set up the stage for the next activities. *Hua Khon*, *Khrueng Sang Woey* and other sacred items are removed while new furniture or necessary items are brought in. During this process, people can attend activities around the area. For example, there is a shop selling various products from audio CDs, teaching media to goods like T-shirts, books, bags, etc. Some years people can enjoy an exhibition where different kinds of information, historical documents and music items are displayed.

In the afternoon, some years the FPS holds seminars and musical performances or brief instruction about traditional Thai music. One example was the *Wai Khru* Ceremony in 2004.

“We had seminars in the afternoon. The first topic was Luang Pradit Pairoah in the memory of his students. Three disciples we invited were Khru Maitri Phumsano (ครูไมตรี พุ่มเสนาะ), Khru Angun Bua-iam and Khru Uthai Kaewla-iet. Sanan Silapabanleng. One of Luang Pradit Pairoah’s sons was also invited ...The next topic was behind the scenes of the movie. The guests included Itthisoontorn Vichailak (อิทธิสุนทร วิชัยลักษณ์: director of the movie *Homrong*), musicians from the *Korphai* Band who worked on the movie such as Chaibhuk Bhutrachinda (ชัยภัคร ภักธรจินดา), Anant Narkkong, Asdavuth Sagarik, and Narongrit Tosa-nga (ณรงค์ฤทธิ์ โตสง่า: one of main characters in the movie). Moreover, there were musical performances by the *Korphai* Band and *Khim* ensemble of members of the music club of the FPS directed by Khru Chanok Sagarik.” (Nikom Sagarik, 2004: 221)

4.2.4 *Wai Khru* Ceremony on Special Occasions

Some years, *Wai Khru* ceremony of the FPS includes a special occasion. The format is similar to the annual *Wai Khru* ceremony but provide special additional activities, including religious rituals, exhibitions, seminars, and various types of musical performance from ancient *Piphat* ensembles to contemporary Thai music ensembles. Volunteers and outside support increase in both quantity and quality as seen in the following examples.

The first was in 1981. That year the FPS celebrated Luang Pradit Pairoah’s 100th anniversary with a *Wai Khru* ceremony and other special activities at the National Theater. In 2001, the FPS celebrated the 120th Anniversary of three Thai music masters, Prince Paribatra (พลกระหม่อมบริพัตร), Khru Jangwang Thua Phatayakosol (ครูจางวางทั่ว พาทยโกศล) and Luang Pradit Pairoah (Sorn Silpabanleng) as they were all born within the same year, 1881. The year 2006 was the 100th anniversary of Khunying Chin Silpabanleng. The FPS set up ceremonies and events at different places all year long. The *Wai Khru* ceremony that year included activities in which the life and works of Khunying Chin Silpabanleng were the main theme.

When the FPS holds a music competition, the *Wai Khru* ceremony of the following year will include a musical award granting ceremony. One reason why the foundation holds these activities is:

“No matter what, the FPS has to hold the annual *Wai Khru* ceremony and provide activities for participants. So we just make it more special by staging the award granting ceremony in the afternoon as one of our activities. This helps us to save lots of expenses. So far, so good, and we do need not to hold activities twice. People both receive a blessing from *Wai Khru* ceremony in the morning and join a memorable event in the afternoon because it is considered as a royal granting ceremony.” (Malinee Sagarik. interview: 22 June 2008)

For a *Wai Khru* ceremony that includes a music award granting ceremony, it is necessary to find a site with the facilities to accommodate participants in the *Wai Khru* ceremony, hundreds of students who received music awards and their families who want to witness this memorable event. Normally the FPS publishes a memorial book of this special occasion. The main theme of the book is the *Wai Khru* ceremony, the music competition and details about all students receiving music awards. The *Wai Khru* ceremony included an award granting ceremony in 1987-1989, in 1991 and most recently in 2008. Some activities are still included like the exhibition and music shop while some might be removed such as musical performances and seminars, because the music award granting ceremony takes at least a few hours.

4.3 Music Competition

The Secretary-General of the FPS always mentions the King's proclamation "To preserve culture is to preserve the nation." Music competitions are an alternative activity that can achieve the aim of the king's statement and FPS principles. Because children are considered the future of the nation and to preserve culture is to preserve the nation, it is necessary for young people who learn traditional Thai music to have an opportunity to gain experience in performing, developing and improving their music skills.

The FPS has three types of musical competition; the *Waew Dontri* Music Competition (การประกวด“แหวดดนตรี”), the Thai Music Competition for National Security (การประกวดดนตรีไทยเพื่อความมั่นคงของชาติ) and the *Sornthong* Thai Music Competition (การประกวดบรรเลงดนตรีไทย “ศรทอง”), called “*Sornthong*” for short.

Each competition is described in terms of the aims and general information of the competition, the process of the competition, and results and feedback. Each competition has its own concepts and unique management. These competitions range from small events like *Waew Dontri* to the nationwide scale of *Sornthong*. Though the Thai Music Competition for National Security was also held nationwide but has been permanently abandoned.

4.3.1 *Waew Dontri* Music Competition

4.3.1.1 Aims and General Information

This competition aims to develop and enhance the musical skills of the members of the traditional Thai music club of the FPS. It was first held in 1999 when people all over the country celebrated King Rama IX's 72nd birthday. The dates of the competition are not fixed, depending on agreement among FPS committees, so the schedule is variable. The second *Waew Dontri* Competition was held on 29 April 2007. The first competition was open only for *Khim*. Later, *Kojeng* was added.

The competition is strictly limited to members of the music club of the FPS. There are two levels; yellow (easy) and blue (advanced). Other regulations given in the application manual refer to general information like how to apply, compositions and notation, criteria for final judging, types of award, etc. The format of the notation is unique. As competitors are students from the music club of the FPS, the 9-note code is used.



Picture 66

Picture 67

Weaw Dontri Music Competition

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4.3.1.2 Process of the Competition

As an internal activity of the FPS, management is more simple than the other two competitions. An initial announcement is posted within the FPS or spread by continuous speeches. Members apply at the FPS during the period stated in the schedule.

The right to enter the *Waew Dontri* Music Competition is strictly limited to those who have passed the test of the music club and received a card showing the level of musical skill. Members who want to enter the competition have to get a letter of approval from club teachers. Non-members must also be approved by the club committee. The competition is in two rounds. The first round is conducted not from

demonstration tapes or CDs but from live performances. Winners from the first round have to perform again in the final round.

The atmosphere of the final round of the *Waew Dontri* competition is different from other activities of the FPS, because it is an internal activity. Participants are members so extra activities, such exhibitions and sales, are unnecessary. Though the competition is held at an outside venue but there are no public announcements.

The latest *Waew Dontri* Competition in 2007 was different because it was set up after the renovation of *Ruan Banleng*. So the competition was held at the FPS. Also the competition continued the main theme of *Hom Rak Homrong* occasion (งานโหมรักโหมโรง), another activity of the FPS of around the same period. Preparation was more concerned and a new form of teamwork management was planned because the activities were no longer only for insiders but became a cultural space for the public (Asdavuth Sagarik, interview: 1 April 2009). The evidence is that it was combination of a music competition and relaxation activities. Parents formed the audience and volunteered for other duties. Some parents brought food. Children got a chance to join the competition, to watch their friends perform on stage and enjoy food and drink provided.

When the competition starts, one competitor at a time plays on stage with two percussionists playing *Ching* and *Thon-Rammana*. Competitors can bring their own percussionists or ask for percussionists from the FPS.

The Judging Committees include old students from the FPS who are now professional musicians and current students. Five criteria used for judging comprise manner, accuracy of performance, sound, rhythm and variation of the music. Though competitors can create variation freely, they have to stay in the same key as the scores provided in the application manual.

When the competitors have finished performing, while scores are being calculated, there are music performances by members. When the results are declared, the awards are granted immediately. Winners at all levels receive awards from senior officials of the FPS such as the Secretary-General or senior music masters. Both levels of competition include first, second and the third place medals. Any other competitor gaining over 65% of the marks receives a certificate from the FPS. The

competition ends with a few more enjoyable activities among members such as in the food and drink corner or social talks.

4.3.1.3 Outcomes

The main advantage is that members of the club have a chance to enhance their music skill and gain experience of performing for an audience. It resembles practice before they enter other musical competitions which are more complex in almost every aspect.

“It was like the grade examination of western music institutes. Students who passed this activity will know their own distinctive points and mistakes which is useful for development. Those who are shy about performing in public got a chance to practice. For me, as my mind usually goes out of control, it was good to spend time practicing concentration.”

(Pitchaya Roongrujimek, competitor, interview: 5 May 2009)

The other concrete advantage from Asdavuth’s point of view is the guarantee from the FPS in the form of both awards and certificates.

“In current society, a form of approval like a certificate is important to show that learners passed the required standard. Especially parents of young members and also the students themselves can clearly see the approval of the institute they belong to. It more or less inspires and motivates students to develop their musical skill.”

(Asdavuth Sagarik, interview: 1 April 2009)

Asdavuth added that though the above concept seems to work in terms of evaluation but since the competition does not occur regularly, it is difficult to see concrete results from the *Weaw Dontri* competition, which can be considered as an experimental activity that can be held more regularly.

The other advantage for the FPS is that it provides an internal activity for members in addition to music teaching. Those who participate in this activity, whether as competitors, or committee members, gain experience and developed for future musical activities both for the FPS and on their own.

4.3.2 The Thai Music Competition for National Security

4.3.2.1 Aims and General Information

The concept of this competition came from the crisis of the unstable political situation in Thailand. During the Cold War, communist insurgency was widespread all over the Southeast Asian region. Malinee Sagarik revealed the reason why this music competition is set up and how traditional Thai music is related to national security.

“At that time, the Civilian Affairs Section, Internal Security Operations Command (ISOC) (ฝ่ายกิจการพลเรือน กองอำนวยการรักษาความมั่นคงภายใน (กอ.รมน.)), set up a short course of instruction about the communist insurgency in Thailand. Groups of those who passed the course under the name of National Security Associates (สหพันธ์ประสานงานเพื่อความมั่นคง (สปม.)) considered that there might be a cultural activity that represented an alternative way of sharing awareness of national security. *Sruang Asranukhroh* (คุณสรวง อักษรานุเคราะห์), a member of both ISOC and the FPS proposed the idea of holding a music competition.”

(Malinee Sagarik, interview, cited in Ngan Chang Khru Chin, 2006: 134)

Hence, “The Thai Music Competition for National Security” was held for the first time in 1982, with the cooperation of the FPS, National Security Associates and ISOC. The application manual gives four main purposes of the competition.

- 1) To preserve traditional Thai music as the culture of nation.
- 2) To enhance and disseminate traditional Thai music to the public.
- 3) To persuade people to be more interested in traditional Thai music.
- 4) To establish the sense of cultural preservation in the young generation.
- 5) To present an alternative opportunity for the young generation to do useful activities and also share awareness of national security.

The competition was open to students from kindergarten to undergraduate level. The type of contest was specifically designed for each level. Kindergarten level competitors had only a choral singing competition. Primary school student competitors entered solo singing competitions for male and female singers. Secondary school competitors competed in “voice and traditional Thai string instrument ensemble” (ประกวดขับร้องและบรรเลงด้วยวงเครื่องสาย). Each competing team had to provide a singer, *Sor-Duang*, *Sor-U*, *Khloi Phiang Or* (ขลุ่ยเพียงออ: medium-size bamboo flute (Morton, 1976: 240)), *Ching* and *Thon-Rammana*. *Khim* is allowed to be used instead of *Jakhe*. Graduate level competitors competed in “voice and *Piphat Mai Nuam* ensemble combined with stringed instruments” (ประกวดขับร้องและบรรเลงปี่พาทย์ไม้ نرمผสมเครื่องสาย). A *Piphat Mai Nuam* ensemble is a *Piphat* ensemble using padded sticks. (Morton, 1976: 241)

The success was proved by the following 3 years of competition in 1983-1985, when participating organizations included the National Theater, *Siam Kolkarn Music Foundation* (สยามกมลการมิวสิคฟาวเดชั่น), Thai Farmers Bank (ธนาคารกสิกรไทย), and *Bangkok Bank* (ธนาคารกรุงเทพ).

Later, National Security Associates changed the policy to hold other activities. As a result, the FPS decided to abandon this music competition permanently.



Picture 68

The Thai Music Competition for National Security

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4.3.2.2 Process of the Competition

The National Security Associates (สหพันธ์ประสานงาน เพื่อความมั่นคง (สปม.)) initiated the music competition and received co-operation from the FPS and many organizations as stated above. Budget and personnel support came from FPS volunteers to outside volunteers from the host and sponsors.

To run the whole process, they set up 23 groups of subcommittees for each task force. The subcommittees for the 1984 competition included; supervisory team, management team, co-ordination team, backstage team, financial management team, award preparation team, program notes and invitation cards preparation team, welfare and supply team, reception team, public relations team, music committee of traditional Thai music ensembles and music committee of each specific instrument. However, though these subcommittees were clearly listed in formal government letters, there were more unlisted volunteers who joined the organizing process without remuneration.

For admission, formal letters including the application manual were sent directly to schools and universities. There were some reasons why this method worked. First, the number of target institutions was not large. So the FPS was able to make direct contact. Many of them had long been in contact with the FPS (Asdavuth Sagarik, interview: 1 April 2009). The application manual provided details about the aims of the competition, regulations for all steps from admission to the final round, compositions and notations, criteria for the final judging, types of award, etc. Competitors had to submit the application form with demonstration cassettes within the deadline.

After the admission process, the competition included three steps; the first round, the final round and the royal award granting ceremony. In the first round, subcommittees listened to the tapes and selected the competitors for the final round, where competitors had to perform in front of committees from the FPS.

Committees in the final round were divided into two groups. The first included music specialists for each instrument and each level of competition. Most were Luang Pradit Pairoah's disciples and descendants. The second group comprised the central committees whose duty was to make decisions in problematic cases. Six criteria used in the final judging comprised sound (both musical and vocal techniques), rhythm, accuracy of lyrics (including language, pronunciation and accent), melody, feeling and manner. With respect to variations of the melody, the regulation required that competitors must play the main melody of the composition accurately without any variation. With strict criteria and professional committees, this competition can be considered as a standard of traditional Thai music competitions at that time (Anant Narkkong and Asdavuth Sagarik, 2006: 135).

In the final round, each competitor plays on stage together with two percussionists playing *Ching* and *Thon-Rammana*. Competitors can bring their own percussionists. The FPS also provided percussionists for those who did not bring their own. The final results were declared after the competition had ended and all marks from the committees were collected and systematized following the criteria mentioned above. The royal award granting ceremony was held separate from the competition

day because winners of all levels received royal awards from H.R.H. Princess Maha Chakri Sirindhorn.

4.3.2.3 Outcomes

The feedback on this competition comes more from oral testimony of people who shared the experience at that time than written evidence. However, among documents is the declaration of the president of National Security Associates (สหพันธ์ประสานงานเพื่อความมั่นคง (สปม.)) at the 1984 royal award granting ceremony:

“It can be said that we have achieved success in holding the Thai Music Competition for National Security. The success can be proved by the increasing number of competitors and also improvements in the quality of competitors each year. Above all, it has motivated youth to be interested in traditional Thai music. These results and feedback were so delightful that we all agreed to increase special auxiliary appropriation of the award.” (National Security Associates, 1984)

The other statement of success was found in the book “**Ngan Chang Phuea Phaen Din Khru Chin Roi Pi**” (หนังสืองานช่างเพื่อแผ่นดินครูจีน 100 ปี) In addition to the history of the competition, Anant and Asdavuth (2006: 136-137) mentioned the long term advantage.

“There was one marvelous prodigy in the second competition in 1983. The *Korphai* band won not only the first prize but all members of the band also won individual awards for each kind of musical instrument with high marks from the committee. Interestingly, no one broke this record. ... Later, members of the *Korphai* band became professional musicians and have long been working in the traditional Thai music field. ... They frequently present their own music masterpieces to the public and participate in FPS activities”.

4.3.3 *Sornthong* Thai Music Competition

4.3.3.1 Aims and General Information of the Competition

Among three types of music competition, the *Sornthong* is the the most outstanding whose effective results brought most notability to the FPS. The *Sornthong* Thai Music Competition started in 1987. The inspiration for holding it came from the principles of the FPS; transmission of traditional Thai music, and honoring King Rama IX's 60th Anniversary. The name of this competition, "*Sornthong*", honors Luang Pradit Pairoah and encourages the young to discover their way to success like the history of the young boy *Sornthong* in the past. The main purpose of the competition, as stated in the application manual, is as follows.

"To preserve traditional Thai music, it is necessary to learn from a teacher. As the music learning process takes time, learners need to be hard-working in practice and also need support so that achievement can be seen.

King Rama XI once gave a speech on the realization of preserving the culture of the nation. The FPS has always maintained this principal. Consequently, a project to enhance the preservation of traditional Thai music was conducted under the name of the *Sornthong* Thai Music Competition."

(Luang Pradit Pairoah, Foundation, 2007: 2)

The competition is open to all students from primary school to high school levels from all over the country. At the beginning, competitors had to choose one of 5 instruments: *Sor-Duang*, *Sor-U*, *Khim*, *Khlui Phiang Or* and *Jakhe*. In 2007, the *Ranad Ek* was added. Since competitors come from different musical backgrounds, the FPS uses the alphabetical notation, which is more popular, as the main reference, instead of the 9-note code. The selected compositions were not limited to those of Luang Pradit Pairoah, but also included those of other Thai composers with the criterion that the compositions must be suitable for competition (Wimala Siripong, 1991: 90-91).

Since it first started in 1987, the *Sornthong* music competition has consistently received nationwide attention. From 1987-1992, the FPS held the competition every year. In 1993, the prizes were awarded under His Majesty the King's patronage. Hence, the name of the competition in Thai changed from “*Karn Prakuad Banleng Dontri Thai Sornthong*” (การประกวดบรเพลงดนตรีไทยศรทอง) to be “*Karn Prakuad Banleng Dontri Thai Sornthong Ching Thuay Phra Racha Than.*” (การประกวดบรเพลงดนตรีไทยศรทองชิงถ้วยพระราชทาน), which literally means ‘Royal Cup *Sornthong* Thai Music Competition’.

The FPS received sponsorship funds from many organizations in the government and private sector and private donations. Most funders were Luang Pradit Pairoah's disciples, descendants and people related to their networks. Support also came in the form of activists and volunteers from many places that joined the administration.

Examples of sponsors included the *Bangkok Bank* (ธนาคารกรุงเทพ), *Kasetsart University* (มหาวิทยาลัยเกษตรศาสตร์), *Supreme Command* (กองบัญชาการทหารสูงสุด), *Sukhumo foundation* (มูลนิธิสุขุโม), *Ministry of Education*, *Office of the National Culture Commission* (สำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ (สวช.)), and the *Thai Military Bank* (ธนาคารทหารไทย). Before the *Ruan Banleng* period, *Bhiganesh Press* (โรงพิมพ์พิชเนต) and Mr. *Khanchai Bunpan* (คุณชรรค์ชัย บุนปาน: *Khru Banleng Sagarik's* student) supported publication of the souvenir book since the first year of the competition until 1994.



Picture 69

Sornthong Thai Music Competition

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

The competition resulted in not only improvement of student's musical skills but also gave rise to the creative activity called “*Sornthong Youth Music Camp*” which was conducted in 1994-1995. Volunteers were from the music departments of many universities. Approximately 100 young musicians who got marks in the top ten for each musical instrument had the right to join the camp. The aim of this activity was to reward students with more knowledge about traditional Thai music both in theory and practice. Mini-workshops, group activities, seminars and a *Wai Khru* ceremony were included. The camp was also expected to create connections and a sense of unity among these young musicians.

“There is no classification among these young musicians, for instance, by different awards. Everyone is an equal member of the camp with the duty to learn and share experience together without competition. All activities were carefully designed for these young musicians to get to know each other and heighten their relationship with no discrimination according their music institutes. Furthermore, the FPS hoped

that these young generations may go further to preserve traditional Thai music far into the future.” (Anant Narkkong and Asdavuth Sagarik, 2006: 148)



Picture 70

Sornthong Youth Music Camp

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

After the second royally-sponsored *Sornthong* music competition in 1994, it was not held for 13 years for financial reasons. The FPS launched the competition again in 2007 with new partners and new style of management. This time the FPS received co-operation from many organizations, for example, the Office of Basic Education Commission (สำนักงานคณะกรรมการการศึกษาขั้นพื้นฐาน (สพฐ.)) of the Ministry of Education, Office of the National Culture Commission of the Ministry of Culture, *Bangkok* Metropolitan Administration (กรุงเทพมหานคร), *Khon Kaen University* (มหาวิทยาลัยขอนแก่น), *Burapha University* (มหาวิทยาลัยบูรพา), *Thaksin University* (มหาวิทยาลัยทักษิณ), *Songkhla Rajabhat University* (มหาวิทยาลัยราชภัฏสงขลา), the *Suphanburi College of Dramatic Arts* (วิทยาลัยนาฏศิลป์ สุพรรณบุรี), *Payap University* (มหาวิทยาลัยพายัพ), the *Prajadhipok-Rambhai Bharni Foundation* (มูลนิธิประชาธิปไตย-จำเริญพรณี), *Thai Air Asia* (สายการบินไทยแอร์เอเชีย), *Coca-Cola* (เครื่องดื่มโคคาโคล่า), *Siam Commercial Bank* (ธนาคารไทยพาณิชย์), etc.

The achievement of reviving this activity was supported by the quality of former competitors, who took part in this musical activity in the past and became successful in their careers, plus enthusiastic volunteers and adjudicators who truly understand the value of passing on the musical heritage to the young generation.



Picture 71

Sornthong Thai Music Competition 2007

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4.3.3.2 Process of the Competition

The management of each competition has been different due to circumstances. During the first phase in 1987-1992, the competition was conducted only in *Bangkok* from the first round to the final round. A provincial competitor selection (การคัดเลือกผู้เข้าแข่งขันจากสนามภูมิภาค) was added in 1993-1994. Before the *Ruan Banleng* period, committee from the FPS traveled to many provinces such as *Phitsanulok* (จังหวัดพิษณุโลก) *Chiang Mai* (จังหวัดเชียงใหม่), *Ubon Ratchathani* (อุบลราชธานี), *Nakhon Ratchasima* (จังหวัดนครราชสีมา) *Songkhla* (จังหวัดสงขลา), *Nakhon Si Thammarat* (จังหวัดนครศรีธรรมราช), *Ayutthaya* (จังหวัดพระนครศรีอยุธยา) and *Nakhon Pathom* (จังหวัดนครปฐม). For the latest 2007/2550 competition, committee traveled to provincial hosts in *Chiang*

Mai, Khon Kaen (จังหวัดขอนแก่น), *Suphanburi* (จังหวัดสุพรรณบุรี), *Chonburi* (จังหวัดสุพรรณบุรี) and *Songkhla*. However, the structure of the management of each competition shared similar characteristics. From start to end, competition activity covered about one year for the first phase and one year and a half in some cases in the latter phase. To start the activity, the FPS announced the competition and sought support. Generally, co-operation came from many organizations as mentioned above, in the form of both budget and personnel, including FPS volunteers and outside volunteers from the host and sponsors.

Before the *Ruan Banleng* period, the FPS appointed different groups of volunteers for each duty. For example, the Secretary-General of the Foundation, Foundation committee members and experienced volunteers were in supervisory team. The Director of Finance of the FPS was responsible for financial management. Volunteers accepted the main policy of each step and got flexible rights to make it practical in all sections; co-ordination, public relations, back stage, awards preparation, welfare and catering, reception and other related duties. The latest *Sornthong* competition in 2007 occurred under different conditions. The significantly decreasing number of volunteers brought about a new form of management where the whole team worked together for the whole process with the FPS appointed key volunteers to be responsible for important duties.

After an agreed management plan and complete schedule was established for that competition year, the public relations strategy was the first priority. Announcements were posted wherever students and people in the music field receive news. For instance, before the *Ruan Banleng* period, posters were posted within the FPS area and sent to schools all over the country. In the *Ruan Banleng* period, apart from posters and direct mail, new technology like the internet was also used, including the FPS website, www.thaikids.com. A brand new website, www.onartgroup.com, and e-mail address, sornthong2550@yahoo.com, were created especially for *Sornthong* Thai Music Competition. Direct mails from the FPS management team were sent to people in their networks. The FPS also set up an official announcement ceremony for the media.

The application form was available both at the FPS and on the websites. Competitors got an application manual providing necessary details such as the purposes of the competition, regulations of all process from admission to the final round, compositions and notation, criteria for final judging, types of award, etc. Competitors had to submit the application form with the demonstration cassettes or the demonstration audio CDs within the deadline.

A large number of application forms were sent from all over the country. The main duty of volunteers was to sort the application forms by the home district of competitors. In addition, letters and news from the FPS to schools had to be systematized for sending by post. An observer of this step during the first phase of *Sornthong* competitions noted:

“During the application process of the *Sornthong* music competition, while I was sitting in the teaching area observing a music class, I saw one of teachers bring in a mass of envelopes and announcement letters of the 1991 *Sornthong* Thai Music Competition. Parents of members spontaneously helped each other stuffing these envelopes for mailing to schools all over the country.” (Wimala Siripong, 1991: 103)

The same kind of participation was also seen during the latest *Sornthong* competition in 2007. From interview and observation, volunteers prepared folders and boxes in order to collect application forms and demonstration cassettes or CDs. After all application forms were sorted, volunteers had to record personal information on competitors into computer files.

After the application process, there are four main steps; the first round, the second round, the final round and the royal award granting ceremony. The following information is from observation of the 2007 *Sornthong* competition.

First round committee listened to all the tapes and CDs to select the competitors for the second round, where FPS committee of the traveled to the main regions of Thailand (North, Northeast, Central, East, South and Bangkok). In this step, the FPS cooperated with a host organization in each region who was responsible for setting up the competition. Competitors had to perform in front of FPS committee

who had duty to make a final judging of each round. Moreover, the committee also had the authority to make decisions in problematic cases. The final round was held in *Bangkok*. Committee for the final round included both central committee members of the FPS and music specialists for each instrument.

Two sets of criteria were used for judging both the second and final round. The first were the criteria used for live performances, including manner, accuracy of melody, sound (including loudness, sharpness and tone quality), accuracy of rhythm and variation. One outstanding characteristic that made *Sornthong* different from other competitions is that while other music competitions use difficult composition that require musical proficiency, the *Sornthong* competition focused strongly on simple compositions with attractive playing skills and correct performance. Consequently, competitors were allowed to create variations freely based on the score provided in the application manual while preserving the fundamental theme of the composition.

The other criterion was the scoring system. This system was used for the final results after the competition ends and all marks are collected. To explain this system, in addition to the application manual, the FPS published a document presenting all the details of the scoring system. The FPS did this because it wanted to create a clear understanding of the judging system of the *Sornthong* competition, which is unique and just.

The first prize for each instrument was the Royal cup. The top three received scholarships. The top ten received medals inscribed with the word “*Sorn*” from the FPS. All competitors who reached either second round and final round received certificates from the FPS. The royal award granting ceremony was held separately from the music competition day. Normally, this activity was held the same day of the annual *Wai Khru* ceremony of the FPS. For example, the royal award granting ceremony of the *Sornthong* Thai Music Competition in 2007 was held during the *Wai Khru* ceremony in 2008. The management process was similar to a *Wai Khru* ceremony with a special occasion. Firstly, the FPS had to coordinate with the Office of His Majesty’s Principal Private Secretary (สำนักพระราชเลขานุการ). Then the FPS team prepared all the awards mentioned above, contacted all winners, competitors and

special guests, if necessary, to attend the ceremony. When HM the King could not join the ceremony, the winners received the royal awards from His Majesty's representative in front of the royal picture.

When the whole competition ended, the last thing to be done was to summarize the accounts for planning the next competition. Expenses were calculated for public relations, team travel and accommodation, office supplies, postage, appropriation for committees, site expenses, food, audio-visual instructional tools, exhibition expenses, site decorations, and awards. The management process and schedule for next year's competition must also be drafted. (Luang Pradit Pairoah (Sorn Silapabanleng), Foundation, computer file, 2008: 1)

4.3.3.3 Outcomes

The first point to discuss is the effectiveness of the provincial part of the competition. This was the result of increasing numbers of competitors, which indicates good feedback from young musicians. The first advantage was that upcountry competitors could join the competition without the expense of traveling to *Bangkok*. The second advantage is that the FPS and each venue host had a good opportunity to work together and exchange traditional Thai music knowledge. This gave rise to a third advantage that, in line with FPS expectations, regions might be inspired to hold their own traditional Thai music activities for young musicians. It was a good chance for Thai musicians in each place to get to know more about their own local artists. For example, before the *Ruan Banleng* period, competitors at *Nakhon Ratchasima* had a chance to watch a *Ranad* solo by Khru Bunyang Ketkhong (ครูบุญยัง เกตุคง), one of Luang Pradit Pairoah's disciples who lived there. At *Chiang Mai*, there was a music performance by the *Tai* (ชนเผ่าไต). In *Songkhla*, there was a *Pi* solo (การแสดงเดี่ยวปี่) by Khru Thuan Kuanyok (ครูทวน ควนยก) and a *Nora* dance (ระบำโนห์รา: traditional dance of South Thailand) by Khru Sarot Nakhawiro (ครูสาโรช นาคะวิโรจน์).

The next point concerns the quality of competitors. From Asdavuth's point of view, this depends on the period of the competition. *Sornthong* in the first period was something new for people in the traditional Thai music field. People did not exactly understand the concept and criteria that the FPS used for judging. So the differences in musical background of the competitors were clearly seen. However, with the clear explanations from the FPS and comments from committee to competitors, both the FPS and the competitors in time learned from each other and finally reached the same understanding about the aim and criteria of the *Sornthong* Thai Music Competition.

“After the first three year of *Sornthong*, musical differences between competitors from the provinces and *Bangkok* decreased. There was a sharing of experience from their participation and they later developed musical skill on the same track. For instance, competitors from *Ayutthaya* joined the competition once and came back the next year with some of the same sense of how to play. Moreover, communication technology nowadays is faster and easier so musicians in different areas can easily get materials and learn different things from different places.”

(Asdavuth Sagarik, interview: 1 April 2009)

Interviews also reveal that feedback from committee was one way to help young competitors learn not only how to improve and develop musical technique but also to learn the standards of *Sornthong*. However, as the competition was interrupted for 13 year from 1994, the same situation occurred in the latest *Sornthong* in 2007 when different styles of musical performance from competitors all over the country were seen again. It seems like learning the *Sornthong* standards started again but unfortunately no further competition was held before this research was in progress in 2009.

One specific point of difference among competitors was seen by Khru Chanok. There are more kinds of “*Phleng Diaw*” among competitors from *Bangkok* than competitors from provincial areas. One reason might be that music teaching and music materials are more available in *Bangkok*. But competitors who understand the

aim of *Sornthong* music competition know that exciting playing methods can not persuade committees to give more marks.

“It does not mean that highly skilled music performance is worthless. However, at the same time, it is necessary for young musicians to realize that a good fundamental knowledge is important as the basis of practice and for later high levels of development. They should keep in mind that the criteria specifically of *Sornthong* focus on basic playing skills. New variations are allowed but it would be nice if it is not so far from the main melody. Sometimes the fascination of music comes from its simple structure, not from unrelated decorative variations that are not in the original.”

(Chanok Sagarik, *Sornthong*'s committee meeting: 1 September 2007)

Traditional concept is good in one way for conservation. However, advantages of the competition itself are seen in other factors. First, the creativity of different musical variations was exciting for listeners to hear and learn from the new melodies and techniques. Second, as the compositions used for the competition are simple, young musicians were attracted to join the activity because they had the chance to compete although their music skill was not at a professional level.

Feedback from competitors was contained in interviews on *Sornthong* 2007. First of all, they were proud of themselves for completing the hard practice and performed at their best. Those who won the prizes were proud as they brought honor to their parents, family and schools. Some of them mentioned the pride of receiving a royal award once in their life. Moreover, it was a good opportunity to gain experience of performing in public and to listen to musical variations. One exciting experience for them was to meet new friends who shared the same interest of music appreciation. Last but not least, they gave the opinion that the FPS should hold this useful activity every year to conserve culture and open a chance for the young generation to play traditional Thai music.

One opinion expressed by competitors proved that the FPS achieved its aim of having young musicians understand the concept the FPS tried to communicate. Some competitors noted that the judging criteria of *Sornthong* were different from those of other musical competitions, in that this competition measures not only music skill but also manner. Whoever passed the *Sornthong* competition had the chance to learn how to be good musician. Another point concerns basic playing methods. One winner of *Sornthong* 2007 said:

“I think the most important thing I learned form *Sornthong* is the importance of basic knowledge in everything. Strong fundamental knowledge helps learners to be real professionals in whatever it takes. If you are proficient at playing a simple melody, you can adapt and develop new styles from that basic structure.”

(Warah Thepnarong, interview: 25 June 2008)

Above all, young musicians from all over the country were inspired to be more aware of traditional Thai music in order to join the competition. Interviews from parents also revealed that their children had the experience of working hard for their musical performance which resulted in personality development.

“My little daughter joined *Sornthong* with excited apprehension at the beginning. Later as she kept on practicing, her performance started to be more accurate. Then she got more encouragement and more confidence about performing in public. She told me that she was proud of herself. I think she was successful for her age because at least she learned to work hard, had the experience of concentrating on something and showing her ability in public.”

(Nithiboon Saensookh, interview: 22 June 2008)

“I think the *Sornthong* competition helps to develop young people in many ways. As my daughter got the experience of performing music in public, she did a good job at school too. She has the confidence to join activities such as presentations in class and performing music.” (Khamla Putsorn, interview: 22 June 2008)

Some competitors proceed to work in the traditional Thai music field; as music teachers and professional musicians. Some gather and share experience with new friends through musical activities such as the case of the “*Duriyamitra* Music Ensemble” (วงดุริยมิตรรา). Members of this band include musicians from different places and ex-competitors of *Sornthong*. *Duriyamitra* won the *Ramkamhang* University cup in 2006. Since then, they have conducted musical activities together depending on the occasion, such as giving traditional Thai music concerts, appearing as a guest performers and exchanging traditional Thai music knowledge with musicians related to their work.

For the effective coordination, contact was made in many ways. To contact organizations, the FPS posted formal letters directly to schools and related organizations, together with phone calls. New communication technology helped speed coordination. Websites were used though they were not as efficient as direct mail because competitors living in remote areas could not conveniently use the internet. In some cases, contact by phone or MSN was more effective than the post because they have their own mobile phone. For example, during the competition period, the FPS sent letters directly to schools as formal contacts while during preparations for the royal award granting ceremony, individual phone calls to each winner were more convenient than sending letters because some of them had graduated or changed the schools. In terms of public relations, the www.thaikids.com website was more popular than the others as seen from the messages posted on the web board.

In terms of management, interviews and observation of *Sornthong* 2007 show that while before the *Ruan Banleng* period the FPS appointed different groups of volunteers to be responsible for each duty, in the *Sornthong* 2007 the whole team worked together for the entire process as a result of the decrease in the number of volunteers. Key volunteers were responsible for duty. In practice, volunteers accepted the main policy and had the rights to put it into practice in an appropriate way. Since most volunteers had full-time jobs or studies, whoever missed a conference reported by phone calls, e-mail and MSN.

Sometimes volunteers had to alternate or rotate duties. Some did at least two duties at the same time, with the exception of specific duties such as treasurer, scoring team, master of ceremonies and photographer. An agreement at the weekly conference was considered as work to be done. However, situations changed drastically and volunteers had to adapt as appropriate. Unforeseen difficult situations were decided by the Secretary-General of the Foundation.

An example of an unforeseen situation was the agreement on 22 April 2007 was to fix the number of committee on provincial visits at only three persons but in fact, there were five persons. Another example occurred in the meeting on 27 April 2007, when one of volunteers proposed that the FPS should appoint a volunteer representative to be responsible for each provincial visit. In practice, this was impossible because of the lack of volunteers and because the host of each venue provided their own staff to help. Changes of host organizations were also made. In the Northern trip, the competition was planned for at *Chiang Mai* College of Dramatic Arts (วิทยาลัยนาฏศิลป์ เชียงใหม่) but was moved to *Payap* University instead. Volunteers had to work in a limited timetable, to coordinate with *Payap* University, change travel plans and contact all competitors individually to apologize and inform them about the new competition venue.

Interviews reveal that competitors got more information from their own music teachers than from other announcements. Some received information from posters and some from friends or websites. The mass media in the form of pressmen, press agents and freelance news writers were interested in *Sornthong*. News of *Sornthong* may have been published in the cultural sections of mass media outlets but a real survey has never been done. Even the FPS itself has no accurate information about the interest of mass media toward this activity in quantity or in quality. The impact of the mass media was not enough to attract public attention.

“We saw TV, radio and newspapers who reported the news during the competition period too but we never kept a record of them. The press came by invitation and in some cases as a result of seeing this news in other media. Sometimes the press came because of the famous people present rather than the music competition itself. These famous people included artists, politicians and professionals in many fields, such as *Naovarat Pongpaiboon* (เนาวรัตน์ พงษ์ไพบูลย์), *Samak Sundharawej* (สมัคร สุนทรเวช), Prof. *Rapee Sagarik* (อ.ระพี สาคริก), etc. These people usually attract mass media attention by themselves, not because of the musical competition. The good thing is that traditional Thai music was brought to the attention of the public which is better than being limited to musicians.” (Asdavuth Sagarik, interview: 1 April 2009)

ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

4.4 Occasional Activities

This section presents a sample of notable activities that the FPS has done since its establishment in 1981.

4.4.1 Traditional Thai Music Celebration of the Century (5-15 August 1981)

This ceremony was the first activity held by the FPS after its establishment in 29 July 1981. The aim was to celebrate Luang Pradit Pairoah's 100th anniversary. Support was given by the Department of Fine Arts and Luang Pradit Pairoah's disciples from all over the country. Different activities were included such as traditional Thai music performances at the National Theater, religious activities and seminars. Sample of music performances are as follows.

An extraordinarily large traditional orchestra named the *Maha Duriyang* Ensemble of more than 600 players was directed by Khru Prasit Thawon. He gathered musicians by sending invitations to schools all over the country. Many schools sent student representatives from different educational levels to join the *Maha Duriyang*. Khru Prasit designed a more magnificent orchestration than he had ever done. Outstanding compositions of Luang Pradit Pairoah were performed in new arrangements such as *Phleng Homrong Pathom Dusit* (เพลงโหมโรงปฐมดุสิต), *Phleng Chom Saeng Thong* (เพลงชมแสงทอง), *Phleng Dom Khai* (เพลงด้อมค่าย), *Phleng San Kham Nueng Thao* (เพลงแสนคำนึงเถา) and the *Ranad* solo in *Phleng Anu* (เพลงอาหนู).

Maha Duriyang orchestra gave 4 performances. Audience interest was quite good in that seats were sold out and a large number of people were left outside the theater. The mass media reported the event. Parts of the performance were presented in the TV program "*Khrob Chakkrawan*" (รายการครอบครัวจากราวล) by M.R. Thanadsri Svasdivas (ม.ร.ว. ถนัดศรี สวัสดิวัฒน์). TV Channel 7 (สถานีโทรทัศน์ช่อง7) also made a program that was broadcast twice.

Traditional Thai music ensembles from different places also joined the ceremony including the *Piphat Jawa* ensemble (วงปี่พาทย์ชวา) from the Department of Fine Arts, the *Piphat Mai Khaeng* ensembles (วงปี่พาทย์ไม้แข็ง: a type of *Piphat* ensemble) from the Royal Thai Army, Royal Thai Navy, Royal Thai Air Force and National Police Bureau, *Prachan Piphat Mai Khaeng* ensembles from Luang Pradit Pairoah's disciples; the Khru Phinit Chaisuwan ensemble (วงครุพินิจ ฉายสุวรรณ), Khru Suphot Tosanga ensemble (วงครูสุพจน์ โตสง่า), and the Khru Somphop Khamprasoet (วงครูสมภพ ข้าประเสริฐ) and Khru Prasat Sukhum ensembles (วงครูประสาท สุขุม). The contemporary traditional Thai music ensemble *Fongnaam* (วงดนตรีฟองน้ำ) also joined the ceremony. 250 students from *Satri Sri Suriyothai* school (รร.สตรีศรีสุริโยทัย) performed in a gigantic *Angklung* ensemble directed by Khru Sawit Thapthimsi (ครูสวีต ทับทิมศรี). Khru Chanok also brought his *Khim* and *Kojeng* ensembles to join the ceremony.



Picture 72

Maha Duriyang Orchestra in Traditional Thai Music Celebration of the Century

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

The other notable thing was that the Philatelic Division, the Communications Authority of Thailand (กองตราไปรษณียากร การสื่อสารแห่งประเทศไทย), gave the great honor of making a stamp of Luang Pradit Pairoah (Sorn Silapabanleng) in commemoration of this occasion. Luang Pradit Pairoah is thought to be the only musician to appear on a Thai stamp (Wimala Siripong, 1991: 172).

4.4.2 Traditional Thai Music in Celebration of *Khunying Chin Silapabanleng*'s 80th Birthday (24 May 1986).

This celebration was called in Thai “*Sunthari Dontri Thai*” (งานสุนทรีย์ดนตรีไทย), and had the aim of celebrating Khunying Chin Silapabanleng's 80th birthday. As mentioned in Chapter Two, she was one of Luang Pradit Pairoah's descendants and a traditional Thai music teacher who followed the principles of the FPS in terms of cultural preservation throughout her entire life. The ceremony included religious rites and musical performances. The highlight of the event was the royal presence of H.R.H. Princess Maha Chakri Sirindhorn, who is fond of Thai traditional music and always supports the transmission of culture (Anant Narkkong and Asdavuth Sagarik, 2006: p.153-155).



Picture 73

Sunthari Dontri Thai

Thai Traditional Music Event for Celebrating

Khunying Chin Silapabanleng's 80th Birthday (24 May 1986)

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4.4.3 Traditional Thai Music Celebration of the *Rattanakosin* Era on the Occasion of Luang Pradit Pairoah's 120th Anniversary

This celebration was called in Thai “*Mahakam Dontri Si Rattanakosin*” (งานมหกรรมดนตรีศรีรัตนโกสินทร์) and was held on the occasion of 120th Anniversary of three Thai music masters, Prince Paribatra (ทูลกระหม่อมบริพัตร), Khru Jangwang Thua Phatayakosol (ครูจางวางทั่ว พาทยโกศล) and Luang Pradit Pairoah (Sorn Silapabanleng), who were all born in 1881. With the cooperation of the Department of Fine Arts and other music organizations, the FPS launched many different musical activities during 2-5 August 2001 at the National Theater, including audio reproductions of Luang Pradit Pairoah's compositions (both in original and contemporary style), a biography, and exhibitions. Different types of traditional Thai music ensembles performed. Luang Pradit Pairoah's detailed biography was published. As the aim was to provide knowledge and entertainment to those interested in traditional Thai music, it was open to the public free of charge.

The ceremony started with a *Wai Khru* ceremony at the National Theater on Thursday 2 August 2001. On Friday 3 August 2001, there was a seminar on the “commemoration of Luang Pradit Pairoah (Sorn Silapabanleng)”. A variety of musical performances were provided such as a *Piphat Mon* ensemble, an *Angklung* ensemble, two traditional Thai dances; the *Rabam Phat* (ระบำพัด) and *Rabam Ching* (ระบำฉิ่ง) by the *Phagawali* Music Institute and a *Piphat Mai Khaeng* ensemble. On Saturday 4 August 2001, there were musical performances by the Department of Fine Arts the whole day. On Sunday 5 August 2001, there were musical performances by the traditional Thai music club of the FPS (Anant Narkkong and Asdavuth Sagarik, 2004: 316).

An insider's view of this special occasion was given by Khru Chanok.

“The important thing is not how big the ceremony can be but that it is a special occasion to commemorate our traditional Thai music master, Luang Pradit Pairoah (Sorn Silapabanleng) again following Luang Pradit Pairoah's 100th anniversary in

August 1981. Moreover, this is a chance to show the results of the FPS's work in terms of music teaching for over 20 years.” (Chanok Sagarik, 2001: p.67)

4.4.4 “*Ngan Chang Khru Chin*” (งานช่างครูชิน)

The year 2006 was 100th anniversary of Khunying Chin Silpabanleng. To celebrate this special occasion, the FPS held ceremonies and events at different places throughout the year.



Picture 74

Ngan Chang Khru Chin at Sangkeet Sala, 4 February 2006

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4.4.5 *Hom Rak Homrong* (งานโหมรักโหมโรง (4-25 February 2007))

The successful Thai movie “*Homrong*” (ภาพยนตร์เรื่องโหมโรง “The Overture”) was based on Luang Pradit Pairoah’s life. The film was released to the public in 2004 and received numerous awards. At the Star Entertainment Awards 2004, the movie received seven awards: Best Movie, Best Director, Best Male Supporting Actor, Best Screenplay, Best Photography, Best Sound Recording, and

Best Music. Its popularity was so widespread that the mass media and the public were interested in Thai traditional music. People took a positive attitude toward traditional music and more areas of media were opened to presenting the other part of fascinating Thai culture.

In 2007, the FPS celebrated the 3rd Anniversary of the film. This was the first special occasion held within the FPS area in *Ruan Banleng* period after the renovation in 2006 (Anant Narkkong, interview: 20 August 2008). The celebration included exhibitions, weekly musical performances and talk shows at *Ruan Banleng*. Different kinds of music bands were invited to join and everyone was welcome to attend.



Picture 75

Hom Rak Homrong, 2007

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

4.4.6 “*Sat Haeng Sin Akhra Silapin*” (งานศาสตร์แห่งศิลป์อัครศิลปิน (30 Sept-15 Dec 2007))

On the occasion of the King’s 80th birthday in 2007, the FPS held this activity at *Ruan Banleng*. As at the *Hom Rak Homrong*’s event, there were an exhibition, weekly musical performances and talk shows with the King’s life and work as the fundamental theme.



Picture 76

Sat Haeng Sin Akhra Silapin, 2007

Source: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)

Since the establishment of the FPS in 1981 to the present, the FPS has continuously conducted traditional Thai music activities in many forms, including music teaching, *Wai Khru* ceremonies, music competitions and other occasional activities. The FPS, its partner organizations and volunteers always maintain the principles of conserving and transmitting traditional Thai music both for the FPS’s sake and on a nationwide scale.

CHAPTER V

TRADITIONAL THAI MUSIC TRANSMISSION AND REPRODUCTION OF THE LUANG PRADIT PAIROAH FOUNDATION: MEDIA

Each type of mass media can be considered as an alternative channel for traditional Thai music to access, to be adapted, to be developed and at least to survive. The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) has used these new channels for transmitting and reproducing traditional Thai music through various media, which will be presented in this chapter. These channels include audio media, radio, TV, publications, websites and films.

5.1 Publication

Since its establishment in 1981, the FPS has always paid special attention to printed material as a means to disseminate music and cultural knowledge in Thai society. The outcome is shown by a large quantity of books, journals, music scores, and research works. This section presents examples of publications published both under the name of the FPS or organizations related to the FPS.

5.4.1 Books for Celebrations and Events

5.4.1.1 Funeral Books

Most of the funeral books were published under the name of family rather the name of the FPS. They provide both words of remembrance and content related to music and the FPS because people descended from Luang Pradit Pairoah, in one way or another, were involved in FPS activities through their life and work. The outstanding examples include the funeral books of Luang Pradit Pairoah

(Sorn Silapabanleng), Khunying Chin Silapabanleng, Prasidh Silapabanleng, Khru Banleng Sagarik, and Nikom Sagarik (นิคม สาคริก).

Three of these directly provide information about the FPS: those of Khunying Chin Silapabanleng, as she is the founder, Khru Banleng Sagarik, and Nikom Sagarik. The content of Khunying Chin's funeral book is mostly about the background of the FPS, its objectives, related activities and general information about traditional Thai music. The same is true of Khru Banleng's funeral book which has more on the development of the FPS and activities in a historical timeline.

Nikom's funeral book, besides an artwork cover like that of a modern magazine, so that no one would think that it was a funeral book until they opened the first page, deals with the life and work of Nikom, Luang Pradit Pairoah' grandson, who devoted his life to traditional Thai music and the FPS. Half of the book comprises articles about traditional Thai music and the FPS written by Asdavuth Sagarik, Nikom's son, and other authors. These articles were written because Asdavuth had to write news about traditional Thai music for his father to stay abreast of the situation during his illness. Later, these articles became important historical data in the traditional Thai music field. Also for the FPS, these works are key records since the content reveals the development of the foundation and what the new generation was doing to conserve and transmit traditional Thai music.

5.4.1.2 Souvenir Books of Musical Competitions

When the FPS held music competitions, a souvenir book was planned to be distributed at the music award granting ceremony, which was usually held on the same day as the *Wai Khru* ceremony. This was a new kind of cultural publication, especially for the FPS, where the participants received both blessings and the book. The publications for the early Thai Music Competition for National Security provided only necessary information about the competition and were published in pocket book size. The souvenir book for the *Sornthong* Thai Music Competition was

bigger, almost like the A4 format. The main content is information about the competition, including background, timeline for each round, the judging criteria, music scores, the credits for all competitors, and information about the FPS, FPS activities and traditional Thai music. The latest edition in 2008 was the first to provide interviews of the top ten winners for each musical instrument in *Sornthong* 2007.

5.4.1.3 Special Events

There were two books for the first event of the FPS on the occasion of Luang Pradit Pairoah's 100th anniversary at the National Theatre during 5-9 August 1981. The first was “**Anuson Khamnueng Nai Wara Chalong Rob Roi Pi Koed Luang Pradit Pairoah (Sorn Silapabanleng)**” (อนุสรณ์ค่านึงในวาระฉลองรอบร้อยปีเกิดหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง)) which was published under the FPS name. The content includes Luang Pradit Pairoah's biography, articles about Luang Pradit Pairoah in memory of his students, traditional Thai music, the *Wai Khru* ceremony, music scores, and the program of music. The second was also published on the same occasion but under the name of the Office of the National Culture Commission (สำนักงานคณะกรรมการวัฒนธรรมแห่งชาติ กระทรวงศึกษาธิการ). The content includes Luang Pradit Pairoah's biography and compositions.

The book “**Thi Raluak 80 Pi Khunying Chin Silapabanleng**” (ที่ระลึก 80 ปีคุณหญิงจิ้น ศิลปบรรเลง) was published on the occasion of Khunying Chin's 80th anniversary in 1986. The content includes Khunying Chin's biography, the songs she composed which are mostly used for School Radio, and a section on *Dhamma* teaching.

The book “**Chalong Ayu Krob Rob Paedsip Si Pi Nang Mahathepgasatsamuha Banleng Silapabanleng Sagarik**” (ฉลองอายุครบรอบ 84 ปี นงมหาเทพกษัตริย์สมุห (บรรเลง ศิลปบรรเลง สาคริก)) was published on the occasion of Khru Banleng's 84th anniversary in 1992. The content includes a short blessing from her descendants,

a poem of blessing, chants, poems about traditional Thai musical instruments, and songs for School Radio which Khru Banleng composed before 1971. These pieces were not included in the “Collection of Songs for School Radio” published by the Ministry of Education.

Important books were published and widely disseminated by the FPS on the occasion of Luang Pradit Pairoah’s 120th anniversary in 2001. The first is “**Luang Pradit Pairoah (Sorn Silpabanleng): Maha Duriya Kawi Lum Chaophraya Hang Usakhaney**” (หลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง) มหาดุริยกวีคู่มเห็เจ้าพระยาแห่งอุษาคเนย์) which literally means ‘Luang Pradit Pairoah (Sorn Silpabanleng): great Thai composer from the Chao Phraya river basin of Southeast Asia’. This time the FPS got support from *Matichon* Publishing (สำนักพิมพ์มติชน) and the book was published as a special edition of Art and Culture magazine. This book, written by Anant Narkkong and Asdavuth Sagarik, was the first FPS publication in pocket book size. The narration is a kind of half historical and half novelistic in comparison with earlier works which contained only collections of separate articles. Also, this book is the first publication that provides Luang Pradit Pairoah’s full biography. The content includes both a historical timeline of the master’s life, details about traditional Thai music during his lifetime, reminiscences by his students, his students’ works, and a collection of over 300 of the master’s compositions for which evidence has been found.

The second is “**The 120th Anniversary of Three Maestros of Thai Classical Music**” (120 ปี 3 ดุริยกวีคนตรีไทย), published under the name of the Office of the National Culture Commission. The FPS was part of the committee of this celebration held by the Office of the National Culture Commission. The book provides information about three Thai music masters, Prince Paribatra (ทูลกระหม่อมบริพัตร), Khru Jangwang Thua Phatayakosol (ครูจางวางทั่ว พาทยโกศล) and Luang Pradit Pairoah (Sorn Silpabanleng), who were all born in 1881.

Another big ceremony occurred in 2006 on the occasion of Khunying Chin's 100th anniversary. The FPS published another important historical book called “**Ngan Chang Phuea Phaen Din Khru Chin Roi Pi**” (งานช่างเพื่อแผ่นดินครูชั้น 100 ปี) in pocket book size. The content includes background of the occasion, a full biography of Khunying Chin Silapabanleng, reminiscences of Khunying Chin by her descendants and her students, the history of the *Phagawali* troupe and School Radio, and her famous compositions like “*Phleng Chang*.” The most important part provides information about FPS activities, categorized for the first time as occasional events, educational tools for music teaching, audio materials, music competitions, website, publications, and films. This book is the first to gather and present the development of the FPS from its start to its 25th year in 2006. (Anant Narkkong and Asdavuth Sagarik, 2006: 285)

The event “*Hom Rak Homrong*” in 2007 was held to celebrate the 3rd anniversary of the movie *Homrong*. The FPS published a pocket book “**Hom Rak Homrong**” to distribute in the two month long celebration at *Ruan Banleng*. The content includes a brief biography of Luang Pradit Pairoah and his compositions, brief story of the *Homrong*'s production, articles from various sources about feedback to the movie *Homrong*, and the music program.

In the same year, the first issue of the “*Ruan Banleng Journal*”, including articles and news about traditional Thai music and FPS activities, was launched in August 2007 but no further issues were published due to lack of financial support. The membership status of subscribers was permanently canceled and all membership fees were voluntarily donated to the FPS.

5.4.2 Academic Works

5.4.2.1 Research

Term papers by students in music departments of many universities refer to Luang Pradit Pairoah's school but a proper survey has never been done. No academic research has done by the FPS. A few formal research studies have dealt with Luang Pradit Pairoah's school or the FPS, but all of which were conducted by outsiders.

The first example is Wimala Siripong's thesis on **“Transmission of Traditional Thai Music Culture in Current Thai Society: Case Study of Silapabanleng Family and Pathayakosol Family”** (การสืบทอดวัฒนธรรมดนตรีไทยในสังคมปัจจุบัน ศึกษากรณีสกุลพาทยโกศลและสกุลศิลาปบรรเลง) in 1992. This research provides information about music teaching by both the Pathayakosol family and the FPS.

Two research studies by Patarawadee Puchadapirom also mention Luang Pradit Pairoah's school during his life time. These works include **“Status of the Piphat Player in Thai Society from 1868-1925”** (สถานภาพของนักเป่าพาทย์ในสังคมไทย พ.ศ.2411-2465), and **“The Transformation of Entertainment Culture in Bangkok Society from 1948 to 1957”** (การเปลี่ยนแปลงของวัฒนธรรมความบันเทิงในสังคมกรุงเทพฯพ.ศ. 2491-2500).

Other examples include **“Concept and Production of Web Sites for Thai Children”** (แนวคิดและกระบวนการผลิตเว็บไซต์สำหรับเด็กไทย) by Thanyamai Angsuwattananont (ธัญมัย อังสุวรรณานนท์) in which the FPS website, www.thaikids.com, was party of the sample. **“The Process of Teaching Kim of the Thai Classical Music Club under the Supporting of Luang Praditpirho (Sorn Silapabanleng)”** (กระบวนการถ่ายทอดคิมของกรม

ดนตรีไทย มุขนิธิหลวงประดิษฐไพเราะ (ศร ศิลปบรรเลง)) by Somchai Eambangyung (สมชาย เอี่ยมบางยุง) directly studied *Khim* teaching at the FPS.

5.4.2.2 Music Teaching Texts

These publications were mentioned in Chapter 4 on music teaching and learning. Most texts are about stringed instruments. Khru Chanok Sagarik wrote these texts himself and disseminated them only among FPS music club members. At present, many texts are available on the FPS website, www.thaikids.com.

5.4.2.3 Music Scores

Some books are educational tools while some were made for special purposes. For example, “**Sornthong: Prachum Phon Ngan Phleng Khong Luang Pradit Pairoah**” (ศรทอง: ประชุมผลงานเพลงของหลวงประดิษฐไพเราะ: Sornthong: Collection of Luang Pradit Pairoah (Sorn Silapabanleng)’s compositions), was first published in 1982 with the aim of conserving traditional Thai music as the cultural heritage of the nation and also to celebrate the 200th anniversary of the *Rattanakosin* Era. It gives Luang Pradit Pairoah’s compositions both in numeric form and alphabetical form. This book is the first step of the FPS to publish full versions of traditional Thai music scores. (Chanok Sagarik, interview: 22 June 2008)

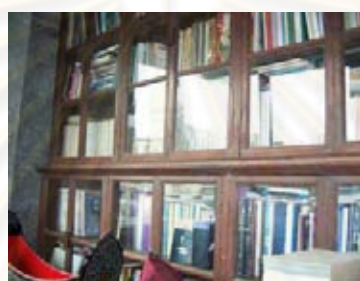
5.4.3 Other Publications

There are a large number of books and other publications collected on the ground floor of *Ruan Banleng* and the 4th floor of the new FPS building. These publications include those related to traditional Thai music, magazines, travel books, novels. ... etc. in Thai and other languages. The first category is reference books

related to music and reference books from the Royal Institute. The second category is publications related to the life and works of Luang Pradit Pairoah and other Thai musicians. The last is general texts. There are also historical images, both drawings and photographs, which at present have been scanned into digital files for ease of usage. Other materials used for FPS PR activities are also collected, such as music programs, booklets, handbills, posters and postcards.



Picture 77



Picture 78



Picture 79

4th floor: Storeroom: section of data collecting

Source: Theptida Silapabanleng: 6 October 2007

The outstanding examples are mostly music program booklets which contain not only the program but various kinds of historical data. The first example is the music program of Luang Pradit Pairoah's 120th anniversary at the National Theatre on 2-5 August 2001. The content includes the background to this special occasion and articles about traditional Thai music written by Luang Pradit Pairoah's descendants. An important part is the credits listing all the musicians who joined the musical performances.

The second one is the music program of Luang Pradit Pairoah's 120th anniversary at *Sala Chaloem Krung* (ศาลาเฉลิมกรุง: a well known Thai theatre) on 11 November 2001. The music was performed by a traditional Thai music ensemble of the FPS and the *Wong Chaloem Rat* ensemble (วงดนตรีเฉลิมราชย์). The content includes

Luang Pradit Pairoah's biography, the program, songs and lyrics, and credits for all musicians.

The third is the music program on the occasion of the 100th anniversary of Khunying Chin Silapabanleng. The performances were held on 4 February 2006 at *Sangkheet Sala*, Department of Fine Arts (สังกัดศาลา กรมศิลปากร). The content includes *Khunying Chin's* biography, the program, songs and lyrics, credits for all musicians, background to this special occasion and the other musical programs for this year long.

The other notable publication is the stamp showing Luang Pradit Pairoah (Sorn Silapabanleng), which is already mentioned in Chapter 4, produced by the Philatelic Division, the Communications Authority of Thailand in commemoration of Luang Pradit Pairoah's 100th anniversary.

5.5.4 Outcomes

The first concrete result is that these publications are reference sources for students or anyone interested in research about Luang Pradit Pairoah, traditional Thai music and FPS activities. Both old information, and new knowledge and records are reproduced many times as long as new events occur. The FPS shows concern for cultural transmission in the form of literature. (Anant Narkkong, interview: 20 August 2008)

The usefulness of the content is not only as a record of traditional Thai music history but also the development of both the FPS and people related to each activity. For example, the list of competitors in music competition programs can be used for their careers. Some entries on lists demonstrate a long relationship with the FPS. Some lists reveal the development of some famous artists.

The publication which had a social impact is Luang Pradit Pairoah's biography written by Anant Narkkong and Asdavuth Sagarik, first published in 2001. This was seen as a library reference book until Itthisoonthon Vichailak made the film *Homrong* based on the book. As a result of *Homrong* fever in 2004, three reprints were sold out and a fourth published in the same year. Other TV programs, articles and academic works also used this book as a reference.

The data conserved at the FPS is always useful for students, musicians, researchers in wide range of studies. Asdavuth added:

“At least we conserve these sources for our convenience and also for outsiders because we often have guests to our place looking for data about traditional Thai music.” (Asdavuth Sagarik, interview: 5 June 2009)



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

5.2 Audio Media

Since audio technology was first brought to Thailand in the reign of King Rama V, people in the traditional Thai music field have long been adapting their work as audio technology developed. Of the various types of audio recording such as phonograph, cassettes, MDs, CDs and mp3 files, Anant and Asdavuth (2006: 224) specifically mentioned those related to Luang Pradit Pairoah's compositions.

“Though evidence is available in many forms and on many occasions of recordings of his musical performances, his music ensembles, his disciples' works to music reproduction nowadays, concrete information and a history of audio reproductions of Luang Pradit Pairoah's compositions is still not yet clarified.”

The above statement indicates that a large number of audio recordings of Luang Pradit Pairoah's works are widely disseminated and too difficult to be collected. Many audio recordings are stored at the FPS including many which are not Luang Pradit Pairoah's compositions. These audio materials were still in a long process of categorization while data for this thesis was being collected. The FPS has been using audio media for commercial purposes and for conservation.

5.1.1 Audio Media for Commercial Purposes

At present, the music business is an opportunity for people in the music field to conserve, transmit, reproduce and create new works. Many groups of people and companies participate in this business not only to conserve traditional culture but also to gain income from musical works. The FPS has formed a partnership with the Hand Acme Supply Co. Ltd.

5.1.1.1 Brief History of Hand Acme Supply Co. Ltd.

Hand Acme Supply Co. Ltd. was established in 1984. Chanok Sagarik is president of the company and Chaiporn Jirajitkosol (ชัยพร จิระจิตรโกศล) is the manager. (Anant Narkkong, 2008: 60) The establishment and development of this company is related to Chaiporn's life and work. Chaiporn is a student of Khunying Chin Silapabanleng and Khru Chanok Sagarik. The formation of the *Phummarin* band (วงภูมรินทร์) around 1985 inspired him to become a producer and he supported this band to debut the first album in 1986 named *Phummarin 1: Damnoen Kwian* (ภูมรินทร์1: ดำเนินเกวียน).

From the very beginning in 1986-1990, Chaiporn ran the business using the *Paiboon* (ไพบูลย์ สตูดิโอ) and CA (ซีเอ สตูดิโอ) recording studios. The artists were musicians related to the FPS such as the *Phummarin* and *Kophai* (วงกอไผ่) bands. With his fondness of music and further studies of recording technology, Chaiporn eventually built his own Hand Acme recording studio located at 161/756 *Charan Sanit Wong 27* (ซอยรัฐสันทวงศ์ 27), *Bangkok Noi* District (เขตบางกอกน้อย), Bangkok. From 1990 onward, many productions under the Hand Acme brand were produced for the music market.

Hand Acme and the FPS are partners in two ways: by law and by personal connection. Khru Chanok Sagarik, Chaiporn's music teacher, holds the position of president of the company. As a result, the FPS receives first priority in production. Over time, recordings in the form of audio media were continually produced both for music's sake and on special FPS occasions. (Anant Narkkong, personal communication: 2 August 2007)

However, the Hand Acme's productions are not limited to Luang Pradit Pairoah's compositions. (Anant Narkkong, interview: 29 August 2007) Chaiporn is open to reproducing music compositions of other traditional Thai music composers and even brand-new pieces. He also works with other groups of musicians and

produces many kinds of work such as spot announcements, music competitions, celebrations, etc. Apart from commercial work, non-commercial work is also done. This kind of work is voluminous and not yet literary clarified. In summary, Hand Acme is one of the recording studios in Thailand that have continually participated in traditional Thai music reproduction.

5.1.1.2 Audio Productions of Hand Acme Supply Co.,Ltd.

This section highlights albums according to their characteristics. The examples below are Luang Pradit Pairoah's compositions or related to special FPS occasions.

1) Audio Productions Produced by Music Bands

(a) *Phummarin* band (วงภูมรินทร์)

The *Phummarin* band, directed by Khru Chanok Sagarik, was established in 1985. Members included both professional musicians and Khru Chanok's students. Eight albums by *Phummarin* consist of *Phummarin 1: Damnoen Kwian* (ภูมรินทร์ 1: ดำเนินเกวียน) in 1986, *Phummarin 2: Arun Khai Saeng* (ภูมรินทร์ 2: อรุณไขแสง) in 1987, *Phummarin 3: Damnoen Sai* (ภูมรินทร์ 3: ดำเนินทราย) in 1988, *Phummarin 4: Long Nan* (ภูมรินทร์ 4: ล่องน่าน) in 1990, *Phummarin 5: Song Khon* (ภูมรินทร์ 5: สองคอน) in 1991, *Phummarin 6: Kham Hom* (ภูมรินทร์ 6: คำหอม) in 1994, *Phummarin 7: Bulan Loi Luean* (ภูมรินทร์ 7: บุหลันลอยเลื่อน) in 1996 and *Phummarin 8: Sai Mok Dok Moei* (ภูมรินทร์ 8: สายหมอกดอกเหมย) in 2000.

The *Phummarin* band is predominantly stringed instruments, especially *Khim* and *Gu Zheng*. Other instruments were sometimes added for more interesting harmony, for example, acoustic guitar and the *Erhu* (ซอเข้ฮู: The *Erhu* or *Nanhu* is Chinese stringed instrument.) in the fourth album *Long Nan*, and the *Saung Gauk*,

Burmese harp, in the eighth album *Sai Mok Dok Moei*. In some albums, various traditional Thai instruments were included such as *Sor-Duang*, *Sor-U*, *Sor Sam Sai*, and *Khui*. Electric instruments were also used such as synthesizers, electric pianos and others.

(b) *Korphai* band (วงกอไผ่)

Korphai literally means a thicket of bamboo, and the band first appeared in the traditional Thai music arena in 1983. That year the band won a music competition initiated by the FPS. Ever since, they have been known as a group of young musicians from different schools presenting traditional Thai music to the public. Their background shares part of the FPS history since they used the FPS for rehearsals and activities. They were also related to the FPS as volunteers until the present. Early members in 1983 to the young generation today include musicians from different careers.

Korphai has diverse musical characteristics; the group has widened its repertoire from traditional forms to cross-over areas such as folk-pop, popular, fusion jazz, Asian-mix, and experimental music. Over the past 20 years, the band has released a number of CD albums and performed in numerous public concerts both in Thailand and abroad including Malaysia, Austria, England, Scotland, the USA, South Korea, Taiwan, France, and Cambodia. The group also frequently participates with other leading Thailand ensembles and celebrated artists. In addition, *Korphai* gives lecture-demonstrations and workshops in Thai music for educational and cultural-appreciation purposes. (Korphai Data, Computer file: 2006)

Most of *Korphai*'s albums under the Hand Acme label, feature Thai music in both traditional and contemporary styles. Their work varies in detail especially the essence within each composition, and can be categorized by type of music ensemble.

As a *Piphat* ensemble, *Kophai* launched the album *Chang Kin Bai Phai* (ช้างกินใบไผ่) in 1999 featuring a *Piphat Mainuam* ensemble (ปี่พาทย์ไม้ نرم). Most of Luang Pradit Pairoah's compositions in this album are variations that the master created.

The two *Hom Rak Homrong* (โหมรักโหมโรง) albums, made in April and May 2004 after the success of the movie *Homrong*, constitute special works of music reproduction.

“This [first] album was made ... just before the lengthy tour of Europe by the *Kophai* Percussion Ensemble. ... The recording selections came from both the movie soundtrack and from the concert program. ... There are four kinds of *Piphat* presented in this album, namely *Piphat Sepha* (ปี่พาทย์เสภา), *Piphat Mon* (ปี่พาทย์มอญ), *Piphat Mainuam* (ปี่พาทย์ไม้ نرم) and *Piphat Nanghong* (ปี่พาทย์นางหงส์). Each of these *Piphat* has its own tone color and functions in different cultural aspect.”

(Korphai Band. *Hom Rak Homrong* , CD cover: 2004)

The second *Hom Rak Homrong* album provides more music masterpieces.

“We collected some more songs from the film and rearranged them onto our own acquaintance. This CD is therefore not exactly a replica of the movie soundtrack, but rather conveys our feelings of the wonderful world we discovered from both the film and our latest musical journey.”

(Korphai Band. *Hom Rak Homrong 2*, CD cover: 2004)

The album “*Luang Pradit Pairoah: Maha Duriya Kawi Lum Chaophraya Hang Usakhaney*” (หลวงประดิษฐไพเราะ: มหาดุริยาควีลุ่มเจ้าพระยาแห่งอุษาคเนย์), which literally means ‘Luang Pradit Pairoah, great composer from the *Chao Phraya* river basin of Southeast Asia’, features *Piphat Mainuam* presentations of Luang Pradit Pairoah's compositions which combine the music of other cultures. This album was the gift attached to the

third edition of Luang Pradit Pairoah's biography in April 2004. The selected compositions reveal each style of *Phleng Phasa* (เพลงภาษา: song that shows specific cultural characteristic).

“As the book presented Luang Pradit Pairoah as one of the great music masters of the southeast Asian region who composed lots of musical compositions that show different variations of this regional cultures, this CD helps listeners appreciate the different characteristics of each song.”

(Anant Narkkong, interview: 18 June 2009)

The album *Homrong* (โหมโรง) or “The Overture” was recorded when *Kophai* joined the traditional Thai puppet performance at the Joe Louis Theatre in 2005. They played both *Piphat Maikhang* (วงปี่พาทย์ไม้แข็ง: a kind of *Piphat* ensemble) and western musical instruments. The songs are partly from the movie soundtrack and partly adapted to the puppet show.

Most *Khrueang Sai* ensemble albums combine *Khrueang Sai* and other kinds of musical instruments. In *Thep Banthom* (เทพบรรทม) in 2002 and *Pirom Surang* (ภิรมย์สุรางค์) in 2003, *Kophai* played different styles of *Khrueang Sai* such as *Khrueang Sai with Khim* (วงเครื่องสายประสมขิม) and *Khrueang Sai with Khim and Organ* (วงเครื่องสายผสมขิม-ออร์แกน).

The album *Ratri Pradub Dao* (ราตรีประดับดาว: starry night) appeared in 1991 using *Khrueang Sai with Khim*. On the album *Khom Dam Din* (ขอมดำดิน) in 1992, *Kophai* played a *Khrueang Sai* ensemble as the main theme and combined experimental music on some tracks as in the composition “*Yawa*” (เพลงยะวา). This piece was performed in a Gamelan style using real bowls as the musical instruments.

The album *Khak Kao* (เขกขาว) 1998 used *Khrueang Sai* with *organ* (วงเครื่องสายผสมออร์แกน) presenting Luang Pradit Pairoah's musical works.

2) Audio Productions of *Khim* and Stringed Instruments

Many productions of *Khim* music were continuously released from 1980 onward. Contents include both solo band performances and traditional and cross-over music (Anant Narkkong, 2008: 58). The tone color of the music is almost the same since only *Khim* and a few other stringed instruments were used in the productions while the differences refer to the motivation and occasions for recording these works.

For example, the collection *Weaw Siang Khim Muea Wan Wan* (แ่ววเสียงขิมเมื่อวันวาน) was first made by Khru Chanok Sagarik in 1981 with two aims: to earn money to set up the FPS and to record *Phleng Tao* for educational and cultural preservation purposes. The first recording was made at the *Sitthi Thavon* recording studio (ห้องบันทึกเสียงสิทธิถาวร) in a triple cassette format. The first aim was achieved since all albums were sold with an income of 40,000 baht for the FPS capital fund. The second purpose is seen in the re-issued version in 2003 and the following collection *Weaw Siang Khim* (แ่ววเสียงขิม). Both albums were produced for educational purposes. The reproduced version includes two albums made by converting the original cassette versions into both cassettes and CDs at the Hand Acme recording studio.

The *Weaw Siang Khim* collection, including two albums appearing in 2000 and 2002, was made for educational purposes. The compositions selected are used in music courses at the FPS music club. The melody and variations were simplified by Khru Chanok to suit beginners learning traditional Thai music. The *Khim* player on this album is Nithi Srisawang (นिति ศรีสว่าง).

The “*Sabad Mai Bon Sai Siang*” (สละบั๊ดไม้บอนสายเสียง) collection presents different variations of the *Khim* sound through all six albums. The first, “*Sornthong*,” in 1992, was the work of winners of the *Sornthong* National Musical Competition. This album was an opportunity for young musicians to record. The entire second album in 1993 was Chaibhuk Bhutrachinda (ชัยภัคร ภัทรจินดา)’s work. The third, *Thepthong* (เทพทอง), in 1998 contains traditional *Phleng Diaw* in a new variation created by Asdavuth Sagarik and Nithi Srisawang. The fourth in 2000, *Chom Sang Thong* (ชมแสงทอง), presents Luang Pradit Pairoah’s compositions with new arrangements by Nithi Srisawang. The fifth in 2002, *Lao Phaen* (ลาวแพน), and the sixth in 2003, *Yawa* (ยะวา), are also made in the same style.

More *Khim* productions were presented in individual works. Chaibhuk Bhutrachinda (ชัยภัคร ภัทรจินดา) was the music director of two albums in the collection *Sodsai Nai Sai Siang* (สดไสในสายเสียง) in 1993. The music was a kind of *Khim* orchestra (จิมหมู่) played by group of young musicians. Additionally, Chaibhuk played a *Khim* solo in all three albums of the collection *Sen Siang Samniang Khim* (เส้นเสียงสำเนียงจิม) in 2002. Nithi Srisawang was the music director for the two albums of the collection *Fang Phro* (ฟังเพราะ) in 2006 and five albums of the collection *Khim Sai* (จิมสาย) which appeared from 2003-2004.

A different style is shown in two albums of the *Did Si Ti Pao* (ดีดสีตีเปา) collection in 2002 and 2003, with *Phleng Diaw* played with different instruments in each composition such as *Khim*, *Sor Sam Sai*, *Sor Duang*, *Sor U*, *Pi*, *Ranad* and *Jakhe*. The album includes both new recordings and reproductions of the old versions recorded in 2001 on the occasion of Luang Pradit Pairoah’s 120th year anniversary.

3) Audio Productions for Special Occasions

Most productions in this type were for funeral ceremonies or the anniversaries of musicians of this school. The album *Ram Luek Thueng Khunying Chin Silapabanleng* (รำลึกถึงคุณหญิงจีน ศิลปบรรเลง) was produced in 1991 as a tribute to her funeral ceremony. The music includes *Khrueang Sai* and *Piphat Mainuam*.

The FPS and the Hand Acme cooperated to reproduce many works in 2001 on the occasion of Luang Pradit Pairoah's 120th anniversary. Approximately ten albums were made to celebrate this occasion.

The collection *Phaen Siang Boran Lak Than Phleng Khru* (แผ่นเสียงโบราณ หลักฐานเพลงครู) consists of three albums; *Nang Loy* (นางลอย), *Serani* (เศรณี) and *Buraphaphirom* (บุรพภิรมย์), all reproduced with the assistance of the ancient record collector, Mr.Thongchai Jaruphornchai (คุณ ธงชัย จารุพรชัย). The original of *Nang Loy* was produced by the International Talking Machine Company using the icon of a building as a trademark and the word "Odeon" written on the disk. Thai people knew this as "*Phaen Siang Tra Tuek*" (แผ่นเสียงตราตึก). Artists included those who played important roles in traditional Thai music in the reign of King Rama V such as Mom Som Jian (หม่อมส้มจีน), and the *Phinphat Nai Plaek Nai Sorn* (วงดนตรีพิณพาทย์นายแปลกนายสอน) ensemble in which Luang Pradit Pairoah was a member.

The *Serani* label is a music business directed by Khunying Ram Bandit Sitthi Serani: Yiam Suwong (คุณหญิงรามบัณฑิตสิทธิเศรณี: เยี่ยม สุวงศ์), a famous singer from the reign of King Rama V to the reign of King Rama VII. The target audience was the aristocracy. Most works were re-mastered with better quality than before. The music was Luang Pradit Pairoah's *Piphat* ensemble. The cover of 2001 stated:

"This album aims to present both the quality and reputation of artists. Moreover, it can be considered as material for musical education purposes since

interesting methods of traditional singing and variation of ancient *Piphat* are included.” (Serani, CD cover: 2001)

For the last album, *Buraphaphirom* also contains compositions selected from many labels. Artists include famous singers like Mom Som Jian and Khunying Ram Bandit Sitthi Serani. The music is played by Luang Pradit Pairoah’s *Piphat* ensemble and an *Angklung* ensemble.

The *Maha Duriyang Thai* (มหาดุริยางค์ไทย) collection includes two cassettes recording the live performances of the *Maha Duriyang* ensemble on 8-9 August 1981 at the National Theatre on the occasion of Luang Pradit Pairoah’s 100th anniversary. The music is a combination of *Khim*, *Gu Zheng* and *Angklung* ensembles playing Luang Pradit Pairoah’s compositions. The original materials were videotapes under the copyright of TV Channel 7. Paiboon Damrongchaitham (ไพบูรณ์ ดำรงชัยธรรม), with permission from the FPS, transferred the videotapes into cassettes labeled *Onpa* and launched in the music market in 1983. Paiboon later ran the popular music business known as GMM Grammy PLC (บริษัท จีเอ็มเอ็ม แกรมมี่ จำกัด มหาชน) (Anant Narkkong and Asdavuth Sagarik, 2006: 232-233). The two *Maha Duriyang Thai* cassettes were re-recorded by Hand Acme on the occasion of Luang Pradit Pairoah’s 120th anniversary in 2001.

The collection *Phleng Di Thi Ban Bart* (เพลงดีที่บ้านบาตร) was produced from David Morton’s recordings mentioned in Chapter 2. This collection consists of four albums of solo *Piphat* instruments (เดี่ยวเครื่องปี่พาทย์). Compositions in the albums include *Phleng Diaw* in different variations according to each musical instrument. Musicians included Luang Pradit Pairoah’s disciples who became important music teachers such as Khru Ongkan Klibchuen (ครูโองการ กลีบขึ้น), Khru Sano Luangsunthon (ครูเสนาะ หลวงสุนทร), Khru King Ploiphet (ครูกิ่งพลอยเพชร), Khru Bunyong Ketkhong (ครูบุญยงค์ เกตุคง), Khru Cho Akatsaprong (ครูช่อ อากาศโปร่ง), Khru Jaran Klanhom (ครูจรัส กลั่นหอม), Khru Sawaeng

Klaithim (ครูแสง ค่ายทิม), Khru Prasoet Sodsangjan (ครูประเสริฐ สดแสงจันทร์) etc. Anant and Asdavuth (2006: 230) added:

“This collection is a precious heritage for both educational purposes and music conservation. More albums should be produced at the next appropriate opportunity since there are more of Morton’s recordings available at the FPS such as of *Wai Khru* ceremonies in the past and further various music versions from *Ban Bat*.”

The album *Phleng Khru Khu Samai* (เพลงครูคู่สมัย) was another production of Luang Pradit Pairoah’s compositions in various music styles. The FPS invited many contemporary Thai music bands to join this production. Inspired by string quartets, Lerkiat Mahavinijchaimontri (เลอเกียรติ มหาวินิจชัยมนตรี) used different types of *Sor* to play the song *Khmer Liap Phra Nakhon* (เขมรเลียบพระนคร) in fine harmony. The *Kophai* band presented a nostalgic version of the song *Yipun Ramphueng* (ญี่ปุ่นรำพึง) with an *Angklung* ensemble. The sound of the *Gu Zheng* was presented in the composition *Arun Khai Saeng* (อรุณไขแสง) played by the *Phummarin* band. The composition *Nang Loeng* (นางเล็ง) or *Ma Wing* (ม้าวิ่ง) was performed in Techno Dance style by Chaibhuk Bhutrachinda. The song *Homrong Ground Nok* (โหมโรงกรวอนอก) is a combination of *Piphat* and electronic music played by the *Fongnaam* ensemble (วงฟองน้ำ). The *Boythai* ensemble (วงบอยไทย) played the song *Phro Kham Khru* (เพราะคำครู) using the melody of the composition *Lao Damnoen Sai* (ลาวดำเนินทราย) and adding lyrics to express gratitude to music teachers. Also, western musical instruments were part of the production. A saxophone was used in the song *Nok Khao Khmer* (นกเขาขแมร์) while the *Chamchuri String Quartet* (วงจามจุรีสตริงควอเต็ต) played the composition *Lao Siang Thian* (ลาวเสียงเทียน). Saharat Chanchalerm (สหรัฐ จันทรเฉลิม) played the piano for the composition *Chom Saeng Jan* (ชมแสงจันทร์). The last piece, *Yawa* was created using the sound of brass instruments with *Angklung* by Boonrat Siriratanaphan (บุญรัตน์ ศิริรัตนพันธ์).

The album *Kruan Ha* (ครวญหา) was released in 2001 to celebrate Luang Pradit Pairoah's 120th anniversary (Anant Narkkong, interview: 30 May 2009). The *Kophai* band chose a *Mahori* ensemble (วงมโหรี) to present the music. Compositions include both Luang Pradit Pairoah's works and traditional Thai pieces for which the master created new variations.

Other special albums include *Siaw Nueng Khong Khru Banleng* (เสียงหนึ่งของคุณบรรเลง) in 2002 on the occasion of Khru Banleng Sagarik's funeral, featuring both *Khrueang Sai* and *Piphat Mainuam*. This album reproduced Khru Banleng's compositions which mostly are songs used for School Radio. The album *Phleng Chanok* (เพลงชนก) was released in 2006 as on the occasion of the 50th birthday of Khru Chanok Sagarik. The music includes a *Khrueang Sai* ensemble and a *Mahori* ensemble played by the *Kophai* band. Most of the pieces are Khru Chanok's compositions and other pieces adapted from the traditional Thai compositions. One sample is “*Yipun Ranjuan*” (เพลงญี่ปุ่นรัญจวน) which Khru Chanok adapted from Luang Pradit Pairoah's composition “*Yipun Ramphueng*” (ญี่ปุ่นรำพึง). The album *Roi Pi Khru Banleng* (100ปีครูบรรเลง) was made as a tribute to celebrate Khru Banleng Sagarik's 100th anniversary in 2008.

5.1.1.3 Other Commercial Audio Productions

There are more productions of traditional Thai music by various groups of musicians and organizations, including compositions by both Luang Pradit Pairoah and other traditional Thai musicians. Focusing only on Luang Pradit Pairoah's works, Anant and Asdavuth (2006: 250-251) mentioned:

“More productions of Luang Pradit Pairoah’s music are available on various records and widespread among musicians. New works have been continually reproduced by new groups of musicians and new labels and in new music styles. Many sound archives have collections of the master’s work. However, an entire discography has never been done. Hopefully someone will be interested in studying these musical collections.”

Obvious examples include Chaibhuk’s works which were produced by many companies such as *Nong Thaprachan* (ร้านน้องท่าพระจันทร์), Ocean Media Co. Ltd. (บริษัท โอเชียน มีเดีย), the music works of *Fongnaam* (วงฟองน้ำ), *Boythai* (วงบอยไทย) and others. Among these works, the reproductions directly made as a tribute to Luang Pradit Pairoah include the collection *Siang Khong Paendin* (เสียงของแผ่นดิน: sound of the country) by GMM Grammy in 1999. There are seven albums of Luang Pradit Pairoah’s works featuring a *Piphat* ensemble played by musicians of the school.

Other examples include Prasih Silapabanleng’s (ประสิทธิ์ ศิลปบรรเลง) works. *Prasih* arranged some of his father’s compositions in a western structure. The music in the album “*Siang Thian*” (เสียงเทียน), released in 1996 and *Choed Nai* (เชิดไน) in 2004 were played by a symphony orchestra.

5.1.2 Audio Media for Conservation

Asdavuth (Interview: 5 June 2009), who mainly takes care of FPS stuff explained the aim of collecting audio materials.

“All these audio works are preserved for conservation, not for commercial purposes. It can be considered as management of information for future usage on any occasion. Normally, we collect various types of sounds as evidence. When the proper time comes, we present these interesting sounds to the public since each piece has specific information about society’s history.”

On the ground floor of the *Ruan Banleng* and on the 4th floor of the new building, large amounts of audio materials are collected in various forms. There are early records, musical cylinders, vinyl records, long-playing record, reel to reel tapes, cassettes, MDs, CDs and mp3. In terms of quantity, there are more cassettes due to its durability. Another reason might be that cassettes are now out of date and unwanted so some donate them to the FPS. Some have been bought while most have been donated mostly by individuals with personal connections to the FPS. More items are private recordings of special occasions and various live performances. Some items have been transferred from old formats to new for modern use. For example, lots of cassettes were transferred into CD format.

The content includes both works related to Luang Pradit Pairoah and the FPS and works not related. Labels are not limited the Hand Acme but includes a variety of labels. There are almost all music styles: Thai music and that from other cultures; traditional music; popular music; music competition performances; interviews; Dhamma talks, etc.

Generally people know that the FPS is a center of music knowledge but since this collection has not yet been opened for public use, people or organizations normally have to contact the FPS or the Sagarik family to get permission to access the material. Also the classification system is quite idiosyncratic.

“Most donated items were sent directly to me as a result of personal connections. All I can do is just try my best to systematize them for public use in the future if possible. The music library project is still on the to-do list because we need more cooperation both in human resources and financial support for long-term effective maintenance.” (Asdavuth Sagarik, interview: 5 June 2009)



Picture 80

4th floor: Storeroom: Audio Media Collection
 Source: Theptida Silapabanleng: 6 October 2007



Picture 81

Picture 82

Picture 83

Ruan Banleng: Storeroom: Audio Media Collecton
 Source: Nantipa Chanboon: 5 June 2009

5.1.3 Outcomes

The Hand Acme Supply was related to the FPS through personal relationships. The traditional Thai music productions of this company are mostly created in contemporary style. Traditional compositions and music bands are seen but most of them are adapted to suit the modern music market as Asdavuth (interview: 5 June 2009) noted:

“The album *Phummarin 4: Long Nan* was one factor of the change in the traditional Thai music field. A *Khim Kao Yong* (ขิมเก้าหยอง: a kind of *Khim* instrument) was used for the first time on a traditional Thai music album. People started to be

acquainted with this new style of *Khim* in addition to the works of *Fongnaam* and *Sunthraphorn*.”

This point was also confirmed by Anuchan (interview: 21 February 2008), who works in the music business at *Nong Thaprachan*, one of the most famous music shops in Bangkok.

“We already knew the fascinating creativity of the *Fongnaam* band. The *Fongnaam* style sounds more western and is a kind of serious music that better suits professionals in the music field while the Hand Acme is an early group who simplify traditional Thai music works and present relaxing music to suit a wide audience in new generation.”

With respect to musical works related to Luang Pradit Pairoah (Sorn Silapabanleng) and other musicians in this school and the FPS, most of which are produced on special occasions or for special purposes, Anant (interview: 30 May 2009) noted:

“The most memorable event was Luang Pradit Pairoah’s 120th anniversary in 2001. On that occasion, the Hand Acme released many albums in various musical styles. The interesting point is that there has since been no more important occasion when Hand Acme produced a set of music works like that.”

However, there are productions unrelated to special occasions of the FPS as well. These are not limited to Luang Pradit Pairoah’s works. Sometimes artists created work at any time (Anant Narkkong, interview: 30 May 2009). The evidences show that Hand Acme releases productions approximately at least once a year.

Hybridization is seen not only in terms of musical style, musical arrangement, music instruments but also in the production process. Each production uses new sound technology in a modern recording studio. With the technology of digital multi-

track recording, musicians have the opportunity to mix different kinds of sound and create fine harmony into their music. Though the selected compositions are traditional, the sounds of music are new.

“Chaiporn is a professional sound engineer who has the vision to select the music style, to adapt the essence of the music and ... find a way to keep the main concept of the productions, that is to reproduce traditional Thai compositions using new arrangements and adding more interesting tone colors.”

(Anant Narkkong and Asdavuth Sagarik 2006: 236)

Though hybridization is seen, compared to other companies, Hand Acme's works is unique. Asdavuth (interview: 5 June 2009) added that Hand Acme's style was the early independent music in the traditional Thai music field. While other companies present a greater variety of traditional Thai music both in traditional and contemporary styles, Hand Acme work seems to stay in some main concepts. The music uses mostly *Khrueang Sai* instruments. *Piphat* and electronic music are also presented to a lesser degree.

“While other companies provide a greater variety of music styles, focusing on mass production and with the aim of expanding the music market, most Hand Acme works are quite neat and conservative. They do also produce contemporary work, but this is not outstanding in terms of musical variety. Also, the volume of production does not seem to be a serious factor.” (Anuchan, interview: 25 February 2008)

A similar viewpoint was expressed by Anant Narkkong, leader of the *Kophai* band.

“The image of the Hand Acme is mostly traditional. It makes the image of *Kophai* traditional too, although the band can play various kinds of music styles. Actually, there is a greater range of music productions that *Kophai* did with Hand

Acme but the new pieces have never been selected for the music market. ” (Anant Narkkong, interview: 9 March 2008)

Hence, considering the general traditional Thai music market today, Hand Acme still needs to popularize many things to stay in the music business. (Anant Narkkong, interview: 20 August 2008) However, this company is one label where Thai musicians can present their work. Many musicians started working with the Hand Acme and moved to other companies. Some work with both Hand Acme and other labels due to their production goals.

While other companies focus more on the music business, most of Hand Acme’ works are tributes to the FPS. This statement can be proved by the grateful message “with special thanks to the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)” which is written on all of the Hand Acme CD covers. Asdavuth also added:

“In the work here, most people have personal connections. It might not be effective in terms of business. We work together as brothers so sometimes the compensation we receive is less than working for other companies or sometimes there is no compensation at all since we know that the musical was produced as a tribute.”

(Asdavuth Sagarik, interview: 5 June 2009)

Hand Acme CD covers usually give information on the motivation of each work, the history of the composition, the musicians, teamwork, the recording studio, etc. Some album covers are in both Thai and English. The information means that listeners get not only the music but also learn the production background and keep them as historical evidence in different format. (Anant Narkkong, interview: 20 August 2008) The other advantage from this kind of CD cover is the credit for musicians and teamwork.

“Hand Acme always gives credit to the producers. From the CD cover, we know every thing. We know the band, musicians, teamwork, recording studio, song contents and historical information. We can say that Hand Acme works in this aspect are qualified compared to other companies that provide only the names of the songs but no other information.” (Anuchan, interview: 25 February 2008)

There are few comments about audio media for conservation, because the storage section is private and not yet available to the public. However, occasional guests from different places come to the FPS to use these audio materials for various purposes. These items are sometimes used as educational tools and sometimes displayed in exhibitions.

As mentioned in Chapter 2, there is a long history of participation in audio media of the school that can be traced back to Luang Pradit Pairoah’s lifetime. After his death, his descendants and disciples recorded mostly for conservation and transmission of the old masterpieces of traditional Thai music. During the FPS period, commercial production Hand Acme Supply Co. Ltd runs a music business producing musical works as tributes to the FPS. These new creative outputs are suitable for listening purpose more than conservation. A large volume of works are conserved at the FPS mostly as historical pieces and educational tools. Considering the advantages of both types, there are three main points to be seen; for preservation, education and relaxation. Above all, traditional Thai music is existed through these various kinds of works though lots of things are adapted to suit new current conditions.

5.3 Website

In the world of cyberspace, the FPS website www.thaikids.com plays an important role in providing news, music, information exchange and downloadable traditional Thai music to the public.

5.5.1 Brief Background of www.thaikids.com

The mid-1990s was the period when Thai people began to use computers and the internet. Approximate 90% of the websites were in English. The Thaikids Software Group had the idea of creating a website to provide appropriate content for Thai children, such as information about Thai culture and Thai music and possibly other fields like science and technology.

Eventually the www.thaikids.com website was created. The name “*thaikids*” came from the aim to provide this source for Thai children. In Thai, the sound “*Thai kid*” (ไทยคิด) means ‘created by Thais’ (Kittiyot Sagarik, interview, cited in Anant Narkkong and Asdavuth Sagarik, 2006: 204-206).

At the very beginning, *thaikids* provided many kinds of information, mostly about Thai music and science. Since Khru Chanok provided information about traditional Thai music, articles about Thai compositions, Thai music history, traditional Thai music instruments, etc, *thaikids* became well-known as an early website about traditional Thai music.

Later, most updated data was related to traditional Thai music. The team decided to delete the other but still use the name *thaikids* because the website was already widely known as a center of information and news about traditional Thai music (Kittiyot Sagarik, interview, cited in Anant Narkkong and Asdavuth Sagarik, 2006: 207-208).

5.5.2 Overview of the website

The website www.thaikids.com is divided into five main parts; *Sara Dontri* (สาระดนตรี: music information), *Khum Tamra* (ขุมตำรา: textbook treasure trove), *Phonngan Pradit* (ผลงานประดิษฐ์: inventions), *Saraphan Banthoeng* (สารพันบันเทิง: entertainment miscellany), and *Khui Thang Klai* (คุยทางไกล: web board).

Sara Dontri contains articles about traditional Thai music, and audio files for both listening and downloading. *Khum Tamra* provides musical knowledge especially for the *Khim* instrument. *Phonngan Pradit* presents many computer software and educational tools produced by the Thaikids Software Group. *Saraphan Banthoeng* provides games and other general knowledge related to music. The web board is the forum for people to exchange news, information and many more things in music field.

5.5.3 Web Board

The *thaikids*'s web board is the most popular section of this website people in the traditional Thai music field have posted since *thaikids* was created. The web board administrator uses two pseudonyms “Karakate” (การะเทด) and “Pai Tam Tawan” (ไปตามตะวัน).

Previously the *thaikids* web board was divided into 5 sections by topic. Later, only the traditional Thai music section remained and the others were removed. The format was redesigned many times. The *thaikids* web board once had a chat room but this is no longer provided.

The old web board was more flexible because people did not need to register. Anyone could access and post messages using any usernames, which was dangerous. Some people took advantage of this by presenting themselves under many usernames to ruin the web board. Mistakes in writing, misunderstandings and controversial discussions were accepted but all impolite words were deleted.

The web board administrator worked hard on this matter when sometimes improper things were repeatedly posted. Sometimes there was no rude language but the discussion was so vehement that the administrator had to close the topic in order to prevent conflict among people in the traditional Thai music field. Some users posted topics which were not related to music such as advertisements of products, job offers, etc. The web board was closed on 22 February 2005 due to an attack by one user who kept posting messages until the system could no more operate.

The current web board was created later with a new rule that users must register to post a message. This helps to screen users since they must provide personal information, including their e-mail address.

Though the new web board is well-organized, problems occur. It seems that people do not express themselves or write any controversial comments as they did on the old web board. (Karakate, interview, cited in Anant Narkkong and Asdavuth Sararik, 2006: 216). However, the high frequency of visiting the *thaikids* web board is still the same and new members continue to join.

The current web board is divided into two sections; *Wethi Dontri Thai* (เวทีดนตรีไทย) and *Suea Khai Laek Plian* (ซื้อขายแลกเปลี่ยน). *Wethi Dontri Thai* is an area provided for news, information and discussion. *Suea Khai Laek Plian* is an area provided for the exchange of music products. The discussion topics on *Wethi Dontri Thai*, can be divided into three main groups.

5.5.3.1 Thai music information

Many topics discussed are about traditional Thai music. Examples include “I would like to know the history of ...”, “How to prepare to learn ...?”, “Please share information about ...”, “Does any one have the score of the composition ...?”, “How can I find the lyrics to ... ?”, “I would like to ask about ...”, “What should I do to ... ?” etc.

Once a question was raised, people join the web board to exchange information. The advantage is that many music teachers voluntarily post messages answering questions, sharing experience, and giving comments and advice. Moreover, somehow they get connections from these people. The web board administrator added;

“Academic topics or information related to music are always interest people. Posted messages are always updated and interaction is always active.” (Karakate, interview, cited in Anant Narkkong and Asdavuth Sagarik, 2006: 212-213).

Some topics are not questions but articles or discussions. Writers who occasionally post their own articles include “Chanok”, “Nai Yangson Khon Bangkhwang” (นายช่างสน คนบางขวาง), “Nong” (หนอง), etc.

5.5.3.2 News and Events

The *thaikids* web board plays a more important role in disseminating music news than other media since it is faster and free. People can be sure that the news will certainly access the target group because the users’ behavior is still active these days.

The *thaikids* web board is available to anyone who needs to work on this matter. The format of the posts, as shown in the web board, can be divided into three styles. The first is updated news from other sources. Pai Tam Tawan, the web board administrator, regularly seeks updated news, public relations releases and articles related to music from online newspapers and posts these on the *thaikids* web board with the links and references.

The second are news and events provided by members. Some merely posted the program and brief details about date, time and location of events. The user “Anchali” (อัญชลิ) usually gives a brief description of events and posts a large number of beautiful pictures with captions. “Nong” and “Nai Yangson Khon Bangkhwang” provide descriptions of events as historical records and also provide pictures.

The third one, which is the most common, includes informal narrations of members' experiences of concerts, events, *Wai Khru* ceremonies, musical performances, activities of Thai music teachers, music competition awards, deaths, etc.

5.5.3.3 Miscellaneous Posts

Some topics are not related to traditional Thai music. Some of them are from web board communities. For example, the “*Poed Su San*” (เปิดสุสาน) thread is where most of *Jakhe* musicians share information about their life and work and imagination. Other groups include “Students of the College of Music, Mahidol University” (ศิษย์ทุกรุ่น วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล), “Students of *So Po Ko Thao Thong*” (รายงานตัวศิษย์พี่-น้อง ศ.ป.ก.เทาทอง ค่วน), etc.

Some posts are invitations such as “Hello...”, “Who plays the *Ranad* please answer”, “Really miss you guys from traditional Thai music events at...”, “*Khru*...How are you?”, etc.

5.5.4 Feedback

Feedback is far beyond the original objective to create a website only for children. Various groups of people in Thailand and abroad visit the website. Other websites also contain links to www.thaikids.com. It also received the “Best of the Web” award in traditional Thai music from Microsoft Thailand. The Microsoft homepage also provided a link to *thaikids*. Newspapers, radio and TV programs once also recommended www.thaikids.com.

The *thaikids* web board became the strongest online space in the traditional Thai music field. Students and teachers are the main visitors. Users include people of almost all ages, with many different levels of education, musicians and others interested in traditional Thai music.

Normally users go directly to the web board when they visit this website because of the high level of interaction in terms of news, exchange of information and discussion.

“People normally use the web board because other parts of *thaikids* are dead. Information there has never been updated” (Asdavuth Sagarik, interview: 5 June 2009)

Statistics from the old web board show that there are more than 8,000 topics on the web board. A new message was posted almost every half an hour. The administration team was satisfied because new posts meant people were still interested.

The current web board is still popular with approximately 26,000 threads on the web board which continuously increase everyday. Current statistics also show approximately 400-500 visitors per day. The high number of online members at one time was 132 persons on 30 June 2005. Generally, visitors log on mostly in the evening and at night. (Karakate, interview, cited in Anant Narkkong and Asdavuth Sagarik, 2006: 217).

The advantages of the website for users include updated news, information and connections in the traditional Thai music field. The community atmosphere on the *thaikids* web board is quite generous and helpful as can be seen from the exchanges posted. This reflects the participation of the modern generation in cultural activities. Even for outsiders who have never known about Thai music, the *thaikids* web site is one effective channel to learn.

5.4 TV Program

The FPS works with TV stations in many ways, generally as part of a consultant team. During the early period of the FPS, people from the FPS participated in musical performances as guests in many TV programs such as *Thippawathit* (รายการทิพาวาทิต), *Khrob Jakkrawan* (รายการครอบครัวवाल), etc. Most artists were members of the *Phummarin* band or *Khru Chanok*'s students.

A drama about traditional Thai music called “*Ranad Ek*”, produced by Chonprakhan Chanrueang (ชลประคัลภ์ จันทร์เรือง), one of Luang Pradit Pairoah's grandsons, was broadcast on Channel 7 around 1984-1985. Other descendants of Luang Pradit Pairoah also took part in the production such as Sanan Silapabanleng, and Nikom Sagarik. Other traditional Thai musicians and volunteers from the FPS also joined the production.

Later in 2001, the FPS had its own TV program called “*Banchon Dontri*” (บัญชีดนตรี: literally means ‘window of music’) which presented mainly *Khim* teaching and a variety of musical performances from both Thailand and neighboring countries. This section will focus on the *Banchon Dontri* program.

5.3.1 Brief Background of the TV program “*Banchon Dontri*”

The TV program “*Banchon Dontri*” was initiated by the FPS with the aim of presenting traditional Thai music to people through TV as it is an effective way to approach the audience in the modern world (Malinee Sagarik, letter: 1 May 2001). Sponsors included the National Broadcasting Services of Thailand, Channel 11 of the government Public Relations Department (สถานีโทรทัศน์ช่อง 11 กรมประชาสัมพันธ์), the Metropolitan Electricity Authority (การไฟฟ้านครหลวง), and the FPS. The program was on air on Channel 11 every Sunday at 11.30 a.m. and once at 1.00 p.m. The presenters were Atinuch Malakul Na Ayutthaya (อตินุช มาลากุล ณ อยุธยา), and Nuannara Nakhanithi (นวลนารา นาคะนิธิ).

The production was managed by the FPS and supported by related organizations such as the FPS music club, Thaikids Software Group, and the Hand Acme Supply Co. Ltd. All scripts were written by Khru Chanok Sagarik.

5.3.2 Overview of *Banchon Dontri* program

Total time was 25 minutes. 4 minutes were allocated to the sponsors and approximately 18 minutes of content was divided into three main parts, each of 6 minutes average.

Part 1 *Dontri Chi Nae* (ช่วงดนตรีชี้แนะ)

This was the musical teaching section. The *Khim*, taught by Khru Chanok Sagarik, was the main theme of the program. Tips and different techniques of *Khim* playing were presented.

Part 2 *Dontri Na Ru* (ดนตรีนำรู้)

This part normally presented one interesting musical instrument per week. Most were stringed instrument such as various kinds of *Khim* and *Sor*. Musical instruments of other musical cultures were presented as well, for example, *Kojeng*, *Saung Gauk*, *Danbao* (ต้นเบ้า: a Vietnamese instrument), etc.

Part 3 *Dontri Pairo* (ดนตรีไพเราะ)

This part presented interesting musical performances mostly from the FPS music club and related organizations. Musical performances at different events were sometimes presented such as the performances on the occasion of Luang Pradit Pairoah's 120th anniversary in 2001 at the National Theater.

5.3.3 Feedback

Again, a proper survey has never been done. It is seen that the FPS went further than other Thai music schools since it provided teaching activities through various kinds of technology and media. *Banchon Dontri* was the first traditional Thai music TV program which was different from the other Thai music programs at that time. The music focused more on stringed instruments while other programs presented mostly *Piphat* ensembles. Artists were mostly young musicians from the FPS music club while other programs presented famous adult professional Thai musicians playing serious music (Anant Narkkong, interview: 29 August 2008).

The discussion above is not intended to make any comparison but it shows that the FPS opened the opportunity to the young generation play an important role to conserve traditional Thai music through the mass media. Audiences could see the image of young people performing Thai music among various kinds of modern entertainment.

One obvious result at that time was that membership of the FPS music club increased, especially in the *Khim* course. The strong point that supported the production was that the FPS has a large amount of information in stock to present each week. Music information and other parts of the program were useful for the audience.

However, the weak points were that the presentation format and appearance of all programs was plain and repetitive compared with commercial TV programs supported by more sponsors. The time slot on Sunday morning was also not convenient for the majority of the audience. Financial support was not enough for long term production. Hence, the *Banchon Dontri* program was permanently ended after six months.

The advantage to the FPS was its capacity to run an activity related to traditional Thai music and in the mass media. All materials from the TV production are still conserved at the FPS as historical data and educational material, waiting to be reproduced when the right time comes.

5.5 Film

The movie “*Homrong*”, or in English “The Overture” is the story of a Thai musician and traditional Thai music. The movie is inspired by the life of Luang Pradit Pairoah (Sorn Silpabanleng). The reason why director Itthisoonthon Vichailak (อิทธิสุนทร วิชัยลักษณ์), decided to make this movie is because, after reading Luang Pradit Pairoah’s biography, he noticed that his life was very interesting.

“I think what I have read is a part of history, culture and music. I was impressed and wanted to tell this story to other people. ... Nowadays, Thai people have been living and attaching their lives to the things that are not our real identity. People may forget that we already have our own precious culture. ... We know a lot of western movie stars, many kinds of technologies, new styles of mobile phones and many more thing but we do not know our real identity at all.”

(Itthisoonthon Vichailak, interview: 18 January 2005)

This film was jointly produced by Film *Hansa* Co. Ltd. (บริษัทภาพยนตร์หรรษา), *Prommitr* Production Co. Ltd. (บริษัทพร้อมมิตรภาพยนตร์), *Sahamongkol* Film International (บริษัท สหมงคลฟิล์ม) and Gimmick Film (บริษัท กิมมิก ฟิล์ม). *Itthisoonthon* was the director and also wrote the screenplay. After two years of production and 25 million baht of capital investment, the premier was held at the Bangkok International Film Festival on 24 January 2004 and the film was released nationwide on 6 February 2004.

5.6.1 Overview of the Production of *Homrong*

Information about *Homrong* is available from various sources. As people from the FPS were part of the production team, this section will give an overview of the production of *Homrong* as it relates to the FPS. FPS collaborated since the film was just an idea of the director’s until its great social impact and the post-*Homrong* phenomenon.

5.6.1.1 Information and Connections

With its various sources of information related to both history and traditional Thai music, the FPS played an important role as production consultants for *Homrong*. The work included finding the historical locations, providing information from historical materials, organizing the historical timeline, interviews with relevant people for a more profound understanding of Luang Pradit Pairoah, casting, preparation of the music and musical instruments, etc.

Negotiation occurred on many points. The first was how to present the story. Though Luang Pradit Pairoah's biography was exciting, many conflicts existed from the perspective of both Thai history and traditional Thai music. The final solution can be seen in the introduction to the movie where there is a statement that the story was inspired by the life of Luang Pradit Pairoah (Sorn Silapabanleng) but the names, characters, places and incidents are a work of imagination. A brief summary of the plot follows.

Sorn was born in a rural province of Siam during the absolute monarchy. He studied music with his father, Khru Sin, and became famous in his village. That period was the golden age of traditional Thai music.

Later, he was brought by a prince to live in the palace as a royal musician. The highlight of being a royal musician was participation in a musical competition. At the very beginning, Sorn was very scared of Khun In (ขุนอิน), his rival, because Khun Inn was very famous among royal musicians. After Sorn rehearsed hard, he won the competition. In Thai culture, for the young to compete with adults was considered a kind of disrespect so Sorn asked Khun Inn to accept his apology. Khun Inn forgave him and told him to continue to conserve Thai music.

In the democratic era, Sorn was an old man. The golden age of traditional Thai music was over. During World War II, Thai musicians suffered from the government policy that prevented them from playing traditional Thai music. No matter how hard Sorn suffered, he conserved traditional Thai music until the end of his life.

The rest of content was adapted from a lengthy biography to a short script. Some of the truth was still represented and real details were recreated by omitting some information and adding imaginary scenes and dialogue.

Moreover, as the aim is to entertain people of all social classes, the language needs to be broadly accessible and understandable. Above all, the most important function of the story is its didactic function. The core message of the director was depicted in each scene, For example, that Thai people should recognize their real identity and conserve it as much as possible. Other points of Thai culture and moral teachings were also presented in the film, such as traditional Thai music, Thai society, perseverance, ethics, cultural conservation, following the precepts, etc.

5.6.1.2 Music Sound Track

The FPS team helped make connections to people in the traditional Thai music field. The music sound track was a collaboration between the *Korphai* band, who was responsible for the traditional Thai music arrangements, and Chatchai Pongpraphaphan (ชาตชาย พงษ์ประภาพาน) who was responsible for the overall soundtrack.

Music was the other point where the team had to compromise between the original Thai music and the time limitations of the film. Many of the selected traditional Thai compositions were delicately rearranged to suit each scene. Thawisak Akharawong (ทวิศักดิ์ อัครวงษ์), a professional *Ranad* player from the Department of Fine

Arts and member of the *Korphai* band, doubled in playing the *Ranad* for the leading character, Sorn.

The *Ranad* played by Thawisak together with other traditional Thai compositions played by the *Korphai* band were recorded in advance at the *Prommitr* recording studio with post-production at the *Kantana* studio (บริษัทกันตนา). All the music tracks were brought to the post-production process with the film and used as the models for actors when they had to play music in some scenes.

The actors, especially the leading character, played by Anuchit Saphanphong (อนุชิต สพันธุ์พงษ์) as the young Sorn, and Adun Dunyarat (อดุลย์ ดุลยรัตน์) as the old Sorn, had to take music training by Khru Thawon Siphong (ครูถาวร ศรีห้อง). They spent approximately eight months practicing the *Ranad*.

In filming, they had the recorded music as a model and were coached by Khru Thawon on how to act like a musician turning, using the *Ranad* mallets at a specific point of the melody, etc. Most of the other musicians in the film were played by professional musicians such as Narongrit Tosa-nga (ณรงค์ฤทธิ์ โตสง่า) who played the character Khun In, Bunsang Rueangnon (บุญสร้าง เรืองนนท์), Sumet Ong-at (สุเมธ องอาจ), etc.

Itthisoontorn carefully coordinated camera angles with the music. The surrounded sound system technology together with the mixdown process was carefully done until the output can be considered realistic. The audience believes they are listening to the music from the same angle as they see on the screen. (Anant Narkkong, Nikhom 2004: 75-76)

5.6.1.3 Sets

The FPS also provided a large amount of furniture and props used in many scenes of the movie. Most are antique items that at present are displayed

and conserved at the FPS both at *Ruan Banleng* and the new building. Examples include phonographs, furniture, household items and musical instruments.

5.6.2 Results and Feedback

5.6.2.1 Honors and Awards

One form of feedback was a number of entertainment awards. At the national film Star Entertainment Awards 2004, *Homrong* got a total of seven awards: Best Movie, Best Director, Best Male Supporting Actor, Best Screenplay, Best Photography, Best Sound Recording and Best Music.

5.6.2.2 Social Impact

At the very beginning, the movie received poor feedback. Public relations work was insufficient and misunderstood the audience. The film was in competition with other mainstream movies. There were few people at some cinemas. Some even had to cancel the program.

Public interest increased after a group of people who saw the movie realized the importance of its content and exchanged ideas and spread news in support of the movie through www.pantip.com/chalermthai, the most popular website in Thailand, and www.homerong.com. Positive criticism among the audience on the *Pantip* web board led by Arak Buakhaw (อารักษ์ บัวขาว) stimulated the group to set up activities including a special show time known as “homerong@pantip”.

The mass media was the other key factor that supported the film. *Homrong* at that time was the talk of the town. Various mass media, radio, TV, newspapers, magazines and the internet, focused on discussions of the movie. Articles about *Homrong* appeared in various publications in the form of interviews and criticism. Many TV and radio programs also featured *Homrong*.

This popularity helped extend the release which lasted for many months. The number of *Homrong* shows at cinema both in Bangkok and the provinces increased. Special shows were held for important people of the nation: Prime Minister, the government, politicians, and ambassadors in Thailand. Member of the royal family were also interested in this movie. Many sources revealed that many people watched this movie many times.

The movie finally attracted great interest in Thai and international society which lasted for a few years. One obvious sign is the existence of *Homrong* fan clubs throughout society. Activities related to this movie, traditional Thai music and culture attracted attention. (Anant Narkkong, interview, cited in Music Journal, 2007: 75) The FPS team was also involved these activities, especially academic activities and providing information.

More examples include the book “**Tamroi Homrong**” (ตามรอยโหมโรง) by Paisan Inthawong (ไพศาล อินทวงศ์) which was published in 2004 and sold out in a very short period, the documentary TV program “Siamese Artists” (รายการสยามศิลปิน: in the Thai art history series), a puppet show at the Joe Louis Theatre performing the story of *Homrong* in 2005. The event “*Hom Rak Homrong*” initiated by the FPS in 2007 was held on the occasion of the 3rd anniversary of the film. Details were already mentioned in Chapter 4. The *Homrong* fan club on the *Pantip* web board also set up a special meeting on 29 February 2008 on the 4th anniversary of *Homrong*.

Homrong was subtitled in many languages including English, Japanese and even Bahasa because this movie was shown in Malaysia and Indonesia as well. The film and its contents from the movie became part of academic lessons both in Thailand and foreign countries in terms of film production, film music and cultural aspect. (Anant Narkkong, interview: 22 February 2008)

5.6.2.3 Criticism

This section gives examples of criticism in the mass media of *Homrong*. Most were complimentary about the beautiful artwork and production. The movie is suitable not only for people in the music field but people in general.

Apart from the quality of the film and traditional Thai music, the areas of discussion included culture, education, ethics, entertainment, psychology, international relations, national identity and even politics. Impression from the film content include many points; ethics, respect for adults, striving for excellence and combining the traditional with the modern which is the main concern for the living in a globalized world.

“If Thai children are encouraged to watch *Homrong*, they can notice how to set goals and work hard to achieve them. ... Further important lessons concern the relationship between father and son in the movie. It gives guidance to parents in a globalizing world that they should somehow support the talent of their children with kindness, understanding and rationality.” (Tearnjai Na Ayutthaya, 2007)

Most comments were that it seemed no one was bored with the story or traditional Thai music in the movie. The selected compositions were beautiful and played in accordance. Credit was given to the professional performance of the music team, the director, the acting coach and the sound engineer who could combine all specific techniques of each field in one production.

The most popular point discussed in almost all the media was the cultural identity. People started to realize the precious heritage of both traditional Thai music and other forms of Thai culture.

“Though this film was about the *Ranad Ek*, the hidden text of the movie was about how to preserve Thai culture using the *Ranad* as an example. To preserve this musical instrument can be considered as preserving our culture.”

(Nanthakwang Sirasoonthorn, 2004: 8)

“There are many good Thai movies but these represent a great man’s theory or wars between our nation and neighboring countries which focus on ultra-nationalism. *Homrong* is different since its core idea is to present the importance of our own culture and look back to respect the ancient heritage. ... The Ministry of Education and Ministry of Culture should honor the producer of this movie. The benefit from watching this movie is more than listening to difficult academic lectures. ... They should learn from this movie as a model for work on Thai culture.”

(Thanes Jarernmuang, 2007)

“For four years since the first showing of *Homrong*, public feedback has already proved that *Homrong* fever could raise Thai society to be more concerned with culture, not only traditional Thai music but also other cultural aspects.”

(Anant Narkkong, interview, cited in Music Journal, 2007: 75)

Above all, the question of how to preserve Thai culture in a globalizing world was of obvious concern. Though the answers in people’s minds vary, one solution was already presented in the movie. The *Ranad* and the piano can be played together in fine harmony. Somehow hybridization can be an interesting choice to negotiate the combination of different things. (Itthisoontorn Vichailak, interview: 18 January 2005)

5.6.2.4 Traditional Thai music

During and after the period of the *Homrong* fever, traditional Thai music became an important topic since it is the main theme of the movie. Musicians had more encouragement. Non-musicians also learned interesting points of traditional Thai music.

The impact was greater on the young through music activities. Most young Thais were interested in playing the *Ranad* which created young musicians of the post-*Homrong*. (Anant Narkkong, interview, cited in Music Journal, 2007: 75) Musical instruments, especially the *Ranad Ek*, were sold out during *Homrong* fever.

“The sound of the *Ranad* is no longer unfamiliar to society. Before *Homrong*, most people automatically connected the *Ranad* only with *Likay*. Nowadays, when hearing the *Ranad*, people automatically think of *Homrong*. Also, traditional Thai music spread not only in Thailand but went abroad.”

(Asdavuth Sagarik, interview, cited in Music Journal, 2007: 77)

In terms of musical creativity, musicians learned to present traditional music in a contemporary style. Seminars and concerts of contemporary music boomed. Actually, this kind of music has been developed since the start of the *Fongnaam* band, the *Korphai* band and other traditional Thai music bands, but *Homrong* fever was the turning point for them to present their works widely to society. More traditional Thai music was presented in the music market. The entertainment media started to feature traditional Thai music especially in form of the TV game shows and cultural TV programs. TV drama also used more Thai music and Thai culture.

One unpredicted outcome is that Khru Narongrit Tosa-nga, who played the character Khun In in the movie, became a famous star known as the representative of traditional Thai musicians in the mass media. Apart from teaching music, he was offered a large amount of work as a result of *Homrong* fever. Many mass media outlets, concerts, seminars and other musical activities invited him and his band.

Because traditional Thai music and film had never before been combined, *Itthisoontorn* not only presented his idea but also gave the answer to all questions about traditional Thai music field and other cultural forms. This movie can be used as a model for other groups of musicians to adapt traditional Thai music to globalization. For the FPS, at least, the way that *Homrong* raised people awareness of traditional Thai music was considered a success in conservation. (Anant Narkkong, interview: 20 August 2008)

5.6 Radio Program

Radio is one mass media channel that plays an important role in providing both knowledge and entertainment to audiences on a wide scale. It is accepted that radio is one channel that can reach people throughout the nation when compared with other mass media channels. This is because radio covers more areas than other channels. Also radio has been an important channel for traditional Thai music over time. The FPS uses this media through the program “*Phleng Di Si Phaendin*” (รายการเพลงดีศรีแผ่นดิน). This section provides an overview of its production.

5.2.1 Brief Background of the Radio Program “*Phleng Di Si Phaendin*”

The radio program was the initiative of Malinee Sagarik, Secretary-General of the FPS, to present traditional Thai music as she noticed that radio can reach people nationwide. It is known that radio is a low-cost medium, but it can broadcast throughout more areas with stability. Moreover, the heart of music is sound.

In cooperation with the Foundation of King Rama VII (มูลนิธิพระบาทสมเด็จพระปกเกล้าเจ้าอยู่หัว) and the Foundation of Luang Pradit Pairaoh (Sorn Silapabanleng), the program “*Phleng Di Sri Phandin*” is broadcast on FM 87.5 MHz every Sunday from 6.00 p.m. to 7.00 p.m. The program is for cultural purposes, and not for commercial profit. The title “*Phleng Di Si Phaendin*” literally means ‘good songs of the country’. The objective of this program is to provide the good traditional Thai music pieces.

The first broadcast of this program was in January 2006. Malinee Sagarik was the first guest on the program giving publicity about FPS events in that year “*Ngan Chang Khru Chin.*”

5.2.2 Overview of *Phleng Di Si Phaendin* Production

Anant Narkkong has been the presenter since the first broadcast. The Secretary-General of the FPS, Malinee Sagarik, chose him because of his experience with many types of mass media, including radio. Anant is also a musician with a broad cultural background, and a profound understanding of traditional Thai music and also other kinds of music. He also has professional public speaking skill both to inform and to entertain. Above all, Anant has long worked with the FPS so he knows the right direction to work and volunteers his services without payment.

As producer, Anant Narkkong has freedom to manage the program (Anant Narkkong, interview: 24 August 2007). At first, the program was performed live. Later, since he was very busy traveling, he hardly went to the station. The program was recorded in advance at his home studio or sometimes at his workplace. He made recordings by himself and delivered them to the radio station, sometimes covering a whole month. Sometimes the sound management on the recordings was a problem on air. Post-production was necessary. However, whenever he wants to perform the program live, he goes to the station (Anant Narkkong, interview: 21 February 2008).

The music is sometimes taken from commercially available CDs. Sometimes Anant chooses his own field recordings and recorded musical events (Anant Narkkong, interview: 29 August 2008).

Program presentation has an introduction that is almost the same every week:

“Welcome everyone to “*Phleng Di Si Phaendin*” radio program broadcast on the parliament radio station on FM 87.5 MHz every Sunday from 6.00 p.m. to 7.00 p.m. with Anant Narkkong from the Foundation of Luang Pradit Pairaoh (Sorn Silapabanleng). *Phleng Di Si Phaendin* is broadcast in cooperation between the Foundation of King Rama VII and the FPS and aims to present good pieces of music and news of traditional Thai music. Now enjoy the program.”

(Anant Narkkong, Digital Recording: 24 August 2007)

The language and style is formal. Too much criticism on things is not possible. Staff of the parliament radio station checks strict rules on, for example, promoting albums, royal language and idioms. Therefore, sometimes the tone of speaking was changed but information about products and sources are still given to listeners (Anant Narkkong, interview: 24 August 2007).

Though the main theme is music, the program contains other material like interviews, news, current affairs, discussions, and phone-ins. Content is varied and not limited to Luang Pradit Pairoah's works and FPS activities. All kinds of music are presented. Anniversaries of traditional Thai music events are also covered. When the program is performed live, music news and events were focused. Anant also talked a lot in order to provide information and current news. When the program is pre-recorded, pieces of music, various information items and news of musical events were randomly presented (Anant Narkkong, interview: 29 August 2008).

Examples of music pieces related to events include the *Hom Rak Homrong* event at *Ruan Banleng* in 2007. The *Phleng Di Si Phaendin* program helped the FPS in terms of public relations. Pieces of music recorded at this event were presented a week later in the radio program.

The *Sornthong* National Music Competition in 2007 was an opportunity to promote both *Sornthong* contestants and the FPS and to link activities and news of traditional Thai music, FPS activities, and *Sornthong* alumni.

Obituaries of music teachers and important persons in traditional Thai music field were presented two or three times, but this was not successful. Therefore, these were dealt with in other programs.

Other traditional Thai music events are part of the program as well. The quotation below is taken from the program about the *Wai Khru* ceremony and *Piphat Prachan* at *Wat Pa Thammasonphon* on 23 August 2007.

“Today, I would like to encourage you to go to *Lopburi* province which is noted as a source of art and culture. ... *Lopburi* is an important place for the *Piphat Prachan*. Every August, all musicians from the central part of Thailand go to *Wat Pa Thammasonphon*. ... *Piphat Prachan* was attractive in the *Wai Khru* ceremony

organized by the *Lopburi* Traditional Thai Music and Dance Club this year on 23 August 2007. ... In the evening, it was exciting to see many people from all parts of Thailand there. ... Both youths and elders were in the pavilion waiting to see the leading *Ranad* player perform.”

(Anant Narkkong, Phleng Di Si Phaendin [Radio Program]: 26 August 2007)

In live broadcasts, a phone-in program is arranged. Important persons were invited to the station to talk about issues like their musical works and musical criticism. Malinee Sagarik, Pom *Boythai* (ป้อม บอยไทย), Khun In (ขุนอิน) have been guests as well. Listeners had the chance to speak to these persons. (Anant Narkkong, interview: 24 August 2007)

5.2.3 Feedback

Generally, the success of a radio program depends on audience response only. The audience response to the *Phleng Di Si Phaendin* program has never been properly measured. From Anant's point of view, he does not know exactly how much the audience to form an estimate of their demands. People would like to know about different aspects of Thai music. The target audience for him is modern because he thinks that there is a lack of mass media for Thai music at present. He is not concerned about the former audience as they are fond of music. This program does not seem to have had much feedback from the public because there has been very little talk about this program.

However this program is a good way to promote the FPS. As the program belongs to the FPS, the presenter has been able to say talk exclusively about the FPS, and this makes the FPS better known. For greater effectiveness, the FPS should support the development of its staff to improve their skills especially with the mass media. Music projects and use of the mass media must work together. PR, education, entertainment are very important to enable people to gain benefit of cultural concern and using sound resource through mass media. Moreover, it would be good to maintain sound archives of the program.

CHAPTER VI

ANALYSIS AND CONCLUSION

So far this thesis has analyzed the process of traditional Thai music reproduction in contemporary Thai society by using the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) as a case study and has identified the various activities and various forms of the mass media used by the FPS in the reproduction process of traditional Thai music.

This chapter will be divided into 4 parts. The first part will discuss the hypothesis focusing on the significant of cultural hybridization and various form of mass media used as strategies of FPS in the transmission and reproduction of traditional Thai music. The second part will identify other factor supporting the effectiveness of reproduction of Thai music conducted by the FPS. The third part will analyze how the FPS can be and as a case study of an organization in music transmission and reproduction. And the last part, the conclusion, will generally discuss the future of the FPS and the future of traditional Thai music.

6.1 Cultural Hybridization and Various Forms of Mass Media in the Transmission and Reproduction of Traditional Thai music

The hypothesis of the thesis can be proved by the thesis findings that both cultural hybridization and various forms of activities and mass media are necessary in the process of traditional Thai music transmission and reproduction by the FPS.

6.1.1 Cultural Hybridization and Reproduction

Hybridization in the FPS's transmission and reproduction of traditional Thai music is found in many aspects. The first aspect is that the FPS creates a hybrid from the original and modern styles of music reproduction. New works are then

created as the result of this combination. In terms of music transmission, the obvious example is the music teaching process where the FPS music club has long developed original teaching concepts, modern teaching devices and other educational tools in the form of CDs and online software.

Live performances are other example of this point. Many music bands perform both traditional style and also adapt their style to modern music. Each band defines itself as a contemporary music band and has its own performing style. These music bands include, for example, the *Kophai* Band (วงกอไผ่), *Bangkok* Xylophone (วงบางกอกไซโลโฟน), *Bangkok* Acoustic (วงบางกอกอะคูสติค), etc. However, traditional *Piphat* ensembles are still seen. They were invited to join both grand ceremonies and other occasional events of the FPS.

In terms of music reproduction, hybridization of original and modern styles is seen in the concrete outputs. The obvious example is audio productions. To reproduce old works in the form of cassettes and CDs is an example. Some re-issued versions of old formats such as the collection *Phaen Siang Boran Lak Than Phleng Khru* and *Phleng Di Thi Ban Bart, Weaw Siang Khim Muea Wan Wan*.

Film production also contains hybridized characteristics of originality and modernity especially in the music. Traditional and electronic music were combined also mixed with the post-production both in music sound track itself and in film clips.

Hybridization in musical integration is also found. Some compositions were reproduced many times in different music styles, with different sounds of musical instruments and different variations of the melody. The *Phummarin* band, the *Kophai* band and other musicians produced musical pieces in many styles from the traditional Thai style to the contemporary style where a variety of music cultures, musical instruments, and music technology were combined. Oriental musical instruments such as the *Kojeng* are mostly used in *Phummarin*'s works, normally with a *Khim* or

Khrueang Sai ensemble. Gamelan music once appeared in *Kophai's* works while electronic music is normally used in *Chaibhuk's* works and *Kophai's* works. *Angklung* is part of production in many pieces. Many types of Thai music ensemble, such as *Piphat Maikhang*, *Piphat Mainuam*, *Piphat Sepha*, *Piphat Mon*, *Piphat Nanghong*, *Mahori*, *Khrueang Sai*, *Khrueang Sai with Khim*, and *Khrueang Sai with Organ*, are presented. These ensembles are played individually in each album. Some albums contain many types each in a different piece; some pieces combine types. The outstanding example is the album *Phleng Khru Khu Samai* which contains various kinds of music style; *Piphat* ensembles, string quartets, soloists, electronic music, Thai stringed instruments, *Angklung*, *Kojeng*, Techno Dance, piano, and brass instruments.

The second aspect of hybridization can be seen in media content. This is clearly seen in the *thaikids* web board in which a variety of data, from updated news to musical information both domestic and international, is posted daily to musical communities on the internet. One music topic each week normally presents various kinds of music from different sources both traditional and contemporary. The FPS publication is another example. Though the main theme normally concerns traditional Thai music, musicians in the school and FPS activities, a variety of information is also provided. CD covers also combine credits and historical data of the production, sometimes both in Thai and English. This is also seen in exhibitions, library and museum whose contents cover Thai music, Thai society and world music.

Furthermore, activities and media held by the FPS tend to have various objectives and produce various outcomes. One event or one activity may have its own purpose but many times consists of many functions. For example, musical teaching functions as the transmission process for music teacher and functions as special activities for learners. Musical competitions are conducted not only to seek the best performers but the main function is to transmit Thai music through the competitors' practice. The rehearsal process creates the motivation for both teachers and students to learn, to conserve music, to develop musical skills, and reproduce the music

through performance. Occasional activities function as commemorations of the special events, the remark of Thai music history and entertainment. Sub-activities at each event such as seminars and exhibitions can be considered to have an educational function.

The website functions as a channel to exchange music information, to present news, and to participate in interest groups. Many concrete outputs can be used for educational purposes and historical material especially musical teaching devices, publications, audio productions, and radio and TV programs. Also, the movie *Homrong* is a work of entertainment which contains a didactic function and criticism and also functions as a historical record since it provides a story about traditional Thai music.

6.1.2 Various Forms of Mass Media

The FPS uses various mass media in music transmission and reproduction, including audio media, radio and TV programs, publications, the internet and film.

The mass media presents traditional Thai music to a mass audience. It also functions as a public space for cultural matters. This at least gives traditional Thai music various fora in which to exist, transmit, reproduce, and develop.

Feedback from the public on the mass media is not yet clear while a great impact was seen during *Homrong* fever. The movie *Homrong* itself is considered as one channel to present traditional Thai music and the idea of cultural identity. Interaction among various kinds of mass media on the *Homrong* phenomenon proved that mass media played a part in bringing traditional Thai music to a wide range of people. This movie also inspires other groups of people and organization to created works concerning Thai culture.

Positive feedback also occurs on the website where many people visit daily and the level of information exchange is high. When messages are presented through the mass media, people get news, information and entertainment. People's participation through this channel is seen from the messages posted on the web board. People also participate by joining musical events advertised on the website. They subsequently participate as volunteers when the music inspired them to have a sense of cultural concern. In the FPS case, the visitors to its website are proof that shows the existence of people in Thai music field. It also reveals that the internet is an effective channel to present Thai music matters in current Thai society.

While the movie *Homrong* had a great impact on both traditional Thai music and culture, some types of media play a part in presenting traditional Thai music to the public without social attention. Radio and TV programs provided both musical information and entertainment but the programs had restricted broadcast time and limited financial support. The effectiveness of these two channels has never been measured so the FPS has not been able to evaluate the cost and target audience in order to plan future programs. Publications vary in both form and content. However, target readers are limited since many copies were provided only in some libraries and available at the FPS, both for sale and for public use. Audio productions were useful for entertainment purpose, as musical information, and as sound archive materials, but were popular only among people in the traditional Thai music field.

It can be seen that the FPS activities have been modernized and conducted through various mass media channels. The result is that the FPS is widely known among people in traditional Thai music, and able to attract the interest of youth which related to the transmission of traditional Thai music.

6.2 Other Significant Factors Supporting the Effectiveness of Music Transmission and Reproduction

6.2.1 Image of Luang Pradit Pairoah (Sorn Silapabanleng)

The image of Luang Pradit Pairoah is an important factor because he is an inspiration for the later generations to transmit and reproduce his works. According to historical evidence, he is musician who is widely accepted since his lifetime until the present. His life and works are reproduced through various sources. Oral transmission is certainly done in music schools. His musical pieces and techniques have long been transmitted from generation to generation. His life and works have been published in various forms: historical works; traditional Thai music handbook, biography, and an e-book on the internet. His reputation attracts people to traditional Thai music and FPS activities. One obvious example is the movie *Homrong*. The work of Luang Pradit Pairoah's descendants, students and even volunteers of the FPS can be considered reliable as a result of the name. Cooperation from many places came because the collaborators believe in the usefulness of activities initiated by this school.

6.2.2 Volunteers

The FPS keeps open an opportunity for people to join its activities. Volunteers have been one of the key factors enabling the FPS to carry out its work. The first group was Luang Pradit Pairoah's descendants and students. Activities were one factor that brought many types of volunteers to the FPS. Since its establishment, new types of volunteers appeared in the form of the group of young Thai music lovers who join the first event of the FPS in 1981. Further volunteers came from a close relationship with the FPS such as members of the FPS music club and their parents. Music competitions also brought young competitors to join the FPS as volunteers. Later, these people's connections also brought more number of volunteers to the Foundation. Volunteers are no longer limited to Luang Pradit Pairoah's descendants

and students and FPS members, but can be Thai music lovers from different places, different educational backgrounds, and different careers.

In its work, the FPS will put the right person into the right task according to their ability. Above all, a sense of unity is important to link these people together. The work atmosphere is flexible. The Foundation is similar to a family in which members respect each other as if they were relatives while working with the outside organizations is conducted meantime. Many musicians and volunteers from the FPS gain not only musical knowledge but experience cultural activities and everlasting friendship. In return, any group of people that joins FPS activities also benefit since they cooperate in traditional Thai music transmission. Each FPS activity is also considered a community event where musicians and activists gather together.

6.2.3 Convenient Location and Facilities

As mentioned in Chapter 3, each part of the FPS office was carefully designed for the greatest benefit to the FPS, and for convenience in conducting activities. With its own office, the FPS can use all the space and equipment to run cultural activities. The 5th floor is used as classrooms. Many musical events have been held in the *Ruan Banleng* area since the latest renovation in 2006. It is also an open arena for exchanges on Thai culture where all world music cultures can be appreciated without cultural boundaries. It also brought an image of contemporary culture to the FPS.

6.2.4 Recordings and Collections

Normally, the FPS records events and collect items in various forms: written, sound, photographic, and concrete in the form of musical instruments, etc. Moreover, it is a regulation to record important events and collect the recordings as historical data. As a result, the FPS has become a music school where a large volume

of historical materials and items are well-preserved and ready to use. Transmission and reproduction can be conducted because their basis knowledge is strong.

6.2.5 Communicating to the Public

Normally the FPS is always open to public. This study shows that the FPS connects to the public in three main ways. First, the public is always welcome to join activities as an audience and possibly as volunteers at their convenience. Second, public relations is included in almost every channel available to the FPS: web board, direct mail, radio and TV programs, posters, and even FPS program notes about coming events. Third, the FPS tries to simplify difficult messages in the traditional Thai music field to the audience. One obvious example is the *Wai Khru* ceremony in which a special narrator is provided. Other examples are its various publications, exhibitions, and information on the web board.

6.2.6 Financial Management

The charter clearly states that a charitable foundation can not run a business or seek profit. However, since the FPS needs money to run activities, the solution is to secure outside financial support for each activity. Business is conducted but not in the FPS's name. Donations from people are another source. Connections are important in helping to save expenses in many cases. A restaurant and a music shop are run under the name of the Sagarik family so not against the law. Their businesses gain insufficient income to run activities but enough to cover emergency expenses.

6.3 FPS as a Case Study of Transmitting Traditional Thai Music

One can say that from their activities, the FPS is an example of an effective organization in transmitting traditional Thai music. In one aspect, it shows that traditional Thai music has many strategies to exist, transmit and reproduce. In another aspect, the FPS can be a model for other schools and future generations to follow or adapt these methods in their own way to work in Thai music field. However, the FPS is a unique case compared to other Thai music schools. Other schools have their own distinctive points in the transmission process, and are different from the FPS in terms of style, kind of activity and use of mass media.

This study reveals that many significant factors in the working process are necessary to enhance the effectiveness of Thai music transmission and reproduction. First, activities of various forms and content should be presented to society. In this case, one significant aspect is awareness of social change. Traditional Thai music should be then adapted to the social context. To conserve the original pattern of music and activities is good but creativity and adaptation are also needed. One appropriate way is to preserve the old culture and at the same time adjust to new things. In case of the FPS, though the aim is to conserve the original music, the FPS is willing to negotiate and compromise with any suitable adaptation. In terms of activities, this study shows that when the FPS presents one event such as a *Wai Khru* ceremony or music competition, variety of sub-activities is also provided such as seminars, musical performances and exhibitions. Some events combine activities, such as a *Wai Khru* ceremony and music award granting ceremony.

Cultural negotiation is also seen in mass media productions. The movie *Homrong* is an obvious example. Though the film appears to be a true biography of the master, it is fiction in which many conditions in the production of the film forced history and music to be unavoidably adapted.

Hybridization is also important. Traditional Thai music needs to be placed to modern technology and tastes in order to present itself. Multi-channels of mass media and various forms of events are alternative choices in this case. Traditional Thai music should be adapted to various kinds of music styles and events. Concerts can also provide exhibitions and seminars. Music teaching does not have to be conducted only in the classroom since technology can also be used to enhance the student's progress. Musical pieces do not need to be conducted in the original way but can be joined with various instruments from other musical cultures or even from the electronic devices.

Another way point is to be open-minded about interaction with the public. In this case, the mass media plays an important role as a channel for the presentation of traditional Thai music, and also as a channel for public relations. The FPS case shows that mass audiences and connections are important factors to get support and also strengthen the ways to conduct activities.

Another important point concerns the financial matters. At present, the holding of cultural activities requires financial support. During Luang Pradit Pairoah's lifetime we can see the political pressure that forced traditional Thai music to be adapted but nowadays economic pressure seems to be more serious than the former aspect. It is inevitably accepted that financial support is the first priority to be concerns many times individually since royal patronage is no more the key sponsor. The government cannot thoroughly take care of cultural activities at different levels. Also, the cost of theme design and materials should be within budget. This is the case with many music schools and other organizations working on culture. Most have knowledge, human resource and a work site, but lack of sufficient financial support. The *Sornthong* Thai Music Competition, the TV program *Banchon Dontri* and the *Ruan Banleng* journal are examples of FPS activities which were stopped because of insufficient financial support.

Well-organized plans and teamwork are also important. Qualified human resources are needed. Most music schools produce professional musicians but they cannot work in the other aspects. In many cases, musicians do not know the effective way to get access to the mass media or how to present their works to young audiences. On the other hand, mass media somehow do not know the way to present culture in an appropriate way. The solution to this problem is for specialists in each field should work together. The FPS case shows that a group or organization can play a coordinating role in/for a team which includes these key people.

Another necessary thing is information management. Many music schools have lost their precious heritage both of materials and human resources. Conservation and maintenance is necessary. This study of the FPS reveals that this school can vary the style of music transmission and reproduction because well-preserved information and materials. These materials can be copied, reproduced, displayed and used in any even and channels of mass media.

Continuity is also important because it affects the long-term conservation and transmission of traditional Thai music. The size of projects can be changed according to each situation but project continuity should be ensured. The timeline in Appendix 1 shows that the FPS holds at least one traditional Thai music activity a year. Success is seen from the continuity of activities like music teaching and the *Wai Khru* ceremony which have been conducted not only since the establishment of the foundation but since Luang Pradit Pairoah's lifetime. The *Sornthong* Thai music competition is an example of an activity that once had a long interruption of 13 years. The resumed competition used a new style of management which was extremely different from the past, and was an experiment for a new team to learn from.

6.4 Conclusion

This study explains the dynamism of cultural reproduction of both traditional Thai music and Thai society. As entertainment, traditional Thai music is affected by external culture which causes the decreasing popularity of traditional Thai music itself. The method of transmission of traditional Thai music has developed through time.

The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) is an organization whose main activities are to conserve and popularize Thai music by offering activities to the public. The FPS is a private organization whose activities are run by volunteers who are fond of traditional Thai music, and lacks human resources and money. That is why the FPS holds activities when the circumstances and financial situation allow.

Two activities conducted since the *Ban Bat* period; music teaching and the *Wai Khru* Ceremony, are still conducted at present. The continuation of these two activities best represent the Luang Pradit Pairoah school, though the format of the whole process has changed in concept, management and outcomes. The other two activities, music competitions and occasional activities, created advantages for the FPS as well, but it is necessary to accept that the original pattern of these two activities no longer exists. Reproduction depends on adaptation to new technology and situations. The format, meaning and function of music competitions have totally changed from the *Piphat Prachan* in the past. Occasional activities are held by the FPS for both to commemorate persons and to achieve its aim of continuously holding activities. Both music competitions and occasional activities are quite new and have their own concepts, their own management process and outcomes comparing to each other. Music competitions give young competitors the benefit of experience. Occasional activities may not have the concrete long-term outcomes but it worth as the remarkable point of musical history.

Significantly, the most effective activities of the FPS such as music teaching and music competitions result in the transmission of Thai music but are silence in the eye of society. On the other hand, the movie *Homrong*, which was initiated by an outsider, is based on the life of Luang Pradit Pairoah but is fiction and passed through many changes during production. It was able to attract society's attention and greatly affected Thai people's present perception toward Thai music and Thai culture. However, *Homrong* fever has passed while other FPS activities still remain.

More discussions from the study in other perspectives are also seen. First, it can be said that the form, meaning and function of traditional Thai music today are different from the past. Traditional Thai music today is not limited to ritual functions. An arena has been opened for traditional Thai music to be adapted to any kind of media and entertainment. In other words, any kind of entertainment and media can use traditional Thai music as another step of cultural negotiation between the oldies and the trendy. Presentation of traditional Thai music is not limited to temples and palaces as in the past but also in concert halls, on TV, at events and even in commercial products like tapes and CDs at present.

Second, most FPS activities include a didactic function. Apart from exhibitions, handbills, memorial books or other materials, the FPS normally provides a master of ceremonies or special narrator who is responsible for both presenting the program and describing the details of each activity.

Third, it can be seen that the FPS' activities serve the whole system of transmission and reproduction process. The musical teaching and learning reveals that the FPS produces both sender (teacher) and receiver (students) who became smart audiences since they get music knowledge through the teaching process. *Wai Khru* ceremony, musical competition and occasional activities also bring about the whole process of transmission and reproduction as well because these activities need musicians, teachers, listeners, organizers and historical records. All outputs presented

through each type of mass media shows that the FPS tries to get access to as many channels it can in order to conduct activities concerning traditional Thai music.

Forth, concerning the future of the FPS, it is important to evaluate the whole picture of its works. Looking from the current situation, three main activities; musical teaching, annual *Wai Khru* ceremony and the web site, are still active but other types of activity are normally conducted depending on proper occasion. Annual *Wai Khru* ceremony and musical teaching have been running since the FPS's establishment. The FPS's web site is still in people's interest. The radio program is still running though the rating has never been surveyed. Publication and audio production are still conducted every time they hold events or in special occasion. Musical competition is conducted depending on suitable financial support. Popularity of the movie *Homrong* was disappeared from mass media and transferred to be discussed among scholastic field.

Predictably speaking, at least the FPS has two main continuing activities i.e., musical teaching and annual *Wai Khru* ceremony. However, certain activities may not be continuously persisting. For example, musical competition is the useful activities but cannot be held annually. Concerning the radio program, there is no survey of the audience response. Thus, the FPS does not have the information of how to improve the program. As for the TV program on Thai music, it was broadcast only for 6 months then had to stop. In the meantime, since people can get access to interesting to Thai classical music through CD, VCD, and internet, that may be one reason why radio and TV program are less popular as media channels.

However, to achieve this suggestion, the discussion above raises two important uncontrolled matters to be concerned; financial support and human resource. Concerning financial matters, it depends on many factors such as connection, occasion and sometimes proper chance and etc. The other point is about the descendant and the volunteers since this cannot assure the certainty of labors or workers for the FPS. One important question is that what would happen after the end

of the third generation of Luang Pradit Pairoah' descendants, who or which group of people will be the key volunteers to keep on the FPS' works? Interviews reveal various answers but the future is still far beyond any predictions. The heir status may not be the key factor of transmission as much as the fondness of music and the aim to keep on this culture through the FPS' activities is more important.

Meanwhile the FPS has been continuing its activities, high dynamism of transmission and reproduction traditional Thai music of other music schools and organizations are also ongoing in various styles and various channels. Schools and universities all over the country provided traditional Thai music section. There are traditional Thai music clubs in schools, universities and even in some organizations that concerns musical culture. Musical competitions initiated by both the government and the private sectors are provided at different levels. Young musicians create their works in contemporary styles. Traditional Thai music is presented through new kinds of media such as cassettes, CDs, radio, TV and even in cyber space. Furthermore, the works of Thai musicians are also presented in international level. Many Thai music bands performed abroad. International cooperation brought about many events that support musical culture and make Thai music known. Researches about Thai music were conducted both by the Thais and the foreigners. Traditional Thai music teaching is available in many countries both in terms of the music club and in formal curriculum in music colleges. Apart from the movement in traditional Thai music field, at the same time, popular music has become the mainstream that gets large amount of audiences especially the young generation. Musical competitions of popular music are variety and also very much in quantity. Folk music is also transmitted in many part of Thailand. Western classical music is also get interests as well in terms of both listening function and education.

Among the contemporary socio-cultural context stated above, what the FPS has been doing is not only to make traditional Thai music survive but also to develop and sustain Thai music from now on. This study shows that the FPS strongly maintains its principle of preserving, developing and transmitting traditional Thai

music. Despite the lack of originality, disadvantage, limitations and problems that occurred from time to time, the FPS overcame all obstacles and achieved its aim to make traditional Thai music alive through the activities and materials it provides. Continuity of activities and the part that they join the mass media reveals that the FPS conducts traditional Thai music transmission and reproduction in new trend. It also proved that alternative kinds of musical activities and various forms of mass media are important means for traditional Thai music to persist in the current Thai social context.

The FPS is a case study which can be applied to other groups or organizations in the music field that work on the transmission and reproduction of musical culture. Above all, it can be said that the works of the ancestors were transmitted and reproduced in various forms and through various methods at present. Many of kinds of musical reproductions are presented in various forms related to the social context and various groups of people.

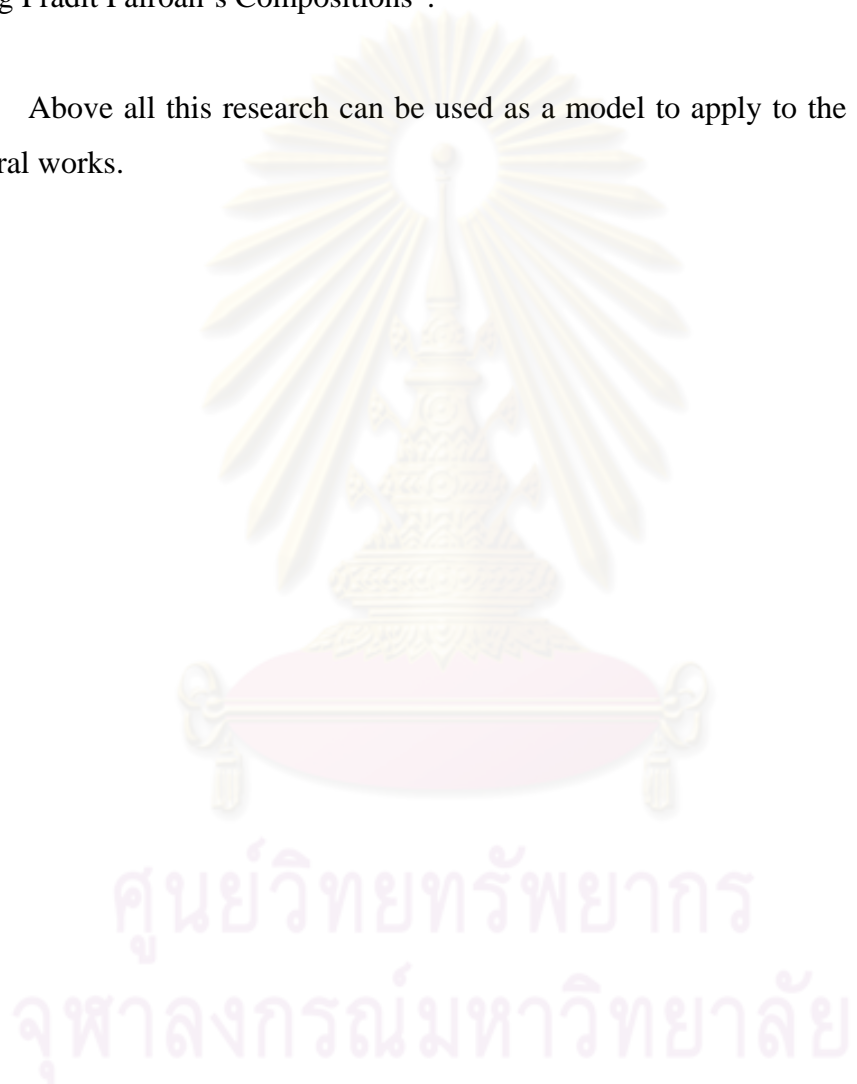
6.5 Suggestions for Further Research

Further research can be conducted in many more perspectives. Sub-topics in this thesis, such as music teaching and learning, audio media, radio programs, publications and websites, can also be broadened into full research. The reason is that these activities are still conducted at present. These topics are interesting to observe and analyze both for the sake of music and cultural concerns. Dynamism of changes in each type can reveal other interesting outcomes. Other fields of culture can also use this thesis as a model to study music transmission and reproduction.

Also, further studies can focus on music transmission and reproduction by other music schools using this thesis as a model as a study of one specific music school or a comparative study.

The last suggestion is a study of Luang Pradit Pairoah's compositions. Examples of suggested thesis topics include "Reproduction of Luang Pradit Pairoah's Compositions", "Reflection of Luang Pradit Pairoah's Compositions toward Thai Society", and "Cultural Hybridization in Traditional Thai Music: a Case Study of Luang Pradit Pairoah's Compositions".

Above all this research can be used as a model to apply to the exploration of cultural works.



REFERENCES

- Anant Narkkong. Dontri Thai Derm [Traditional Thai music]. 1st ed. Bangkok: Sarakadee, 2007.
- Anant Narkkong. [E-mail], 12 July 2007.
- Anant Narkkong. Interview: 12 August 2007, 24 August 2007, 29 August 2007, 12 November 2007, 19 November 2007, 22 February 2008, 21 February 2008, 9 March 2008, 23 April 2008, 20 August 2008, 29 August 2008, 16 December 2008, 30 May 2009, 18 June 2009.
- Anant Narkkong. (Interview with Karakate (pseudonym)). Sib Pi Thaikids Sib Mit Thang Klai [Ten years of the www.thikids.com]. In Anant Narkkong, and Asdavuth Sagarik (eds.), Ngan Chang Phuea Phaen Din Khru Chin Roi Pi, 216. Pinklao Kanpim, 2006. (Published on occasion of 100th anniversary of Khunying Chin Silpabanleng in 2006).
- Anant Narkkong. (Interview with Kittiyot Sagarik). Sib Pi Thaikids Sib Mit Thang Klai [Ten years of the www.thikids.com]. In Anant Narkkong, and Asdavuth Sagarik (eds.), Ngan Chang Phuea Phaen Din Khru Chin Roi Pi, 207-208. Pinklao Kanpim, 2006. (Published on occasion of 100th anniversary of Khunying Chin Silpabanleng in 2006).
- Anant Narkkong. (Interview with Malinee Sagarik, Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)). Dontri Thai Phuea Khaum Man Khong Dontri Khong Phuea Khaum Man Jai [Thai Music Competition for National Security]. In Anant Narkkong, and Asdavuth Sagarik (eds.), Ngan Chang Phuea Phaen Din Khru Chin Roi Pi, 134. Pinklao Kanpim, 2006. (Published on occasion of 100th anniversary of Khunying Chin

Silpabanleng in 2006).

Anant Narkkong. Kid Thueng Na Wing Meu Klong Samnak Khru Thong Ranad Wan [Think of uncle Wing, the drum player]. In Nikom Sagarik, pp. 73-78 (n.p.), 2004. (Published on occasion of Nikom Sagarik's funeral ceremony on 9 October 2004 at Wat Thep Sirin Tharawas).

Anant Narkkong (ed). Khrob Khrueng Rueang Khim [Knowledge of Khim Instrument]. Pinklao Kanpim, 2008. (Published on occasion of Khru Chanok Sagarik's 60th birthday and the Khim's exhibition at Ruan Banleng 26 April-31 May 2008).

Anant Narkkong. Personal Communication, 2 August 2007.

Anant Narkkong. (DJ). Phleng Di Sri Phandin [Radio Program]. Parliament Radio Station, 26 August 2007.

Anant Nakkong and Asdavuth Sagarik. Angklung. Art and Culture Magazine 9 (July 2001): 73-74.

Anant Narkkong, and Asdavuth Sagarik., eds. Ngan Chang Phuea Phaen Din Khru Chin Roi Pi. Pinklao Kanpim, 2006. (Published on occasion of 100th anniversary of Khunying Chin Silpabanleng in 2006).

Anant Narkkong, and Asdavuth Sagarik, Sujit Wongthes (ed.). Luang Pradit Pairoah (Sorn Silpabanleng): Maha Duriya Kawi Lum Chao Phraya Haeng Usa Khaney [Luang Pradit Pairoah (Sorn Silpabanleng): great Thai composer from the Chao Phraya river basin of Southeast Asia]. 3rd ed. Bangkok: Matichon, 2004.

Angklung [Online]. (n.d.) Available from: <http://en.wikipedia.org/wiki/Angklung> [12 July 2008]

Anuchan Naknoi. Interview, 21 February 2008, 25 February 2008.

Asdavuth Sagarik. Interview, 1 April 2009, 5 June 2009.

Asdavuth Sagarik, Khrueang Dontri Thai [Traditional Thai music instruments]. 1st ed. Bangkok: Sarakadee, 2007.

Chanok Sagarik. Ban Bat Nai Kham Song Jam Khong Phom [Ban Bat in My Memory]. Art and Culture Magazine 9 (July 2001): 63-68.

Chanok Sagarik. (Interview with Chin Silapabanleng). Wai Khru. In Asdavuth Sagarik, Anant Narkkong, Somnuek Sangarun, Nithi Srisawang, and Thongchai Butphrom (eds.), Sathukan, 30-31. Pinklao Kanpim, 1998.

Chanok Sagarik. Interview, 15 July 2007, 22 June 2008.

Chanok Sagarik. Ruan Banleng Nai Adeet [Ruan Banleng in the Old Days]. [Computer file], 13 July 2007.

Chanok Sagarik. Sornthong's committee meeting: 1 September 2007.

Chin Silapabanleng. Lam Dab Kan Phiti Wai Khru Dontri Thai [Process of Wai Khru Ceremony]. In Luang Pradit Pairpoah (Sorn Silapabanleng), Foundation, Thi Raluak Phithi Wai Khru Dontri Thai Lae Jak Rangwan Sornthongkham, pp. 15-18. Bangkok: Phikhanes, 1987. (Published on occasion of Wai Khru Ceremony and the award granting ceremony of Sornthong Thai Music Competition on 16 August 1987 at Kasetsart University).

Dhanit Yupho. Thai Musical Instrument. 2nd ed. Translated by Morton, David. the Department of Fine Arts, 1971.

Inthira Silapabanleng. Personal Communication, 2008.

Itthisoontorn Vichailak. Interview, 18 January 2005.

Kanjana Kaewthep. Sat Hang Sue Lae Watthanatham Sueksa [Knowledge of Mass Communication and Cultural Studies]. 1st ed. Adison, 2006.

Khamla Putsorn. Interview, 22 June 2008.

Korphai Band. Hom Rak Homrong [CD cover]. Hand Acme Supply Co. Ltd., 2004.

Korphai Band. Hom Rak Homrong 2 [CD cover]. Hand Acme Supply Co. Ltd., 2004.

Korphai Data [Computer file], 2006.

Ladda (Saratayon) Silapabanleng, and Prasih Silapabanleng, Sanan Silapabanleng (ed.). Ban Tuek Khwam Song Jam Nai Kan Nam Khana Nattasin Thai Pai Phueyphrae Ke Sai Ta Chao Lok Na Thaweeb Urope Lae America Pi Por Sor 2505 [Memorandum of Phakawali Troup's Traveling to International Countries in Europe and America in 1962]. Bangkok: O.S. Printing House, 2002.

Likay [Online]. (n.d.). Available from: <http://th.wikipedia.org/wiki/Likay> [13 July 2008]

Luang Pradit Pairoah (Sorn Silapabanleng). (n.p.), 1955. (Published on occasion of Luang Pradit Pairoah (Sorn Silapabanleng)'s funeral ceremony on 10 March 1955 at Wat Thep Sirin Tharawas).

- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Budget of Sornthong Thai Music Competition 2007. [Computer file], 2008.
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Ra Beab Kan Lae Bi Samak: Karn Prakuad Banleng Dontri Thai Sornthong Ching Thuay Phra Racha Than Phra Bat Somdet Phra Jao Yu Hua Khrang Thi Sam Por Sor 2550 [Application Manual: Royal Cup Sornthong Thai Music Competition]. (n.p.), 2007.
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Sornthong: Prachum Phon Ngan Phleng Khong Luang Pradit Pairoah [Sornthong: Collection of Luang Pradit Pairoah (Sorn Silapabanleng)'s compositions]. Bangkok: Bua Luang Kan Phim, 1982. (Published on occasion of 200th anniversary of the Rattanakosin Era).
- Malinee Sagarik. Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng). Co-operation Request. Letter to National Broadcasting Services of Thailand, Channel 11 of the government Public Relations Department, 1 May 2001.
- Malinee Sagarik. Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng). Interview, 25 May 2008, 22 June 2008.
- Malinee Sagarik. Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng). Personal Communication, 14 August 2007, 19 September 2007, 11 November 2007, 31 March 2008.
- Morton, David. Traditional Thai music. the United States of America: University of California Press, 1976.
- Namon Phongsakornpaphas. (Interview with Anant Narkkong). Hom Rak Homrong Su Ruan Banleng [From Hom Rak Homrong ceremony to the Ruan Banleng musical events]. Music Journal 11(March 2007): 75.

Namon Phongsakornpaphas. (Interview with Aadavuth Sagarik). Hom Rak Homrong Su Ruan Banleng [From Hom Rak Homrong ceremony to the Ruan Banleng musical events]. Music Journal 11(March 2007): 79-80.

Nanthakwang Sirasoonthorn. Homrong Khong Itthisoonthorn Nang Di Ma Laew Pai Du Kan Theo [Please go to see the good movie of Itthisoonthorn, Homrong]. Krungthep Thurakit (15 February 2004): 8.

Narong Khienthongkul, Rachan Sonchai, and Chattiya Keitnawi. Phithi Wai Khru Thi Ban Bat [Wai Khru ceremony at Ban Bat]. (n.p.), 1999. (Published on occasion of Wai Khru ceremony of Kasetsart University on 14 January 1999).

Natcha Socatyanuruk. Dontri Classic: Sab Samkhan [Dictionary of Western classical music]. 1st ed. Chulalongkorn University Press, 2007.

National Research Council of Thailand. List of the creative invention awards [Online]. (n.d.). Available from: www.nrct.com [2008, 17 October]

National Security Associates. Phithi Phraratchathan Rangwan Kan Prakuad Dontri Thai Phea Khwam Mankhong Khong Chat Krang Thi Sam [The 3rd Royal Award Granting Ceremony of the National Music Competition for National Security]. (n.p.), 1984. (Published on occasion of The 3rd Royal Award Granting Ceremony of the National Music Competition for National Security at the National Theatre in 1984)

Nikom Sagarik. (n.p.), 2004. (Published on occasion of Nikom Sagarik's funeral ceremony on 9 October 2004 at Wat Thep Sirin Tharawas).

Nithiboon Saensookh. Interview, 22 June 2008.

Ornkanya Hame-Ungura. Interview, 21 June 2008.

Patarawadee Puchadapirom. Status of Piphat Player in Thai Society from 1868-1925. Master's thesis, Department of, Graduate School, Chulalongkorn University, 1993.

Patarawadee Puchadapirom. The Transformation of Entertainment Culture in Bangkok Society from 1948-1957. Master's thesis, Department of History, Graduate School, Chulalongkorn University, 2004.

Phathani Phromsombat., ed. Khru Prasit Thawon. Bangkok: Idea Square, 2003. (Published on occasion of Khru Prasit Thawon's funeral ceremony on 9 March 2003 at Wat Makut Kasattayaram).

Pleng Luk Krung [Online]. (n.d.). Available from: [http://en.wikipedia.org/wiki/Pleng Luk Krung](http://en.wikipedia.org/wiki/Pleng_Luk_Krung) [2008, 11 July]

Pleng Luk Thung [Online]. (n.d.). Available from: [http://en.wikipedia.org/wiki/Pleng Luk Toong](http://en.wikipedia.org/wiki/Pleng_Luk_Toong) [2008, 11 July]

Pitchaya Roongrujimek. Interview, 5 December 2008, 5 May 2009.

Prasidh Silapabanleng. Dontri Thai Nai Ratchasamnak Khamen Anuson Luang Pradit Pairoah (Sorn Silapabanleng) Tam Sadet Pai Khamen Por Sor 2473 [Thai Music at the Court of Cambodia a Personal Souvenir of Luang Pradit Pairoah's Visit in 1930]. Translated by Mathurose Wisuthakul. In Anuson Khamnueng Nai Wara Chalong Rob Roi Pi Koed Luang Pradit Pairoah (Sorn Silapabanleng), pp. 89-91. Bangkok: Bua Luang Kan Phim, 1981. (Published on occasion of Luang Pradit Pairoah's 100th anniversary).

Sanan Silapabanleng. Dontri Thai Khong Mai Soon [Hope traditional Thai music last for eternity]. In Mahakam Dontri Si Ratanakosin, pp. 6-9. (n.p.), 2001. (Published on occasion of Luang Pradit Pairoah's 120th anniversary).

Serani [CD cover]. Hand Acme Supply Co. Ltd., 2001.

Siriporn Faisiri. The creativity in the reproduction of Thai films Mae Nak Prakhanong. Master's thesis, Department of Mass Communication, Graduate School, Chulalongkorn University, 2001.

Tearnjai (Kunchon Na Ayutthaya) Dethes. Homrong: Nang Nai Duang Jai, Dek Thai Tong Terb To Yang Mi Rak Ngao [Homrong: the favorite movie, Thai children should grow up with identity concern]. In Hom Rak Homrong, pp.39-41. (n.p.), 2007. (Published on occasion of the Hom Rak Homrong event during 4-25 February 2007).

Thanes Jarernmuang. Homrong Phandin Mae [Overture for the mother land]. In Hom Rak Homrong, pp.42-53. (n.p.), 2007. (Published on occasion of the Hom Rak Homrong event during 4-25 February 2007).

Thanyarat Sagarik. Interview, 6 October 2007.

The Autumm of my life. Bangkok: Sriboon Computer Kanphim, 2001.

Tossaporn Tassana. Interview, 21 June 2008.

Warah Thepnarong. Interview, 25 June 2008.

Waraporn Roogruang. A School Radio Committee's Perspective on Composing Children Songs: A Case Study of Songs for School Radio, Ministry of Education. Master's thesis, Department of Communication Art, Graduate School, Kasetsart University 2006.

Wimala Siripong. (Interview with Malinee Sagarik, Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)). Transmission of Traditional Thai Music Culture in Current Thai Society: Case Study of the Silapabanleng Family and the Pathayakosol Family. Master's thesis, Department of Anthropology, Graduate School, Thammasat University, 1991.

Wimala Siripong. Transmission of Traditional Thai Music Culture in Current Thai Society: Case Study of the Silapabanleng Family and the Pathayakosol Family. Master's thesis, Department of Anthropology, Graduate School, Thammasat University, 1991.



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย

Bibliography

Anant Narkkong. (DJ). Phleng Di Sri Phandin [Radio Program]. Parliament Radio Station, 24 December 2006, 31 December 2006, 7 January 2007, 14 January 2007, 28 January 2007, 4 February 2007, 11 February 2007, 18 February 2007, 25 February 2007, 4 March 2007, 11 March 2007, 18 March 2007, 25 March 2007, 1 April 2007, 8 April 2007, 22 April 2007, 29 April 2007, 6 May 2007, 13 May 2007, 27 May 2007, 26 August 2007, 16 September 2007, 23 September 2007, 30 September 2007, 7 October 2007, 14 October 2007, 4 November 2007, 11 November 2007, 18 November 2007, 30 December 2007, 24 February 2008, 6 January 2008, 4 May 2008, 11 May 2008, 18 May 2008, 29 June 2008, 6 July 2008, 27 July 2008, 24 August 2008.

Anant Narkkong. [E-mail], 16 August 2007, 21 August 2007.

Anant Narkkong. Interview: 17 November 2006, 2 August 2007, 21 August 2007, 7 September 2007, 9 September 2007, 21 September 2007, 22 July 2008, 29 July 2008, 4 August 2009.

Anant Narkkong. Xylophone Strikes Back: the Recovery of Thai Music in Context of Globalization. In Hom Rak Homrong, pp.80-86. (n.p.), 2007. (Published on occasion of the Hom Rak Homrong event during 4-25 February 2007).

Anuson Nang Fu Silapabanleng. Bangkok: Krom Pan Thi Thahan, 1980. (Published on occasion of Fu Silapabanleng's funeral ceremony on 1 May 1980 at Wat Klrerwan Wora Vihan).

Art and Culture Magazine 10 (August 1981).

Art and Culture Magazine 12 (October 1981).

Asdavuth Sagarik. Interview, 26 June 2009.

Banchon Dontri. [DVD], 2009. (This DVD is the audio-visual material containing the Banchon Dontri TV program, only the section Dontri Chi Nae).

Banthenng Sangdokmai. Interview, 22 June 2008.

Biography of Actors of the Homrong Film Production. (n.p.), (n.d.).

Bunkea Khwoankawet. Kan Phalit Witthayu Kra Jai Siang, Witthayu Seak Sa Lae Witthayu Rong Rean [Production of Radio Broadcasting, Educational Radio Broadcasting, and School Radio]. 4th ed. Nonthaburi: S.R.Printing, 2002.

Bunyong Ketkhong. Bangkok: Phikhanet Printing, 1996. (Published on occasion of Bunyong Ketkhong's funeral ceremony on 7 September 1996 at Wat Bamphen Nea).

Chanok Sagarik. Banchon Dontri [TV program script], 1 July 2001, 8 July 2001, 15 July 2001, 22 July 2001, 12 August 2001, 25 August 2001, 2 September 2001, 15 September 2001, 22 September 2001.

Chanok Sagarik. Banchon Dontri [TV program script episode 10-17], 2001. (Unpublished Manuscript)

Chanok Sagarik. DVD for Khim Self-Learning [DVD]. Bangkok: The Foundation of Luang Pradit Pairoah (Sorn Silapabanleng), (n.d.).

Chin Silapabanleng. Bangkok: Phikhanet Printing, 1991. (Published on occasion of Khunying Chin Silapabanleng's funeral ceremony on 10 March 1991 at Wat Thep Sirin Tharawas).

Dontri Kham Watthanatham [Cross-cultural music]. (n.p.), 2007. (Published as souvenir book for the seminar, topic "Cross-Cultural Music: Contemporary

Thai Music Band in current Thai Society” at Kasetsart University on 30 August 2007).

Dontri Thai Udom Sueksa Khrang Thi 25 [The 25th traditional Thai music concert for undergraduate students]. Thammasat University Press, 1994. (Published as souvenir book on occasion of The 25th traditional Thai music concert for undergraduate students at Thammasat University, Thaprachan Campus, on 22 January 1994).

Jang Wa Thai [Thai Rhythm Box]. [Handbill]. (n.p.), (n.d.).

J-Bigs Film. Homrong [DVD]. Bangkok, August 2004.

Jedtana Nakwatchara. Homrong Phabphayon Thai Thi Nam Na Hollywood Pai Leaw [Homrong: Thai Movie that goes in advance of the Hollywood Movies]. Nation Weekly 613 (1-7 March 2004): 20-21.

Jud Pragai Concert Series 15: Pai Kor Ni Mi Siang Phleng. (n.p.), 2006. (Published as booklet for the Korphai Band’s concert at the Thailand Cultural Center on 11 June 2006).

Kanjana Kaewthep. Sue Song Watthanatham [Monitoring Culture by Mass Media]. 1st ed. Bangkok: Amarin Printing and Publishing, 1996.

Kanjanakphan. Yuk Phleng Nang Lae Lakon Nai Adeet [The period of music for film and plays]. Bangkok: Rueangsin, 30 December 1975.

Kanok Klaimuk. Condition and Culture of Pi-phat Bands in Ayutthaya Province. (n.p.), (n.d.).

Kanok Rattanawongsakun. The Overture Special Edition. Nation Weekly 613 (1-7 March 2004): 37.

Karakate (pseudonym). Interview, 27 June 2009.

Khrob Rob Roi Pi Phleng Khmer Saiyok [centenary of the song “Khmer Saiyok”].

P.A. Living, 1988.

Khru Banleng. Bangkok: Phikhanet Printing, 2003. (Published on occasion of Khru Banleng Sagarik’s funeral ceremony on 6 March 2003 at Wat Thep Sirin Tharawas).

Khru Ngen. Phleng Thai Tam Nai Prawat [The story of Traditional Thai music compositions]. 1st ed. Bangkok: Bannakit, December 1981.

Kritchakon Phetnok. Khrueang Dontri Thai Lae Wong Dontri Thai [Traditional Thai music instruments and musical ensembles]. 1st ed. Bangkok: Skybook, August 2007.

List of Actors and Teamwork of the Homrong Film Production. (n.p.), (n.d.).

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Agenda of Meeting 6 May 2008. (n.p.), 2008.

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Hom Rak Homrong Su Ruan Banleng. [Handbill] (n.p.), 2007. (Published as an announcement of the event “Hom Rak Homrong Su Ruan Banleng” held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) in February-March 2007).

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Hom Rak Homrong Su Ruan Banleng. (n.p.), 2007. (Published as the souvenir book of the event “Hom Rak Homrong Su Ruan Banleng” held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) in March 2007).

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. [Invoice], 2008. (This

Invoice was launched by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) to ‘Nong Thaphrachan’, the Audio CDs shop, on 9 April 2008 when they cooperated to sale the concert tickets, the Sub Nor Mai concert, for the Korphai Band)

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Kamnodkan Kitjakam Hom Rak Homrong Talod Deuan Kumphaphan [The program of the event Hom Rak Homrong throughout the February]. [Handbill] (n.p.), 2007. (Published as an announcement of the event “Hom Rak Homrong Su Ruan Banleng” held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) in February 2007).

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Kamnodkan Rob Ching Chana Lerd Karn Prakuad Banleng Dontri Thai Sornthong Ching Thuay Phra Ratcha Than Phra Bat Somdet Phra Jao Yu Hua Khrang Thi Sam Por Sor 2550 [Program of the royal award granting ceremony of Royal Cup Sornthong Thai Music Competition]. (n.p.), 2007.

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Kham Athithan Jit Nai Phithi Wai Khru Dobtri Thai Khong Munnithi Luang Pradit Pairoah (Sorn Silapabanleng) [the guide script used in the Wai Khru ceremony of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)]. [Handbill] (n.p.), (n.d.).

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Kitjakam Nai Khrong Kan Ngan Chang Khru Chin [Activities provided in the event ‘Ngan Chang Khru Chin’]. (n.p.), 2006.

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. [Letter], 2008. (This letter was an invitation letter of the event “Opening Ceremony of the book ‘Anthology of Thai Music: History, Peoples, Songs, and Unforgettable Events since 1898-2006’ ” sent from the Foundation of Luang Pradit Pairoah (Sorn

Silapabanleng) to Rear-Adm Theprangrun Silapabanleng).

- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Mahakam Dontri Si Rattanakosin [Traditional Thai Music Celebration of the Rattanakosin Era]. (n.p.), 2001. (Published on occasion of Luang Pradit Pairoah's 120th anniversary).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Ngan Chang Khru Chin. (n.p.), 2006. (Published as a program music for the musical performance held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) at Sakeet Sala, the Department of Fine Arts, on occasion of 100th anniversary of Khunying Chin Silpabanleng in 2006).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Ngan Chang Khru Chin. (n.p.), 2006. (Published as a souvenir book for the event 'Ngan Chang Khru Chin' and the activity held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) on 4 March 2006).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Ngan Chang Khru Chin Thi Sala Chalerm Krung. (n.p.), 2006. (Description of the event 'Ngan Chang Khru Chin' and the activity held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) at Sala Chalerm Krung on 2 July 2006).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Phin Pheesua Software. [Handbill]. (n.p.), (n.d.).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Ra Beab Kan Samak Pen Samachik Chomrom Dontri Thai Munnithi Luang Pradit Pairoah (Sorn Silapabanleng) [The regulation for applying to be a member of traditional Thai music club of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)], [Handbill]. (n.p.), (n.d.).

- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Roi Pi Aungklung Khruang Siam [100th anniversary of Aungklung Thailand]. (n.p.), 2008.
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Sala Phleng-Sala Chaloem Krung Duriya Kawi Sri Siam. (n.p.), 2001. (Published as a music program of Luang Pradit Pairoah's 120th anniversary at Sala Chaloem Krung on 11 November 2001).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Thi Raluak Phithi Jak Rangwan Sornthong. Bangkok: Phikhanet, 1988. (Published on occasion of the award granting ceremony of Sornthong Thai Music Competition on 7 August 1988).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Thi Raluak Phithi Jak Rangwan Sornthong. Bangkok: Phikhanet Printing, 1990. (Published on occasion of the award granting ceremony of Sornthong Thai Music Competition on 14 October 1990).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Thi Raluak Phithi Phraratchathan Rangwan Karn Prakuad Banleng Dontri Thai Sornthong Ching Thuay Phra Ratcha Than Phra Bat Somdet Phra Jao Yu Hua Khruang Thi Nueng Phutha Sakkarat 2536. Bangkok: Phikhanet Printing Center, 1994. (Published on occasion of the royal award granting ceremony of Sornthong Thai Music Competition on 14 December 1994).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Thi Raluak Phithi Wai Khru Dontri Thai Lae Jak Rangwan Sornthong Krang Thi Ha. Bangkok: Phikhanet Printing, 1991. (Published on occasion of Wai Khru Ceremony and the 5th award granting ceremony of Sornthong Thai Music Competition on 8 December 1991).
- Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Thi Raluak Phithi Wai Khru

Lae Jak Rangwan Sornthong. Bangkok: Phikhanet, 1989. (Published on occasion of Wai Khru Ceremony and the award granting ceremony of Sornthong Thai Music Competition on 6 August 1989).

Luang Pradit Pairoah (Sorn Silapabanleng), Foundation. Wai Khru Dontri Thai 2551 Sornthong 2550. (n.p.), 2008. (Published on occasion of Wai Khru Ceremony and the award granting ceremony of Sornthong Thai Music Competition 2007 on 3 August 2008).

Mahagam Dontri Thai Lae Dontri Nana Chat Chalerm Phrakiet. Chulalongkorn Univeristy Press, 2000. (Published on occasion of “Thai and International Music Festival Concert in honor of His Majesty King Bhumibol Adulyadej and Her Royal Highness Princess Maha Chakri Sirindhorn” on 12 October 2000 at the Thailand Cultural Center).

Malinee Sagarik. Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng). Interview, 25 August 2007, 26 August 2007, 1 July 2008, 25 April 2008, 27 June 2009.

Malinee Sakarik. Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng). Luang Pradit Pairoah (Sorn Silapabanleng) Prat Hang Dontri Thai [Luang Pradit Pairoah (Sorn Silapabanleng): the Great Scholar of Traditional Thai Music]. In Siam Rat Chabab Bukkon Diden Nai Siam, pp. 89-98. Bangkok: Siam Rat, 1992.

Malinee Sagarik. Secretary-General of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng). Personal Communication, 29 January 2007, 2 September 2007.

Ministry of Interior. Trasan Munnithi Luang Pradit Pairoah (Sorn Silapabanleng) [The Charter of the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng)], 30 July 1981.

Music Journal 3 (July 2007).

Music Journal 4 (August 2007).

Nachatkiat Khotchaplai. [Postcast], 2001. (This letter was sent from one the Banchon Dontri TV program's audiences to Chanok Sagarik in order to consult about Khim).

Namon Phongsakornpaphas. Personal Communication, 16 June 2008.

Nang Mahathepgasatsamuha (Banleng Silapabanleng Sagarik). Chulalongkorn University Press, 1992. (Published on occasion of Khru Banleng Sagarik's 84th birthday).

Narong Khienthongkul, Sujit Wongthes (ed.). Ban Banglampoo. 1st ed. Bangkok: Matichon, 1998.

National Culture Commission, Ministry of Education. Roi Pi Luang Pradit Pairoh (Sorn Silapabanleng) Poramajan Dontri Thai. (n.p.), 1981. (Published on occasion of Luang Pradit Pairoah (Sorn Silapabanleng)'s 100th anniversary in 1981).

National Security Associates. Ra Beab Kan Prakuad Dontri Thai Phea Khwam Mankhong Khong Chat Krang Thi Sam. Bangkok: Thanakhan Omsin, 1984. (Published as a manual for the 3rd National Music Competition for National Security in 1984).

Ngan Chang Khru Chin. [Handbill], 2006. (This handbill aims to sale the T-shirt and announce the event "Ngan Chang Khru Chin" held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) on occasion of Khunying Chin Silapabanleng 100th anniversary in 2006).

Ngan Dontri Thai Udom Sueksa Khrang Thi 22. (n.p.), 1991. (Published as souvenir book on occasion of The 22th traditional Thai music concert for undergraduate students at Srinakarinwirot University, on 4 January 1991).

Ngeak Noi [The Little Mermaid]. Bangkok: Amarin Printing and Publishing, 1994. (Published as the souvenir book for the musical “Ngeak Noi”, The Little Mermaid by Hans Christian Anderson (1836), at the Thailand Cultural Center on 7-11 September 1994).

Paiboon Samranphud. Phleng Luk Krung. 1st ed. Bangkok, 2007.

Paisan Inthawong. Rob Ru Rueang Dontri Thai [Knowledge of Traditional Thai Music]. 1st ed. Bangkok: Suwiriyan, 2003.

Paisan Inthawong. Tamroi Homrong [Follow the trace of Homrong]. 1st ed. Bangkok: Suwiriyan, 2004.

Peep Konglathong. Interview, 13 July 2008.

Pongsin Arunrat. Pathommabot Dontri Thai [The basis of traditional Thai music]. 1st ed. Silpakorn University Press, 2007.

Prakodkan Homrong [Homrong Phenomenon]. Nation Weekly 613 (1-7 March 2004): 18.

Prasidh Silapabanleng. Bangkok: Wachirinsan, 1999. (Published on occasion of Prasidh Silapabanleng’s funeral ceremony on 17 December 1999 at Wat Thep Sirin Tharawas).

Prin Kanja. Prasidh Silapabanleng: Amata Duriya Kawi Siam [Prasidh Silapabanleng: Everlasting Musician of Siam]. Audiophile 102 (April 2005): 135-139.

Punpit Amattayakul, Satién Duangchanthip, Anant Narkkong, and Asdavuth Sagarik. Jod Mai Haid Dontri Ha Ratchakan [Anthology of Thai Music: History, Peoples, Songs, and Unforgettable Events since 1898-2006]. 1st ed. Bangkok: Rong Phim Duen Tula, 2007.

Ruan Banleng. [Handbill], 2007. (This is the program music of the event Sat Haeng Sin Akhra Silapin held by the Foundation of Luang Pradit Pairoah (Sorn Silapabanleng) during 30 September-15 December 2007).

Ruan Banleng. 1 (August 2007).

Ruan Banleng Journal's Application Form. (n.p.), 2007.

Sanan Silapabanleng. Interview, 14 January 2007.

Sawit Thabthimsri. Angklung. 1st ed. Prachumthong Printing group, 2005.

See Sad 1 (January 1994).

See Sad 4 (June 1995).

Sudjai Sribenja. Khu Mea Kan Len Ranad Ek [The Ranad Ek Handbook]. Bangkok: Odean Kan Phim, 1963.

Surapon Suwan. Dontri Thai Nai Watthanatham Thai [Traditional Thai Music in Thai Culture]. 1st ed. Chulalongkorn University Press, 2006.

Thai Kids Software Group. Dontri Thai Nai Internet [Traditional Thai Music in the Internet]. (n.p.), (n.d.).

Thanyarat Sagarik. Interview, 22 June 2008.

Thammasat Sangkete Chalerm Phrakiet. Thammasat University Press, 1999.

(Published on occasion of traditional Thai music concert held by Thammasat University celebrating His Majesty King Bhumibol Adulyadej's 72nd Birthday in 1999).

The Office of the National Culture Commission, Ministry of Education. Folk Music and Traditional Performing Arts of Thailand. Khuru Sapha Lad Prao, (n.d.).

The Overture. (n.p.), 2002. (This document is the fifth draft of the movie Homrong's screenplay).

The 4th Royal Award Granting Ceremony of The National Music Competition for National Security. Bangkok: Krung Saim Kan Pim, 1985. (Published as a souvenir book on occasion of the 4th royal award granting ceremony of The National Music Competition for National Security on 10 December 1985 at the National Theatre).

Thi Raluak 80 Pi Khunying Chin Silapabanleng [Commemoration of Khunying Chin's 80th birthday]. Bangkok: Phikhanet Printing, 2003.

Tossaporn Tassana. Personal Communication, 26 April 2008.

Ubonrat Siriyuvasak. Sue San Muanchon Beung Ton [The Basis of Mass Communication]. 2nd ed. Chulalongkorn University Press, 2007.

Visnuthep Silapabanleng. Bangkok: Lincon Promotion, 2005. (Published on occasion of Visnuthep Silapabanleng's funeral ceremony on 31 March 2005 at Wat Klrerwan Wora Vihan).

BIOGRAPHY

Theptida Silapabanleng was born in Bangkok, Thailand on April 4, 1983. She graduated from Thammasat University with a Bachelor of Arts (Southeast Asian Studies) in 2005. Then, she joined the Southeast Asian Studies program at Chulalongkorn University in 2006.



ศูนย์วิทยทรัพยากร
จุฬาลงกรณ์มหาวิทยาลัย