

The Music of Thailand

The music of Thailand reflects its geographic position at the intersection of China, India, Indonesia and Cambodia, and reflects trade routes that have historically included Persia, Africa, Greece and Rome. Thai musical instruments are varied and reflect ancient influence from far a field - including the klong thap and khim (Persian origin), the jakhe (Indian origin), the klong jin (Chinese origin), and the klong kaek (Indonesian origin).

Though Thailand was never colonized by Western powers, pop music and other forms of European and American music have become extremely influential. The two most popular styles of traditional Thai music are luk thung and mor lam; the latter in particular has close affinities with the Music of Laos.

Aside from the Thai, ethnic minorities such as the Lao, Lawa, Hmong, Akha, Khmer, Lisu, Karen and Lahu peoples have retained traditional musical.

Classical Music

Thai classical music is synonymous with those stylized court ensembles and repertoires that emerged in its present form within the royal centers

of Central Thailand some 800 years ago. These ensembles, while being deeply influenced by Khmer and even older practices and repertoires from India, are today uniquely Thai expressions. While the three primary classical ensembles, the Piphat, Khruang Sai and Mahori differ in significant ways, they all share a basic instrumentation and theoretical approach. Each employs the small ching hand cymbals and the krap wooden sticks to mark the primary beat reference. Several kinds of small drums (klong) are employed in these ensembles to outline the basic rhythmic structure (natab) that is punctuated at the end by the striking of a suspended gong (mong). Seen in its most basic formulation, the classical Thai orchestras are very similar to the Cambodian (Khmer) pin peat and mahori ensembles, and structurally similar to other orchestras found within the wide-spread Southeast Asian gong-chime musical culture, such as the large gamelan of Bali and Java, which most likely have their common roots in the diffusion of Vietnamese Dong-Son bronze drums beginning in the first century ACE.

Traditional Thai classical repertoire is anonymous, handed down through an oral tradition of performance in which the names of composers (if, indeed, pieces were historically created by single authors) are not known. However, since the beginning of the modern Bangkok period, composers' names have been known and, since around the turn of the century, many major composers have recorded their works in notation. Musicians,

however, imagine these compositions and notations as generic forms which are realized in full in idiosyncratic variations and improvisations in the context of performance. While the composer Luang Pradit Phairau (1881–1954) used localized forms of cipher (number) notation, other composers such as Montri Tramote (1908–1995) used standard western staff notation. Several members of the Thai royal family have been deeply involved in composition, including King Prajaitipok (Rama VII, 1883–1941) and King Bhumibol Adulyadej (1927–), whose compositions have been more often for jazz bands than classical Thai ensembles.

Classical Thai music is heterophonic - the instruments either play the melody or mark the form. There are no harmony instruments. Instrumentalists improvise idiomatically around the central melody. Rhythmically and metrically Thai music is steady in tempo, regular in pulse, divisive, in simple duple meter, without swing, with little syncopation, and with the emphasis on the final beat of a measure or group of pulses and phrase, as opposed to the first as in European-influenced music. The Thai scale includes seven tempered notes, instead of a mixture of tones and semitones.

◆ A Piphat

The most common and iconic Thai classical music that symbolizes the

dancing of the Thailand's legendary dragons, a mid-sized orchestra including two xylophones (ranat), an oboe (pi), barrel drums (klong) and two circular sets of tuned horizontal gong-chimes (kong wong). Piphat can be performed in either a loud outdoor style using hard mallets or in an indoor style using padded hammers. There are several types of piphat ensembles ranging in size and orchestration, each kind typically being associated with specific ceremonial purposes. The highly decorated piphat ensemble that features the ornately carved and painted semicircular vertical gong-chime is traditionally associated with the funeral and cremation ceremonies of the Mon ethnic group. Different versions of the piphat ensemble are employed to accompany specific forms of traditional Thai drama such as the large shadow puppet theater (nang yai) and the khon dance drama.

A piphat (Thai: ปี่พาทย์) is a kind of ensemble in the classical music of Thailand, which features wind and percussion instruments. It is considered the primary form of ensemble for the interpretation of the most sacred and "high-class" compositions of the Thai classical repertoire, including the Buddhist invocation entitled Satukan (Thai: สารุการ) as well as the suites called phleng ruang. It is also used to accompany traditional Thai theatrical and dance forms including khon (Thai: โขน) (masked dance-drama), lakhon (classical dance), and shadow puppet theater.

Hard-mallet VS Soft-mallet

The most common form of piphat is called piphat mai khaeng (ปี่พาทย์ไม้แข็ง). This ensemble uses an oboe called pi (after which the piphat ensemble is named), in combination with xylophones, gong circles, and other percussion instruments, with the xylophones and gong circles using hard mallets, creating a very bright, loud sound. Quieter varieties of piphat ensemble, called piphat mai nuam (ปี่พาทย์ไม้นวม), uses a vertical flute called khloi piang or in place of the pi, and soft mallets are used in place of hard mallets. Because the piphat mai nuam produces a relatively soft, mellow sound, the large glawng thad drums are not used. Also, the ensemble may include saw u, to enhance its soft sound

Types of piphat

The smallest piphat, called piphat khruang ha, is composed of six instruments: pi nai (oboe); ranad ek (xylophone); khong wong yai (gong circle); taphon or other Thai drums; khlong thad, a set of two large barrel drums beaten with sticks; and ching (small cymbals). Often other small percussion instruments such as krab or chab are used.

A slightly larger piphat ensemble is called piphat khruang khu, and consists of eight musical instruments. The other two instruments are the ranad thum (xylophone), which produces a deeper sound than the ranad

ek, and khong wong lek, a gong circle that is higher in pitch than the khong wong yai.

The largest form of piphat ensemble is the piphat khruang yai, which consists of ten musical instruments. Another ones are ranat ek lek and ranat thum lek; these are almost the same as their ancestors, the ranad ek and ranad thum, but they have keys made from metal instead of wood.

➤ **Piphat khruang ha**

Wong piphat khruang ha (Thai: วงปี่พาทย์เครื่องห้า) is an ensemble consisting of:

- a) 1 pi nai - bass oboe
- b) 1 taphon - secondary timekeeper
- c) 1 ching - main timekeeper
- d) 1 khong wong yai - bass gongs hanged in semicircular track
- e) 2 glong thad - Thai tympani
- f) 1 ranad ek - treble xylophone

➤ **Piphat khruang khu**

Wong piphat khruang khu (Thai: วงปี่พาทย์เครื่องคู่) is developed from piphat khruang ha, by arranging instruments in pairs of treble-bass. It consists of:

- a) 1 pi nai - bass oboe

- b) 1 pi nok - treble oboe
- c) 1 taphon - secondary timekeeper
- d) 1 glong songna or 2 glong khaek
- e) 2 glong thad - Thai tympani
- f) 1 ching - main timekeeper
- g) 1 chab
- h) 1 khong wong yai - bass gongs hung in semicircular track
- i) 1 khong wong lek - treble version of gongs hung in semicircular track
- j) 1 khong mong
- k) 1 ranad ek - treble xylophone
- l) 1 ranad thum - bass xylophone

➤ **Piphat khruang yai**

Wong piphat khruang yai (Thai: วงปี่พาทย์เครื่องใหญ่) is arranged by adding ranad ek lek (ระนาดเอกเหล็ก; treble metallophone) and ranad thum lek (ระนาดทุ้มเหล็ก; bass metallophone) to the wong piphat khruang khu.

➤ **Piphat nang hong**

Wong piphat nang hong (Thai: วงปี่พาทย์นางหงส์) is an ensemble used in funerals. It is arranged by replacing the pi nai and pi nok with a pi chawa.

The name nang hong comes from name of its main song.

➤ **Piphat duek dam ban**

Wong piphat duek dam ban (Thai: วงปี่พาทย์ดีกดำบรรพ์; literally "ancient ensemble") was proposed by Prince Naris for using in Thai opera.

It consists of:

- a) 1 ranad ek
- b) 1 taphon
- c) 1 ranad thum
- d) 1 ranad thum lek
- e) 1 khong wong yai
- f) 1 ching
- g) 1 taphon - "tympani" made by using two taphons arranged together.
- h) 1 saw u
- i) 1 khlui u - bass flute
- j) 1 khlui phiang aw - medium
- k) 1 wong khong chai - a set of 7 khong chai with different size hung on wooden bar.

➤ **Piphat mon**

The piphat mon is believed to derive from the Mon people, an ancient Mon-Khmer-speaking people of mainland Southeast Asia, and uses special instruments such as an upright gong circle called khong mon.

Wong piphat mon (Thai: วงปี่พาทย์มอญ) has three sizes:

Piphat mon khruang ha

Wong piphat mon khruang ha (Thai: วงปี่พาทย์มอญเครื่องห้า) consists of:

- a) 1 ranad ek
- b) 1 pi mon - bass oboe with horn-shaped end.
- c) 1 khong mon wong yai - a set of bass gongs set in vertical frame (unlike khong wong yai, which gongs are set in horizontal semicircular frame).
- d) 1 poeng mang khog (เปิงมางคอก) or khog poeng (คอกเปิง)
- Mon drums set in cage-shaped frame, ching, chab and khong mong.

Piphat mon khruang khu

Wong piphat mon khruang khu (Thai: วงปี่พาทย์มอญเครื่องคู่) is arranged by adding ranad toom and khong mon wong lek to the piphat mon khruang ha.

Piphat mon khruang yai

Wong piphat mon khruang yai (Thai: วงปี่พาทย์มอญเครื่องใหญ่) is arranged by adding ranad ek lek and ranad thum lek to the piphat mon

khruang khu.

The piphat mon ensemble is usually used in funerals, as it generally plays slow pieces. However, it can also be used for other events.

The piphat ensemble can be mixed with the khruang sai ensemble to

create a new ensemble called khruang sai prasom piphat (เครื่องสายประสมปี่พาทย์ or เครื่องสายผสมปี่พาทย์).

◆ Khruang sai

The Khruang Sai orchestra combines some of the percussion and wind instruments of the piphat with an expanded string section including the so duang (a high-pitched two-string bowed lute), the lower pitched solaw (bowed lute) and the three-string jhakhe (a plucked zither). In addition to these instruments are the klhui (vertical fipple flute) in several sizes and ranges, a goblet drum (than) and, occasionally, a small hammered Chinese dulcimer (khim). The khruang sai ensemble is primarily used for instrumental indoor performances and for accompanying the Thai hoon grabok (stick-puppet theater), a genre deeply influenced by Chinese puppetry styles. Accordingly, the addition of Chinese-sounding string instruments in the khruang sai ensemble is imagined, by the Thai, to be a reference to the probable Chinese origins of this theater form.

Wong khruang sai (Thai: วงเครื่องสาย; literally "string ensemble") is a musical ensemble in Thai classical music which consists primarily of string instruments. A typical khruang sai ensemble features two two-string fiddles, one high and one low (saw duang and saw ou), a three-string zither called jakhe, a vertical duct flute called khlui, hand

drums, and various cymbals. Depending on the size of the ensemble, instruments may be doubled or left out. A three-string spike fiddle called saw sam sai may be added as well. The khim (hammered dulcimer) has become popular and is also used in this ensemble. In the 20th century, Western instruments such as the violin or organ have also occasionally been integrated into khruang sai ensembles.

Playing context

The khruang sai is one of the quietest and most intimate ensembles in Thai classical music. It is used to accompany singing, dances, and holidays. It also used in impromptu occasions requiring music.

Varieties

The following are some of the ensemble types, depending on the occasion:

- a) Khruang Sai Wong Lek
- b) Khruang Sai Khryang Khu
- c) Khruang Sai Pi Chawa
- d) Khruang Sai Prasom

Here is the definition of the khruang sai according to the NIU South East Asia Studies department:

“ Wong Khryang Sai (Khryang Sai = String ensemble): The String ensemble consists of saw-duang, saw-u, Jakhae, Khlui, and the set of

percussion instruments: Ching, Chab, Thone-Ram Mana and Mong. This ensemble is further divided into four kinds in accordance with its size and different instruments as shown above. ”

Types of wong khruang sai

➤ **Khruang sai diao**

Wong khruang sai diao (Thai: วงเครื่องสายเดี่ยว) is an ensemble consisting of one each of the following instruments:

- a) ching - timekeeper of ensemble
- b) saw duang
- c) saw u
- d) khlui
- e) thone and ramana - secondary timekeeper
- f) jakhe

This kind of ensemble is used when there is limit of space. It is also called wong khruang sai wong lek (Thai: วงเครื่องสายวงเล็ก) or wong khruang sai khurang diao (วงเครื่องสายเครื่องเดี่ยว).

➤ **Khruang sai khu**

Wong khruang sai khu (Thai: วงเครื่องสายคู่) is an ensemble consisting of instruments as described in the khruang sai diao ensemble, but double in number (except ching, thon, and ramana). It is also called wong khruang sai wong yai (วงเครื่องสายวงใหญ่).

➤ **Khruang sai prasom**

Wong khruang sai prasom (Thai: วงเครื่องสายประสม หรือ วงเครื่องสายผสม) is an ensemble arranged by mixing khruang sai diao or khruang sai khu with other instruments, such as organ, ranad ek, khim and also mixed with the piphat ensemble to create new ensemble called khruang sai prasom piphat (เครื่องสายประสมปี่พาทย์).

➤ **Khruang sai pi chawa**

Wong khruang sai pi chawa (Thai: วงเครื่องสายปี่ชวา) is an ensemble arranged by adding pi chawa (ปี่ชวา), glawng khaek (กลองแขก), and grab (กรับ) to the wong khruang sai diao. It is usually played in funeral ceremonies.

◆ **Mahori**

The third major Thai classical ensemble is the Mahori, traditionally played by women in the courts of both Central Thailand and Cambodia. Historically the ensemble included smaller instruments more appropriate, it was thought, to the build of female performers. Today the ensemble employs regular sized instruments—a combination of instruments from both the Khruang Sai and Piphat ensembles but excluding the loud and rather shrill oboe. The ensemble, which is performed in three sizes—small, medium and large—includes the three-string so sam sai

fiddle a delicate-sounding, middle-range bowed lute with silk strings. Within the context of the Mahori ensemble, the so sam sai accompanies the vocalist, which plays a more prominent role in this ensemble than in any other classical Thai orchestra.

While Thai classical music was somewhat discouraged as being unmodern and backward looking during Thailand's aggressively nationalistic modernization policies of mid-20th century, the classical arts have benefited recently from increased governmental sponsorship and funding as well as popular interest as expressed in such films as *Homrong: The Overture* (2003), a popular fictionalized biography of a famous traditional xylophone (ranat ek) performer.

Traditional or folk

◆ **Luk thung**

Luk Thung (Thai: ลูกทุ่ง; lit. "child/children of the fields") refers to the most popular form of a style of music found in Thailand. The term is short for pleng luk thung (Thai: เพลงลูกทุ่ง; lit. "Song of a child of the fields").

Luk Thung songs typically reflect the hardship of everyday life among the rural poor. Tempos tend to be slow, and singers use an expressive

singing style with a lot of vibrato. Comparisons are sometimes made with country music of the United States.

The form developed in the first half of the 20th century, although the term luk thung was first used in the 1960s. Ponsri Woranut and Suraphol Sombatcharoen were the genre's first big stars, incorporating influences from Latin America, Japan, Indonesia, Malaysia, especially, American film soundtracks and country music (including yodelling). Many of the most popular luk thung stars have come from the central city of Suphanburi, including megastar Pumpuang Duangjan, who adapted it to 1980s string (Thai pop) music by making a dance-ready form called electronic luk thung. When Pumpuang died in 1992, many observers felt that luk thung would die with her. It survived, however, and with the advent of the first all luk thung radio station in 1997 soon saw a major revival.

Since the 1990s there has been much cross-fertilization between luk thung, string and mor lam music. String artists have taken to singing luk thung songs, while luk thung singers have increasingly been promoted like pop singers, with an emphasis on youth and looks. The mor lam influence has produced a new genre called luk thung Isan or luk thung prayuk, which incorporates the faster rhythms of mor lam.

◆ Mor lam

Mor lam (Thai/Isan: หมอลำ), is an ancient Lao form of song in Laos and Isan. Mor lam means expert song, or expert singer, referring to the music or artist respectively. Other Romanization used includes mo lam, maw lam, maw lum, moh lam and mhor lum. In Laos, the music is known simply as lam; mor lam refers to the singer.

The characteristic feature of lam singing is the use of a flexible melody which is tailored to the tones of the words in the text. Traditionally, the tune was developed by the singer as an interpretation of gon poems and accompanied primarily by the khene, a free reed mouth organ, but the modern form is most often composed and uses electrified instruments. Contemporary forms of the music are also characterized by quick tempi and rapid delivery, while tempi tend to be slower in traditional forms and in some Lao genres. Some consistent characteristics include strong rhythmic accompaniment, vocal leaps, and a conversational style of singing that can be compared to American rap.

Typically featuring a theme of unrequited love, mor lam also reflects the difficulties of life in rural Isan and Laos, leavened with wry humour. In its heartland performances are an essential part of festivals and ceremonies, while the music has gained a profile outside its native regions thanks to the spread of migrant workers, for whom it remains an

important cultural link with home.

➤ **Instrumentation**

Many genres (including the khap of northern Laos and lam gon and lam phuen in Isan) were traditionally accompanied only by the khene, but ensembles have become more common. Most commercial artists now use at least some electric instruments, most often a keyboard set up to sound like a 1960s Farfisa-style organ; electric guitars are also common. Other western instruments are also becoming popular, such as the saxophone and the drum kit. Many of the traditional instruments associated with morlam are reflective of Laos and the Isan region and are not found outside these areas, despite the great similarity across Southeast Asia, and are also commonly found in classical genres and court music of the region.

Traditional instruments used in mor lam ensembles include:

- ⌘ Pi (ปี่) — bamboo oboes of various kinds and sizes.
- ⌘ Vot (โหวด) — a circular panpipe.
- ⌘ Khuy (ขลุ่ย) — various types of double-reed and single-reed bamboo flutes.
- ⌘ Heun (เหิน) — a type of Jew's harp.
- ⌘ Chakhe (จ๊ะเข้) — a type of zither.
- ⌘ Saw (ซอ) — a class of bowed fiddle-like instruments.

- ⌘ Khim (ขิม) — a hammered dulcimer.
- ⌘ Phin (พิณ) — a three-stringed lute.
- ⌘ Hai song (ไหซอง) — a taught string over an earthenware jar.
- ⌘ Gachappi (กระຈັບປີ) — a two-stringed, four-coursed ancient lute.
- ⌘ Lanat (ระนาด) — various kinds of xylophones, the most important being the pong lang (โปงลาง).
- ⌘ Sing (ฉิ่ง) — cymbal-like instruments used to maintain tempo.
- ⌘ Sap (ฉาบ) — another cymbal-like instrument attached with chords.
- ⌘ Gap (กรับ) — a wooden clapper.
- ⌘ Gong (กลอง) — various types of hand drums.
- ⌘ Khong (ฆ้อง) — various types of gongs.

In more modern music, instruments such as accordions, electric guitars, keyboard set to sound like a 1960's Farfisa-style organ, saxophones and drum kits are often used as replacements or additions to the above-mentioned instruments.

➤ **History**

Morlam has its birth in the Lao heartlands of Laos and Isan, where it remains a popular art form. Although its precursors probably lie within

the musical traditions of the historical Tai tribes that migrated south from China and northern Vietnam, much cross-pollination with indigenous music of the region as well as importation of Chinese, Mon-Khmer, Indian and Malay influences has also had a pronounced affect on the dances, instrumentation and melodies of morlam.

In his *Traditional Music of the Lao*, Terry Miller identifies five factors which helped to produce the various genres of lam in Isan: animism, Buddhism, story telling, ritual courtship and male-female competitive folksongs; these are exemplified by lam phi fa, an nangsue, lam phuen and lam gon (for the last two factors) respectively. Of these, lam phi fa and lam phuen are probably the oldest, while it was mor lam gon which was the main ancestor of the commercial mor lam performed today.

After Siam extended its influence over Laos in the 18th and 19th centuries, the music of Laos began to spread into the Thai heartlands. Forced population transfers from Laos into the newly acquired region of Isan and what is now Central Thailand accelerated the rapid adoption of morlam. Even King Mongkut's vice-king Pinklao becoming enamoured of it. But in 1865, following the vice-king's death, Mongkut banned public performances, citing the threat it posed to Thai culture and its role in causing drought. Performance of mor lam thereafter was a largely local affair, confined to events such as festivals in Isan and Laos. However, as

Isan people began to migrate to the rest of the country, the music spread with them. The first major mor lam performance of the 20th century in Bangkok took place at the Rajdamnoen Boxing Stadium in 1946. Even then, the number of migrant workers from Isan remained fairly small, and mor lam was paid little attention by the outside world.

In the 1950s and 1960s, there were efforts in both Thailand and Laos to put the educational aspect of lam to political use. The USIS in Thailand and both sides in the Lao civil war recruited mor lam singers to include propaganda in their performances, in the hope of persuading the rural population to support the cause. The Thai attempt was unsuccessful, taking insufficient account of performers' practices and audiences' demands, but more success was had in Laos; the victorious Communists continued to maintain a propaganda troupe even after the revolution.

Mor lam started to spread in Thailand in the late 1970s and early 1980s, when more and more people left Isan in search of work. Mor lam performers began to appear on television, led by Banyen Rakgaen, and the genre soon gained a national profile. The music remains an important link to home for Isan people in the capital, where mor lam clubs and karaoke bars act as meeting places for migrants.

Contemporary mor lam is very different from that of previous generations. None of the traditional Isan genres is commonly performed today: instead

singers perform three-minute songs combining lam segments with luk thung or pop style sections, while comedians perform skits in between blocks of songs. Mor lam sing performances typically consist of medleys of luk thung and lam songs, with electric instruments dominant and extremely bawdy presentation. Sing comes from the English word "racing" (a reference to the music's origin among Isan's biker fraternity—by sing means to go racing about on motorbikes).

Lam in Laos has remained more conservative, and the traditional styles are maintained, but massive exposure to Thai media and culture has led to more and more influence and adoption of the more modern and popular Isan styles.

➤ **Criticism**

Thai academic Prayut Wannaudom has argued that modern mor lam is increasingly sexualised and lacking in the moral teachings which it traditionally conveyed, and that commercial pressures encourage rapid production and imitation rather than quality and originality. On the other hand, these adaptations have allowed mor lam not only to survive, but itself spread into the rest of Thailand and internationally, validating Isan and Lao culture and providing role-models for the young.

➤ **Forms**

There are many forms of mor lam. There can be no definitive list as they are not mutually exclusive, while some forms are confined to particular localities or have different names in different regions. Typically the categorisation is by region in Laos and by genre in Isan, although both styles are popular in the other region. The traditional forms of Isan are historically important, but are now rarely heard.

- ⌘ Lam phi fa (ลำผีฟ้า) — a ritual to propitiate spirits in cases of possession. Musically it derived from lam tang yao; however, it was performed not by trained musicians but by those (most commonly old women) who were thought themselves to have been cured by the ritual.
- ⌘ Mor lam gon (หมอลำกลอน) — a vocal "battle" between the sexes. In Laos it is known as lam tat. Performances traditionally lasted all night, and consisted of first two, then three parts:
- ⌘ Lam tang san (ลำทางสั้น) — ("short form") took up the bulk of the time, with the singers delivering gon poems a few minutes in length, performing alternately for about half an hour each from evening until about an hour before dawn. They would pretend gradually to fall in love, sometimes with rather explicit sexual banter.
- ⌘ Lam tang yao (ลำทางยาว) — ("long form"), a representation of the lovers' parting performed slowly and in a speech rhythm for about a quarter of an hour.

- ⌘ Lam toei (ลำเต้ย) — was introduced in the mid-20th century. Similar in length to the lam tang yao, it is fast and light-hearted, with metrical texts falling into three categories: toei tamada ("normal toei"), using gon texts in Isan; toei Pama ("Burmese toei"), using central or northern Thai texts and forms; and toei Kong ("Mekong toei"), again central or northern Thai in origin. It uses the same scale as lam yao.
- ⌘ Lam chotgae or lam chot (ลำโจทย์แก้ or ลำโจทย์) — is a variant of lam gon formerly popular in the Khon Kaen area, in which the singers (often both male) asked one another questions on general knowledge topics — religion, geography, history etc. — trying to catch out their opponent.
- ⌘ Mor lam mu (หมอลำหมู) — folk opera, developed in the mid-20th century. Lam mu is visually similar to Central Thai likay, but the subject matter (mainly Jataka stories) derived from lam rueang (the subgenre of lam phuen) and the music from lam tang yao. It was originally more serious than lam plern and required more skilled performers, but in the late 20th century the two converged to a style strongly influenced by Central Thai and western popular music and dance. Both have now declined in popularity and are now rare.
- ⌘ Mor lam phoen (หมอลำเพลิน) — a celebratory narrative, performed by a group. It originated around the same time as lam mu, but used a more populist blend of song and dance. The material consisted of

metrical verses sung in the yao scale, often with a speech-rhythm introduction.

⌘ Lam phuen (ลำพืน) — recital of local legends or Jataka stories, usually by a male singer, with khene accompaniment. In the subgenre of lam rueang (ลำเรื้อง), sometimes performed by women, the singer acts out the various characters in costume. Performance of one complete story can last for one or two whole nights. This genre is now extremely rare, and may be extinct.

Isan has regional styles, but these are styles of performance rather than separate genres. The most important of the styles were Khon Kaen and Ubon, each taking their cue from the dominant form of lam gon in their area: the lam jotgae of Khon Kaen, with its role of displaying and passing on knowledge in various fields, led to a choppy, recitative-style delivery, while the love stories of Ubon promoted a slower and more fluent style. In the latter half of the 20th century the Ubon style came to dominate; the adaptation of Khon Kaen material to imitate the Ubon style was sometimes called the Chaiyaphum style.

The Lao regional styles are divided into the southern and central styles (lam) and the northern styles (khap). The northern styles are more distinct as the terrain of northern Laos has made communications there particularly difficult, while in southern and central Laos cross-fertilisation

has been much easier. Northern Lao singers typically perform only one style, but those in the south can often perform several regional styles as well as some genres imported from Isan.

➤ **The main Lao styles are:**

- ⌘ Lam Sithandone (ลำสีทันดร) (also called Lam Si Pan Don [ลำสีพันดอน]), from Champassak is similar in style to the lam gon of Ubon. It is accompanied by a solo khene, playing in a san mode, while the vocal line shifts between san and yao scales. The rhythm of the vocal line is also indeterminate, beginning in speech rhythm and shifting to a metrical rhythm.

- ⌘ Lam Som is rarely performed and may now be extinct. From Champassak, the style is hexatonic, using the yao scale plus a supertonic C, making a scale of A-B-C-D-E-G. It uses speech rhythm in the vocal line, with a slow solo khene accompaniment in meter. It is similar to Isan's lam phuen. Both Lam Som and Lam Sithandone lack the descending shape of the vocal line used in the other southern Lao styles.

- ⌘ Lam Khon Savane (ลำคอนสวรรค์) from Savannakhet is one of the most widespread genres. It uses the san scale, with a descending vocal line over a more rigidly metrical ensemble accompaniment. Lam Ban

Xoc (ลำบ้านซอก) and Lam Mahaxay (มหาไช) are musically very similar, but Ban Xoc is usually performed only on ceremonial occasions while Mahaxay is distinguished by a long high note preceding each descent of the vocal line.

- ⌘ Lam Phu Thai (ลำผู้ไท) uses the yao scale, with a descending vocal line and ensemble accompaniment in meter.
- ⌘ Lam Tang Vay (ลำตั้งหวาย) is a Lao version of Mon-Khmer music, with a descending ensemble accompaniment.
- ⌘ Lam Saravane (ลำสาละวัน [ลำสุวรรณ]) is also of Mon-Khmer origin. It uses the yao scale. The descending vocal line is in speech rhythm, while the khene and drum accompaniment is in meter.
- ⌘ Khap Thum Luang Phrabang (ขับทุ่มหลวงพระบาง) is related to the court music of Luang Phrabang, but transformed into a folk-song style. The singer and audience alternately sing lines to a set melody, accompanied by an ensemble.
- ⌘ Khap Xieng Khouang (ขับเชียงขวาง) also called Khap Phuan (ขับพวน) uses the yao scale and is typically sung metrically by male singers and non-metrically by women.
- ⌘ Khap Ngeum (ขับงึม) uses the yao scale. It alternates declaimed line from the singer and non-metrical khene passages, at a pace slow enough to allow improvisation.
- ⌘ Khap Sam Neua (ขับข่าเหนือ) uses the yao scale. Singers are

accompanied by a solo khene, declaiming lines each ending in a cadence.

☸ Khap Tai Dam (ขับไทดำ)

➤ **Performers**

Traditionally, young mor lam were taught by established artists, paying them for their teaching with money or in kind. The education focused on memorizing the texts of the verses to be sung; these texts could be passed on orally or in writing, but they always came from a written source. Since only men had access to education, it was only men who wrote the texts. The musical education was solely by imitation. Khaen-players typically had no formal training, learning the basics of playing from friends or relatives and thereafter again relying on imitation. With the decline of the traditional genres this system has fallen into disuse; the emphasis on singing ability (or looks) is greater, while the lyrics of a brief modern song present no particular challenge of memorization.

The social status of mor lam is ambiguous. Even in the Isan heartland, Miller notes a clear division between the attitudes of rural and urban people: the former see mor lam as, "teacher, entertainer, moral force, and preserver of tradition", while the latter, "hold mawlum singers in low esteem, calling them country bumpkins, reactionaries, and relegating them to among the lower classes since they make their money by singing

and dancing".

➤ **Performance**

In Laos, lam may be performed standing (lam yuen) or sitting (lam nang). Northern lam is typically lam yuen and southern lam is typically lam nang. In Isan lam was traditionally performed seated, with a small audience surrounding the singer, but over the latter half of the 20th century the introduction of stages and amplification allowed a shift to standing performances in front of a larger audience.

Live performances are now often large-scale events, involving several singers, a dance troupe and comedians. The dancers (or hang khreuang) in particular often wear spectacular costumes, while the singers may go through several costume changes in the course of a performance. Additionally, smaller-scale, informal performances are common at festivals, temple fairs and ceremonies such as funerals and weddings. These performances often include improvised material between songs and passages of teasing dialogue (Isan สอพล, soi) between the singer and members of the audience.

◆ **Kantrum**

The people of Isan are also known for kantrum, which is much less

famous than mor lam. Kantrum is played by Khmer living near the border with Cambodia. It is a swift and very traditional dance music. In its purest form, cho-kantrum, singers, percussion and tro (a type of fiddle) dominate the sound. A more modern form using electric instrumentation arose in the mid-1980s. Later in the decade, Darkie became the genre's biggest star, and he crossed into mainstream markets in the later 1990s.

◆ **Pop and rock**

By the 1930s, however, Western classical music, showtunes, jazz and tango were popular. Soon, jazz grew to dominate Thai popular music, and Khru Eua Sunthornsanan soon set up the first Thai jazz band. The music he soon helped to invent along with influential band Suntharaporn was called pleng Thai sakorn, which incorporated Thai melodies with Western classical music. This music continued to evolve into luk grung, a romantic music that was popular with the upper-class. King Bhumibol is an accomplished jazz musician and composer.

◆ **Phleng phuea chiwit**

By the 1960s, Western rock was popular and Thai artists began imitating bands like Cliff Richard & the Shadows; this music was called wong shadow, and it soon evolved into a form of Thai pop called string. Among

the groups that emerged from this period was The Impossibles. The '70s also saw Rewat Buddhinan beginning to use the Thai language in rock music as well as the rise of protest songs called phleng pheua chiwit (songs for life).

The earliest phleng pheua chiwit band was called Caravan, and they were at the forefront of a movement for democracy. In 1976, police and right wing activists attacked students at Thammasat University; Caravan, along with other bands and activists, fled for the rural hills. There, Caravan continued playing music for local farmers, and wrote songs that would appear on their later albums.

In the 1980s, phleng pheua chiwit re-entered the mainstream with a grant of amnesty to dissidents. Bands like Carabao became best-sellers and incorporated sternly nationalistic elements in their lyrics. By the 1990s, phleng pheua chiwit had largely fallen from the top of the Thai charts, though artists like Pongsit Kamphue continued to command a large audience.

Songs for Life or Phleng pheua chiwit (Thai: เพลงเพื่อชีวิต;) is a popular sub-genre of Thai rock music, with a protest theme mainly centred around the hardship of working class people. Phleng pheua chiwit typically incorporates elements of Western folk and rock, as well as Thai folk ballads, more rhythmic Thai styles such as samcha, molam and lukthung,

and occasionally elements of Thai classical music as well. More recently, elements of reggae, ska and Latin music have found their way into the genre as well. As for the instrumentation, early phleng pheua chiwit was generally in a more folk style, with acoustic instruments, while later versions often more rock-style arrangements, with electric guitars, bass and drums. Many artists also use Thai instruments such as the phin, wut, khluay, and saw. and Phleng pheua chiwit experienced influences from musician Bob Dylan, Bob Marley, Neil Young.

◆ **String**

String is a genre of Thai music roughly equivalent to western pop. Its origins lie in American R&B, surf rock artists like The Ventures and Dick Dale, Exotica, rockabilly and country and western brought to Thailand by American and Australian soldiers serving in Vietnam in the late 1950s and early 1960s. It also drew heavily on British invasion rock'n'roll, garage rock and Hollywood film soundtracks. The term is extremely broad, covering Thai rock, dance music, rap and western-influenced popular music in general. It normally excludes the folk rock pleng phua cheewit (songs for life). Prominent string artists include: Bird McIntyre, Big Ass, Fahrenheit, Joey Boy, Loso, Tata Young, The Impossibles, Golf and Mike and Thaitanium.

◆ Indie

A group of independent artists and records which produces music for non-commercial purpose also found in Thailand: Bakery Music (now under Sony Music); Smallroom; FAT radio; City-Blue; Coolvoice; Dudesweet; Idea-radio and Panda Records

Thai musical instruments

Traditional Thai musical instruments (Thai: เครื่องดนตรีไทย) are the musical instruments used in the traditional and classical musics of Thailand. They comprise a wide range of wind, string, and percussion instruments played by both the Thai majority as well as the nation's ethnic minorities.

In the traditional Thai system of organology, they are classified into four categories, by the action used in playing:

- a) Blowing (Thai: เป่า), (wind instruments)
- b) Plucking (Thai: ตีดีด), (plucked string instruments)
- c) Bowing (Thai: สี), (bowed string instruments)
- d) Striking (Thai: ตี), (percussion instruments and hammered dulcimer)
- e) Wind

➤ **Flutes**

- a) Khlui (ขลุ่ย) - vertical duct flute made of bamboo, hardwood, or plastic
- b) Khlui lib (ขลุ่ยหลีบ or ขลุ่ยหลีบ; treble); not commonly used
- c) Khlui phiang aw (ขลุ่ยเพียงออ; medium)
- d) Khlui u (ขลุ่ยอุ้; bass); not commonly used
- e) Wot (โหวด) - circular panpipe used in the Isan region of northeast Thailand

➤ **Free-reed**

- a) Khaen (แคน) - mouth organ used in the Isan (northeastern) region
- b) Pi joom (ปี่จ๋ม; called pi saw in northern Thailand) - free reed pipe used in the Lanna (northern) region
- c) Gourd mouth organ - used by the Akha (called lachi), Lisu (called fulu), and Lahu (called naw) peoples of the upland regions of northern Thailand
- d) Jew's harp (called jong nong (จ้องหนอง) in central Thailand and huen (เหิน) in northeast Thailand) - played primarily among ethnic minorities of northern Thailand, as well as by the people of the Isan region of northeast Thailand

➤ **Oboes**

- a) Pi (ปี่) - quadruple- or double-reed oboe
- b) Pi chanai (ปี่ฉาน) - possibly derived from the Indian shehnai
- c) Pi chawa (ปี่ชวา) - used to accompany Muay Thai
- d) Pi klang (ปี่กลาง)
- e) Pi mon (ปี่มอญ) - large double-reed oboe with detachable metal bell; used for funeral music
- f) Pi nai (ปี่ใน) - standard leading instrument used in the piphat ensemble
- g) Pi nok (ปี่นอก)

➤ **Horns**

- a) Trae (แตร) - metal horn
- b) Sang (สังข์) - conch shell horn; also called trae sang (แตรสังข์)
- c) String

➤ **Bowed**

- a) Saw duang (ซอด้วง) - higher two-string fiddle with hardwood body; used in classical music
- b) Saw sam sai (ซอสามสาย) - three-string spike fiddle with coconut shell body; used in classical music
- c) Saw u (ซออุ) - lower two-string fiddle with a coconut shell body; used in classical music
- d) Saw peep (ซอเป็ป or ซอเป็บ) or saw krapawng (ซอกระป๋อง)-

two-string fiddles with body made from a metal can; used in the Isan region of northeast Thailand; saw krapawng is smaller

- e) Saw bong (ซอบัง) - used in the Isan region of northeast Thailand
- f) Salaw (สะลอล) - three-string spike fiddle used in the Lanna region

➤ **Plucked**

- a) Grajabpi (กระจับปี) - ancient fretted lute
- b) Jakhe (จกเข้) - crocodile-shaped fretted floor zither with three strings
- c) Phin (พิน) - three-stringed lute used in the Isan region of northeastern Thailand
- d) Phin pia (พินเพียะ) - chest-resonated stick zither played by the Lanna of northern Thailand
- e) Seung (ซึง) - plucked lute from the Lanna region of northern Thailand
- f) Phin hai (พินไห) or hai song (ไหซอง) - a set of earthenware jars with rubber bands stretched over the open mouths

➤ **Struck**

- a) Khim (ขิม) - hammered dulcimer

➤ **Percussion**

➤ **Drums**

➤ **A taphon**

- a) Taphon (ตะโพน) or klawng taphon (กลองตะโพน) - sacred barrel drum; played with the hands and used in the piphat ensemble
- b) Glong thad (กลองทัด) - large drum played with sticks; usually played in a pair and used in the piphat ensemble
- c) Rammana (รำมะนา) - frame drum; played with the hand
- d) Thon (โพน) - goblet drum; played with the hand
- e) Glong thap - goblet drum used primarily in southern Thai folk music
- f) Glong khaek (กลองแขก) - barrel drum; played with the hands and generally played in pairs
- g) Glong songna - barrel drum; played with the hands
- h) Glong yao (กลองยาว) - long drum; played with the hands
- i) Perng mang kok - set of tuned drums used in the piphat Mon
- j) Glong seng, Glong jing, or Glong tae - large drum played with sticks; generally played in pairs and used in competition in the Isan region of northeast Thailand, particularly by the Phu Thai people

➤ **Gong chimes**

- a) Khong wong lek (ฆ้องวงเล็ก) - higher gong circle; comprises many small tuned bossed gongs mounted in a rattan frame
- b) Khong wong yai (ฆ้องวงใหญ่)- lower gong circle; comprises many small tuned bossed gongs mounted in a rattan frame
- c) Khong mon (ฆ้องมอญ) - set of many small tuned bossed gongs arranged in vertical curved frame; usually primarily in funeral music
- d) Khong rang (ฆ้องราง) - set of eight tuned gongs suspended horizontally in a straight frame; similar to the southern Philippine kulintang; rare

➤ **Keyboard**

- a) Ranad (ระนาด) - trough-resonated keyboard percussion instrument; generally played with two mallets and used in Thai classical and theater music
- b) Ranad ek (ระนาดเอก) - higher xylophone, with bars usually made of hardwood
- c) Ranad thum (ระนาดทุ้ม) - lower xylophone, with bamboo or hardwood bars
- d) Ranad ek lek (ระนาดเอกเหล็ก) - higher metallophone
- e) Ranad thum lek (ระนาดทุ้มเหล็ก) - lower metallophone

- f) Ranad kaeo (ระนาดแก้ว) - crystallophone; very rare
- g) Bong lang (โปงลาง) - pentatonic log xylophone used in the Isan region

➤ Gongs

- a) Khong chai (ฆ้องชัย), also called khong hui (ฆ้องหุ่ย) or khong mui (ฆ้องมุย) - huge hanging bossed gong used for indicating time
- b) Khong mong (ฆ้องโหม่ง) or mong (โหม่ง) - medium-sized hanging bossed gong used in Thai ensembles
- c) Khong meng (ฆ้องเหม่ง) or khong kratae (ฆ้องกระแต) - small bossed gong used as a signaling device and in traditional parades with klawng yao
- d) Khong rao (ฆ้องราว) - three bossed gongs (small, medium, and large) suspended vertically in a wooden frame; rare
- e) Khong khu (ฆ้องคู่) - pair of small bossed gongs suspended horizontally in a wooden box; used in theater music and music of southern Thailand
- f) Wong khong chai (วงฆ้องชัย) - set of seven large bossed gongs suspended vertically in a circular frame; rare

➤ Clappers

- a) Krab (กรับ) - clapper
- b) Krab phuong (กรับพวง) - bundle of hardwood and brass

slats, tied together at one end

- c) Krab sepha (กรับเสภา) - pair of bamboo or hardwood sticks

➤ Cymbals

- a) Ching (ฉิ่ง) - pair of small, thick cymbals joined by a cord; used to mark time
- b) Chab (ฉาบ) - pair of flat cymbals joined by a cord
- c) Chab lek (ฉาบเล็ก) - smaller
- d) Chab yai (ฉาบใหญ่) - larger

➤ Shaken bamboo

- a) Angkalung (อังกะลุง) - set of tuned bamboo tubes mounted in a frame and shaken; generally played by a group. comes from Indonesia.
- b) Bronze drums
- c) Mahorathük (มโหระทึก) - bronze drum; dates back to the Dong Son culture of antiquity and today very rare
- d) Traditional Thai musical instruments also are classified into four categories, by the region of Thailand in which they are used.

Central

⌘ Saw sam sai

⌘ Saw duang

⌘ Saw u

- ⌘ Jakhe
- ⌘ Khlui
- ⌘ Pi
- ⌘ Ranat ek
- ⌘ Ranat thum
- ⌘ Khong wong yai
- ⌘ Khong wong lek
- ⌘ Thon rammana
- ⌘ Glong khaek
- ⌘ Glong songna

Northeast

- ⌘ Huen - This drum is shaped like a drum that is used in the puangmangkog set. It is always played with a piphat ensemble.
- ⌘ Khaen - mouth organ
- ⌘ Wot - a circular panpipe made of 6-9 various lengths of small bamboo pipes (mai-ruak or mai-hia, mai-ku-khan)
- ⌘ Phin - a fretted, plucked lute
- ⌘ Pong lang - log xylophone played by two players with hard stick. Its shape is like a xylophone consisting of 15 wooden bars stringed together
- ⌘ Jakhe (Kabue) - one of the important instruments in the mahori

khamen ensemble. It has three strings

- ⌘ Grajabpi - The krachappi is a plucked stringed instrument. Its turtle shape sound box is made of jackfruit wood
- ⌘ Saw kantrum - a bowed string instrument with a wooden soundbox, the head of which is covered with snakeskin.
- ⌘ Glong kantrum - a single-headed drum
- ⌘ Pi salai - a double-reed oboe accompanied with kantrum ensemble
- ⌘ Krab khoo - Krab khoo: A pair of hard wooden bars two pairs made a set, played with both hands as percussion in "Kantrum ensemble".

North

- ⌘ Salaw - a bowed fiddle with three strings and a free bow. The resonator is made of coconut shell cut off on one side.
- ⌘ Sueng - is a plucked string instrument, made of teak or hardwood. A round sound hole is cut on the top soundboard.
- ⌘ Khlui - The same as the Central Thai khlui.
- ⌘ Pi joom (called pi saw in northern Thailand) - a free reed pipe made of bamboo, with a single metal reed
- ⌘ Pi nae - a double reed oboe that resembles the saranai or chani but larger in size; it is made of wood and usually accompanies the large gong.
- ⌘ Phin pia - or sometimes simply called "pia" or "phia". The body is

made from a coconut shell.

- ⌘ Glong teng thing - Klong Teng-thing is a two faced tabular drum and used as one of percussive instrument.
- ⌘ Ta lod pod - or Ma-lod-pod is a two-faced tubular drum of 100 centimeters long.
- ⌘ Glong ting nong - The biggest and longest drum with one face made of hide about 3-4 metres long.
- ⌘ Glong sa bad chai - The most famous drum in northern, hanging on the double wooden bars carried by men.

South

- ⌘ Thap - The goblet-shaped drum used for providing the changes of rhythm and also for supporting rhythm of the Nora (Southern dance drama).
- ⌘ Glong nora - Klong nora or Klong nang: a barrel-shaped drum used to accompany the Nora dance or the Nang talung (Shadow puppet) performance
- ⌘ Mong ching - Mong and Ching: two important percussion instruments used for accompanying the Nora dance (dance drama) and the Nang talung (shadow puppet) performance.
- ⌘ Khong khu - pair of small bossed gongs suspended horizontally in a wooden box; used in theater music and music of southern Thailand

- ⌘ Pi - a quadruple-reed oboe type with six finger holes producing at least three octaves of pitches range.
- ⌘ Trae rapoung - Trae phuang or Krab phung: a percussion used to provide rhythmic punctuation of the Nora ensemble.

King Rama 9 and the Music

His Majesty the King's accomplishments in music are well known, not only to his Thai subject, but also to lovers of music worldwide. He is one of Thailand's best jazz musicians. He has composed 43 musical works which rank among the most well known in the history of Thai contemporary music. He has shared his musical interests with varied groups of musicians and member of the general public. His achievements in music have been internationally recognized, and have been presented with the highest accolades both in Thailand and abroad.

His Majesty's musical training started while he was a schoolboy in Switzerland. He attended lessons in classical music and musical notation for two years. His interest in jazz developed during this early period. He studied the works of famous jazz musicians comparing their diverse styles of musical expression. He soon played along with recordings of Sidney Bechet's soprano saxophone, Johnny Hodges' alto saxophone and Duke Ellington's piano music.

Music occupied much of His Majesty's spare time. He played music with amateur musicians wherever he went. Formalities were waived during these sessions. Music became a medium for close friendship, forging ties between the Monarch and his subjects.

His Majesty's favourite instruments are the saxophone, clarinet and trumpet. He also plays the guitar and the piano. He is able and willing to join in with any musical group or orchestra. In jazz, he enjoys playing both annotated musical arrangements and impromptu sessions: he is very good at also improvisation. In 1960, in New York, he played the saxophone and clarinet with world renowned musicians such as Benny Goodman, Jack Teagarden, Lionel Hampton and Stan Getz. All agreed that His Majesty was a highly gifted exponent of jazz.

His favourite music is 'Dixieland' jazz with its fast, rousing rhythms and freedom for musical expression. An early jazz band which he had founded consisted of close relatives, senior members of the royal family. The 'Lai Khram' jazz band held many fun filled sessions which occasionally lasted until the light of dawn.

As the number of band members grew, he founded the 'Aw Saw' Band, and, in 1952, he set up a broadcasting station named 'Radio Aw Saw' within the palace grounds. For the next 20 years, before the popularity of

television, 'Aw Saw' played big band music regularly each Friday. The programme known as 'Aw Saw Wan Suk' was broadcast live to the general audience. Requests for musical numbers were accepted by telephone, and often, it was His Majesty who answered the telephone calls.

Another regular presentation of the 'Aw Saw' Band were concerts at university auditoriums. For more than 10 years, these private and informal sessions were enjoyed with pride by the students and faculty members. Subsequently, the concert had to cease due to the increase in other royal activities. Nevertheless, His Majesty maintained close ties with his subjects by inviting musical bands and orchestras of various official and private institutions to perform on 'Radio Aw Saw'. This has generated an increase in musical interest, and has encouraged much improvement on musical skill. One regular contributor to this programme during the past 20 years is the band of the Chulachomklao Royal Military Academy. His Majesty often visited the band to give advice to band members. Some of these musicians have been successful in their military careers. Several have been promoted to the rank of General of the Royal Thai Army.

His Majesty's role as music teacher may be seen in the musical band which he founded in 1986. The 'Sahai Pattana' Brass Band has Her Royal

Highness Princess Maha Chakri Sirindhorn as its first member and consists of a number of officials in his personal service for rural development. There are agriculturists, volunteer doctors, court officials, aides, security officers, etc. Most had no previous musical training. His Majesty spends a short period each evening teaching music. The band has performed on special occasions, but more important is the fact that unity and friendship amongst the rural development workers have been created through music.

His Majesty the King composed his first song "Candle Light Blues" in 1946. During the next 20 years, he composed 40 more. The total number of compositions to date is 43. The majority of these are songs for which he composed the music. His own lyrics and those by other song writers followed. Five of them have His Majesty's original lyrics in English. The music of 2 songs was composed based upon the inspiration from lyrics which had been previously written. There is also a ballet suite known as the 'Kinari Suite'.

His Majesty's early compositions were mostly of the 'blues' style using the chromatic musical scale. He developed complex chords and rhythms which made possible varied arrangements for orchestral presentation. This, in turn, has made several of his songs great favourites even to the present. He later explored the use of the pentatonic scale for simplification. He

composed theme songs for Chulalongkorn, Thammasart and Kasetsart Universities, all of which have become great favourites of each university. He also took care to match musical sounds to the rising and falling tones of the Thai language not wishing to discolour the aesthetics of a tonic language.

His Majesty the King's musical accomplishments became known worldwide when, on a state visit to Austria in 1964, the 'Nieder Osterreich Tonkünstler' performed a concert of several of his compositions in the Vienna Concert Hall. This concert was broadcast on Austrian Radio to the delight of European audiences. Two days later, the 5th of October, 1964, 'Die Akademie für Musik und Darstellende Kunst in Wien' elected him an Honorary Member. His Majesty is the 21st. Honorary Member of this famous institute and the first Asian composer to be thus honoured.

Music writing by His Majesty the King

- ⌘ แสงเทียน (Candlelight Blues)
- ⌘ ยามเย็น (Love at Sundown)
- ⌘ สายฝน (Falling Rain)
- ⌘ ใกล้รุ่ง (Near Dawn)
- ⌘ ชะตาชีวิต (H.M. Blues)

- ⌘ ดวงใจกับความรัก (Never Mind the Hungry Men's Blues)
- ⌘ มาร์ชราชวัลลภ (Royal Guards March)
- ⌘ อาทิตย์อัสดง (Blue Day)
- ⌘ เทวาคูฝัน (Dream of Love Dream of You)
- ⌘ คำหวาน (Sweet Words)
- ⌘ มหาจุฬาลงกรณ์ (Maha Chulalongkorn)
- ⌘ แก้วตาขวัญใจ (Lovelight in My Heart)
- ⌘ พรปีใหม่
- ⌘ รักคืนเรื่อย (Love Over Again)
- ⌘ ยามค่ำ (Twilight)
- ⌘ ยิ้มสู้ (Smiles)
- ⌘ มาร์ชธงไชยเฉลิมพล (The Colours March)
- ⌘ เมื่อโสมส่อง (I Never Dream)
- ⌘ ลมหนาว (Love in Spring)
- ⌘ ศุกร์สัณฐาน (Friday Night Rag)
- ⌘ Oh I say
- ⌘ Can't You Ever See
- ⌘ Lay Kram Goes Dixie
- ⌘ ค่ำแล้ว (Lullaby)
- ⌘ สายลม (I Think of You)
- ⌘ ไกลกังวล (When), เกิดเป็นไทยตายเพื่อไทย
- ⌘ แสงเดือน (Magic Beams)

- ⌘ ฝัน (Somewhere Somehow), เฟลีนญูฟิงค์
- ⌘ มาร์ชราชนาวิกโยธิน (Royal Marines March)
- ⌘ ภิรมย์รัก (A Love Story)
- ⌘ Nature Waltz
- ⌘ The Hunter
- ⌘ แผ่นดินของเรา (Alexandra)
- ⌘ พระมหามงคล
- ⌘ ยุงทอง (Kinari Waltz)
- ⌘ ในดวงใจนิรันดร์ (Still on My Mind)
- ⌘ เตือนใจ (Old-Fashioned Melody)
- ⌘ ไร้เดือน (No Moon), ไร้จันทร์
- ⌘ เกาะในฝัน (Dream Island)
- ⌘ แว่ว (Echo)
- ⌘ เกษตรศาสตร์
- ⌘ ความฝันอันสูงสุด (The Impossible Dream)
- ⌘ เรา-เหล่าราบ ๒๑ (We-Infantry Regiment 21)

Quiz

1. Which countries reflect Thai music's geographic position at the intersection?
2. Which two kings have been deeply involved in composition?
3. What are three primary classical ensembles?
4. What's piphat?
5. how many Types of piphat
6. How many Types of wong khruang sai?
7. What is it? The third major Thai classical ensemble, traditionally played by women in the courts of both Central Thailand and Cambodia.
8. What's the morlam?
9. In the traditional Thai system of organology, they are classified into four categories. What are they?
10. Who is the great musician in Thai royal family?