THAI COURT SINGING:

HISTORY, MUSICAL CHARACTERISTICS
AND MEANS OF TRANSMISSION

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Abstract

This thesis deals with various aspects of Thai court singing, which is now widely found outside the court as well. Aspects include: genres; history; vocal techniques; performance contexts; influence of speech-tones on vocal melody; sources of vocal melody; degree of improvisation and variation; text setting; and teaching methods.

Thai court vocal melodies that are created from khon melodies will share the longest notes with their khon melodies. Just as each instrumental melody created in this way will have its own characteristics, so too will the vocal melody. Each composer will create a different vocal melody from the same khon melody according to their stylistic school and their own individual aesthetic. Although vocal melodies are not improvised, they can still vary in performance with the style of the singer. This thesis explores the degree to which individual variation is possible, and the nature of that variation.

Tanese (1988) proposed melodic formulae for the way Thai court vocal melodies are affected by the speech-tones of the lyrics. This thesis not only examines and adds to Tanese's formulae, but also shows an application of these formulae in the examination of metabole in songs. Word positioning has important implications for the use of jyut (wordless vocalisation), which has its own particular functions within a song, for example, allowing ornamentation that is free from the constraints of speech-tones. Different chaitn (metrical levels) of Thai court songs make use of different patterns of word positioning, and the patterns within each chaitn vary according to the number of rhythmic cycles in each chitn (section). The influence of the khon poetic form is found to be fundamental.

Oral transmission is still the mainstay of the teaching of Thai court singing. Recent attempts at government homogenisation of teaching theory and practice are a
threat to variety of styles and approaches in contemporary singing. Future research will be needed to assess the effect of these measures as time elapses.
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Note on transliteration

The following systems of consonants and vowels are derived from the work of Mary Haas (1994), with my own modification discussed directly after their presentation here.

Consonants

Here are a list of Roman consonants used to represent Thai letters in this thesis. They have the usual English pronunciations with any exceptions shown in brackets.

<table>
<thead>
<tr>
<th>Consonant</th>
<th>Beginning of a Word</th>
<th>End of a Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>บ</td>
<td>บ พ น</td>
</tr>
<tr>
<td>c</td>
<td>จ</td>
<td>-</td>
</tr>
<tr>
<td>(c is pronounced as j)</td>
<td>กชฌ</td>
<td></td>
</tr>
<tr>
<td>ch</td>
<td>ฉ ช ฌ</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>ด</td>
<td>ง ขอ ย ส ช ณ ช ญ</td>
</tr>
<tr>
<td>f</td>
<td>ฟ</td>
<td>-</td>
</tr>
<tr>
<td>g</td>
<td>-</td>
<td>กชฌ</td>
</tr>
<tr>
<td>h</td>
<td>ฬ</td>
<td>-</td>
</tr>
<tr>
<td>j</td>
<td>ย</td>
<td>ย</td>
</tr>
<tr>
<td>(j is pronounced as y)</td>
<td>กชฌ</td>
<td></td>
</tr>
<tr>
<td>k</td>
<td>ฅ</td>
<td>-</td>
</tr>
<tr>
<td>(k is pronounced as the g in the word &quot;go&quot;)</td>
<td>กชฌ</td>
<td></td>
</tr>
<tr>
<td>kh</td>
<td>ข ค ฅ</td>
<td></td>
</tr>
<tr>
<td>l</td>
<td>ล</td>
<td>-</td>
</tr>
<tr>
<td>m</td>
<td>๑</td>
<td>ม</td>
</tr>
<tr>
<td>n</td>
<td>น</td>
<td>น ล ร ร</td>
</tr>
<tr>
<td>p</td>
<td>ป</td>
<td>-</td>
</tr>
<tr>
<td>(p is pronounced as a combination of b and p; there is no English equivalent)</td>
<td>กชฌ</td>
<td></td>
</tr>
</tbody>
</table>
Vowels

The pronunciation of vowels used in this thesis is based on the following system, using a combination of phonetic symbols and roman letters. A double vowel simply represents greater length (duration) rather than a change in quality in most cases. Examples are from British English.

a = ə like u in cut
aa = əə like ar in car
i = ɪ like i in hint
ii = ɪɪ like ee in meet
y = ʏ (no English equivalent)
yy = ʏʏ (no English equivalent)
u = ʊ like u in put
uu = ʊʊ like oo in boot
e = ɛɛ like e in net
ee = ɛɛ like a in late
ə = əə like a in mare (short)
Please note that the above vowels can be combined in Thai, for example, iia (ไ(ai)).

Thai names that have already been romanised will be given their commonly used spellings, e.g. Ketukaenchan (Keethkan) and Phibun (Phibun). Common place and reign names such as Bangkok and Ayutthaya are also left in their familiar forms as used by the Royal Academy (Rāadchabanditajásathāan) of Thailand.

Names of royals follow Finestone’s spellings in his 1989 book *The Royal Family of Thailand*.

The Thai language is tonal. The system used to represent these speech-tones is again based on that of Haas (1994). It is as follows:

- **no tone mark** = mid-tone
- - = low-tone
- = falling-tone
- = high-tone
- = rising-tone

See section 3.3 for further details.

My transliteration follows everyday Thai pronunciation. Some vowels in Thai are spoken in a different way to that in which they are written; I will be seeking to represent the spoken form, e.g. นำินทร์ will be written as *na-nurt*, and not *na-nuntr*. It should also be noted that consonants at the ends of words should not be emphasised.
When transliterated Thai words begin with a vowel marked with a speech-tone, and that word is capitalised, the speech-tone mark will be moved to the second letter of the word. E.g. จู will become จู. Also when a word beginning with โอะ is capitalised, Ng will be used, e.g. "Ngó Pào".
Acknowledgements

My deepest gratitude to HRH Princess Maha Chakri Sirindhorn for her ever-generous sponsorship and her constant support. I have been honoured by her patronage for many years, and will be ever thankful to her for her help and encouragement.

Many thanks to the Department of Music at SOAS, for allowing me to receive my education in return for my small contribution to Thai music teaching at the university.

To Dr David Hughes for his kind patience in reading this thesis again and again. His guidance and comments were always encouraging and indeed inspiring. I am truly grateful for the real interest he took in this work, and the many omissions which he saved me from!

This thesis would not have been possible without the inspiration, knowledge, generosity, love and care from Aacaan Carœancaj Sûntharawaathin, my singing teacher. I was nevermore than a phonecall away from her huge knowledge and care.

Thanks to Khunjî Phajhuun Kidtiwan, who sadly, passed away in November 1995, for accepting me as her pupil, and allowing me to explore her singing style.

To Professor Pichit Chaisaree (Phichid Chajseerii) for sharing his ideas, providing much needed information through his never-failing letters, and his encouragement.

To Aajaan Bunchûuaj Sôowàd for kindly allowing me to have a copy of his research, even before it was published. To Dr Manas Chitakasem for his help.

Also to Rucha Sîhasurakrai, Phîi Rûq (Dr Klairung Amratisha), my dear sisters Jîñ and Mêm, for their support.

To Gerwyn Havard for his wisdom and time, and his constant help in proof-reading the text, from the beginning right up until the last word of this thesis.

And to my father and mother for their everlasting love.
Table of royal reigns and periods

Information taken from *Thailand: A Short History* from Wyatt 1984. I follow Wyatt's spelling, which corresponds to normal English practice, rather than romanising.

**Kings of Sukhothai**
(1240 – 1438)
[The Sukhothai period]

<table>
<thead>
<tr>
<th>King</th>
<th>Reigns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Si Intharathid</td>
<td>?1240s - ?1270s</td>
</tr>
<tr>
<td>2. Ban Meuang</td>
<td>?1270s - ?1279</td>
</tr>
<tr>
<td>3. Ramkhamheng</td>
<td>1283 – c.1317</td>
</tr>
<tr>
<td>4. Lo Tai</td>
<td>?1317 - ?1347</td>
</tr>
<tr>
<td>5. Ngua Nam Thom</td>
<td>1346 - 1347</td>
</tr>
<tr>
<td>6. Mahathammaracha I (Lu Tai)</td>
<td>1347 - 1374?</td>
</tr>
<tr>
<td>7. Mahathammaracha II</td>
<td>1368 - 74? - 1398?</td>
</tr>
<tr>
<td>8. Mahathammaracha III (Sai Luthai)</td>
<td>1398 - 1419</td>
</tr>
<tr>
<td>9. Mahathammaracha IV</td>
<td>1419 - 1438</td>
</tr>
</tbody>
</table>

**Kings of Ayudhya**
(1351 – 1767)
[The Ayutthaya period]

<table>
<thead>
<tr>
<th>King</th>
<th>Reigns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ramathibodi</td>
<td>1351 – 1369</td>
</tr>
<tr>
<td>2. Ramesuan</td>
<td>1369 - 1370</td>
</tr>
<tr>
<td>3. Borommaracha</td>
<td>1370 - 1388</td>
</tr>
<tr>
<td>4. Thong Chan</td>
<td>1388</td>
</tr>
<tr>
<td>5. Ramesuan (second reign)</td>
<td>1388 - 1395</td>
</tr>
<tr>
<td>6. Ramracha</td>
<td>1395 - 1409</td>
</tr>
<tr>
<td>7. Intharacha</td>
<td>1409 - 1424</td>
</tr>
<tr>
<td>8. Borommaracha II</td>
<td>1424 - 1448</td>
</tr>
<tr>
<td>9. Borommatrailokanat</td>
<td>(ruling in Ayudhya) 1448 - 1463</td>
</tr>
<tr>
<td></td>
<td>(ruling in Phitsanulok) 1463 - 1488</td>
</tr>
</tbody>
</table>
10. Borommaracha III
   (in Ayudhya)                  1463 - 1488
11. Intharacha II                1488 - 1491
12. Ramathibodi II               1491 - 1529
13. Borommaracha IV              1529 - 1533
14. Ratsada                      1533 - 1534 (5 months)
15. Chairacha                     1534 - 1547
16. Yet Fa                       1547 - Jun 1548
17. Khun Worawongsa (usurper)    Jun - Jul 1548
18. Chakkrathat                  Jul 1548 - Jan 1569
19. Mahin                        Jan - Aug 1569
20. Maha Thammaracha             Aug 1569 - Jun 1590
21. Naresuan                     Jun 1590 - Apr 1605
22. Ekathotsarot                 Apr 1605 - Oct 1610
23. Si Saowaphak                 1610 - 1611?
24. Song Tham (Intharacha)       1610 - 11 - Dec 1628
25. Chettha                      Dec 1628 - Aug 1629
26. Athittayawong                Aug - Sept 1629
27. Prasat Thong                 Sept 1629 - Aug 1656
30. Narai                        Oct 1656 - Jul 1688
31. Phra Phetracha               Jul 1688 - 1703
32. Sua                          1703 - 1709
33. Phumintharacha (Thai Sa)     1709 - Jan 1733
34. Borommakot                   Jan 1733 - Apr 1758
36. Suriyamarin                 May 1758 - Apr 1767

King of Thonburi
[The Thonburi period]

Taksin                         late 1767 - Apr 1782

Kings of Bangkok
Chakri Dynasty (1782 - present)
[Known as the Rattanakosin period]

1. Phra Phutthayotfa (Rama I)     Apr 1782 - Sept 1809
<table>
<thead>
<tr>
<th>No.</th>
<th>King Name</th>
<th>Reign Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Phra Phutthalertla (Rama II)</td>
<td>Sept 1809 – Jul 1824</td>
</tr>
<tr>
<td>3.</td>
<td>Phra Nangklao (Rama III)</td>
<td>Jul 1824 – Apr 1851</td>
</tr>
<tr>
<td>4.</td>
<td>Mongkut (Rama IV)</td>
<td>Apr 1851 – Oct 1868</td>
</tr>
<tr>
<td>5.</td>
<td>Chulalongkorn (Rama V)</td>
<td>Oct 1868 – Oct 1910</td>
</tr>
<tr>
<td>6.</td>
<td>Vajiravudh (Rama VI)</td>
<td>Oct 1910 – Nov 1925</td>
</tr>
<tr>
<td>7.</td>
<td>Prasat Vibhavadi (Rama VII)</td>
<td>Nov 1925 – Mar 1935</td>
</tr>
</tbody>
</table>
Notes on additional systems of reference used

Bibliography

Memorial publications, which appear on birthdays and anniversaries, and on funeral days, are collections of writings which sometimes include pieces by the person honoured, and sometimes don't. They honour prominent people, such as Suntharawaathin, Kidtawan and Prasidthikun, and they will be attributed in this thesis to the person honoured, who will be put into square brackets, for example, [Kidtawan].

Some books have no known editor, e.g. Amatayakul 1990, and these will be attributed as "(no ed.)", while those with no known publisher will be shown as "NP".

Audiography

Song examples in the text will be given a reference number, "R" for "recording", followed by a number in square brackets, e.g. [R1]; these can then be easily found in the Audiography. If the examples are theoretical or come from general knowledge, they will be marked [AM], standing for "author's memory".

Recordings made in the field will be designated (F); these include songs recorded during private interviews, as well as those recorded from TV and radio programmes by myself. Commercial tapes and CDs will be designated (C); these include tapes distributed during funeral services, and "standard songs" recorded by the Ministry of Higher Education (see Section 6.7), even though these tapes are not really commercial in the understood sense. Unreleased recordings from the sound archive of Chulalongkorn University will be marked (CUSA).
Introduction

0.1 Beginnings

It was late afternoon on the first day of November 1983. After I had put all the equipment back into the cupboard, I rushed out of the physics lab trying to get to the music club before Aacaan Carancaj arrived.¹ It was my turn to unlock the door and to prepare some coffee and snacks for the senior teacher. I arrived at the music room only a few minutes before five, putting the kettle on and trying to do the washing up. The old white mercedes was approaching the car park. It was too late; I didn't have time to buy a new packet of biscuits. Well, she'd have to eat the leftover ones. I could put them onto a serving plate and that would look OK.

I went to greet Aacaan Carancaj at the parking bay in front of the student union building and helped her carry the rattan basket that she always used as a handbag. I gave her my arm for climbing the steps and, in the same position, I led her to the music room. Pii Jij, the head of the Thai music club arrived, which gave her company, so I had time to finish the washing up and prepare coffee.

When I came back with the coffee, they were talking about the lyrics we were going to use for the celebration marking the king's birthday on TV in two weeks time. Pii Jij read the letter from the TV station telling of the plan to broadcast it nationally. Aacaan Carancaj had chosen three songs for that year's performance, and they would be joined together to create a suite; the lyrics had been newly written by a Thai Music Club member. My teacher sounded excited and enthusiastic about teaching her singers. One of the songs I knew already, but the other two I didn't.

¹ Aacaan Carancaj's full name is Carancaj Sunitharawanin. Aacanan is the Thai term for teacher, and we generally use first names for everybody.
More students arrived but none of the singers had turned up yet. The other teacher, Khruu Sômphoon, also arrived so we started to practice the instrumental part of the song "Thoøj Jøon" which Aacaan Carœancaj wanted to use to begin the suite. I played the *cukhëèè*; the three stringed zither, my favourite instrument. When we could remember the song "Thoøj Jøon", Khruu Sômphoon taught us the other two songs: "Wœedsûkam" and "Khëeg Boorathëed".

It was half past six and more people had arrived, but there was still no sign of the singers. Everyone finished the instrumental parts of the three songs and was eager to hear the vocal part. Aacaan Carœancaj became more and more frustrated, and you could feel her disapproval without even looking at her face. Ph Jînj made excuses for the singers: that their faculty was a long way from the student union, and that the lecture might have been extended. She also suggested that we could run through the suite without them, and asked Aacaan Carœancaj to sing for us. Someone had told me that she was one of the best singers in Thailand.

I felt excited, as it was going to be the first time I had heard her sing properly. (I had only overheard her humming when she was teaching the singers, and some of her recordings, but not live singing.) I, and the other players, did not usually pay much attention to the singing. We just wanted to know the ending of the vocal line so we could come in at the right time. But this time would be different. The singer was Aacaan Carœancaj, the most respected singer in the whole of Thailand.

Khruu Sômphoon started the first song on the *camanh décêg* and everybody joined him after a few bars, and when we finished the introduction, Aacaan Carœancaj began to sing. The first sound she sang hit me like a thunderbolt. I had never heard anyone sing this way before. It was hard to explain. It was the combination of calmness, powerfulness and confidence, and she held the complete attention of everybody. Every word she sang became meaningful and this made the whole lyrics sound full of conviction. I was drawn
into her hypnotic sound from start to finish; when the instrumental part took over, I couldn’t wait for it to end so I could hear more of her singing.

I must admit that, before that day, traditional singing had never interested me at all. I had heard quite a few acclaimed singers since I started learning Thai music but none of them had impressed me. In fact, I had found it boring, and the strange voice production and funny wordless vocalisation or ��n had often made me laugh. But Aacaan Carœncaj’s singing revealed the beauty of ﬁn to me and the weird sounds əə, əə, əə etc. began to make sense. I have to say that she opened a gate into the world of Thai singing for me. A year later, I left the Faculty of Education and entered the Music Department of the Faculty of Fine and Applied Arts.

During my second year in the music department, there was a lack of male singers in the department. I was persuaded by the head of department to change my main study from the ɛɛ to singing. I had no hesitation in doing this, because I had been dreaming about it ever since that day in the music club. Best of all, they were going to send me to learn with Aacaan Carœncaj, my favourite singer. To begin with, Aacaan Carœncaj felt unable to teach me, telling me that: "a singer needs an outstanding voice, and you do not have one". Another factor not in my favour was that usually, in order to gain a BA in vocal music, training has begun in childhood. Eventually, however, she sang the song "Phamâa Hâa Thôn" for me and I made a tape recording of her voice, took it away and learnt the song by heart. After a week, I went back to her and sang the song. She was satisfied and cautiously accepted me, but only with the reasoning that: "although your voice is not remarkable, by studying my singing and teaching styles and preserving them this will be of more importance than becoming a great singer".

Aacaan Carœncaj will be referred to by her surname of Sûnharawaathin from now on, as will other Thai teachers and academics, as Western tradition dictates. Sûnharawaathin will appear often in the text, obviously because of the large amount of direct experience
which I have of her work and teaching methods. Without this experience, this thesis would have been almost impossible.

0.2 Scope and aims

The music described in the previous section belongs to what Thais call dontrithai, which can be translated as "Thai classical music". This genre is also known as "Thai court music" (dontrirātadhussamnā), because it was nourished and perfected during its golden era at the royal court of Bangkok. In this thesis, I will be focussing on the vocal music of this genre, which I will generally call "Thai court singing". Thailand also possesses a wide variety of regional and popular vocal traditions, some of which interact with Thai court singing, but I will be unable to cover these here.

Due to the near-total absence of European-language studies of Thai court singing, I will cover a wide range of aspects. These will include the historical dimension, the fundamentals of Thai vocal music, the lyrics and poetic forms, and the current and past methods of teaching. All in all, the study will, it is hoped, form a sound basis from which further and deeper research in this field can be attempted. The information used has been gathered from varied sources (both Thai and English), with much of it deriving from my own experiences of learning, teaching and performing Thai singing in Thailand and, since 1991, in the UK.

0.3 Thai vocal practices which can and cannot be defined as singing

There are four terms used to refer to the four different kinds of vocalisation: kaan khùh, kaan phàug, kaan sùnd and kaan röy which could be translated respectively as: "reciting", "singing in a whisper", "singing in a loud voice" and "whistling".
"narrating", "chanting", and "singing". Each of them belongs to a particular genre and has specific functions.

The term *khab* itself in musical usage refers only to a "recitation" performed to a *sêepham* melody. In everyday usage, *khab* means "to drive" or "to make things move"; therefore, we might say *khab* refers to the idea of "driving" words forward. The Royal Academy of Thailand defines the term *khab*:

A kind of uttered performance that tells stories to an uncomplicated tune. Because the emphasis is on the story, the pattern of *khab* melody is therefore unfixed. However, the audience can recognise different kinds of *khab* from the outlines of the melodies. (Ràdchabanditjâsathāan [The Royal Academy] 1997:23)

The *khab* melody is "unfixed" (within the melodic outline) because it is a "textful" vocalisation in which the melody is subservient to the clarity of word tones and the need to communicate a story to the audience; in other words the melody can be changed in order to get the meaning of a word across more easily. This is also the reason why it is classed as a recitation rather than a song, even though it might sound like the latter to Western ears, and can be notated with precise pitches, unlike speech. On the other hand, while following a melodic outline, there is a definite feeling of metre, relating to the reading aloud of poetry. There are three types of melodic outline: *sêepham thai*, *sêepham lau* and *sêepham muon*. This number of types came about originally because the main characters in the classic poem *Khùnphùen* came from the three peoples of the Thai, the Lao and the Mon.

The term *phaag* or *kaan phaag* refers to a kind of vocalisation that is used exclusively in the Thai mask plays known as *khûoa*. Haas (1994:369) defines this term *phaag* as "to speak the part of an actor". The term is also used to indicate speech overdubbing for foreign films. The function of *kaan phaag* in *khûoa* plays is not only the speaking of the lines of the dumb actors, but also the description of their actions. *Kaan phaag* in *khûoa*

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2 The word *kwa* preceding these terms is merely an adjective that changes a verb into a noun.
3 This is different from the term *sêepham mahoocir* which refers to entertainment music.
plays (known as *kaan phang khöon*) uses melodies, whilst *kaan phang* in filmic terms is merely speech. *Kaan phang khöon* also requires a special kind of voice production which emphasises word pronunciation over other styles of vocalisation, through the use of harshness, volume and exaggeration. In most educational institutions such as music colleges and music departments in universities, *kaan phang* and *kaan khob seéphuara* are part of the same course, separate and distinct from singing courses. Both genres make use of only a few melodies, and therefore students learn examples of each melody and then apply them to new texts by themselves. Even though most all-round singers learn the techniques of *kaan phang*, they don't usually perform it. The people who perform *kaan phang* are called *nig phaogor khon phang*, meaning narrators. It is said that people who are trained to specialise in *kaan phang* are unlikely to excel at singing because of the constraints imposed on their voices and the damage to their vocal cords this can bring.

The third kind of vocalisation is *kaan suwador* chanting. This includes all kinds of religious chanting, mostly Buddhist. It is not regarded by either lay Thais or Buddhist monks as singing. Monks are forbidden by the eighth precept of Buddhism to make music – neither can they listen to it or gain enjoyment from it. Despite this, Buddhist chanting makes use of many melodies known as *thamnooy* (for example, *suued thamnooy sorniphanjit*) which involve singing in parts and leads to instinctive harmonising, a practice which comes close to most definitions of singing. This in turn leads to musicians jokingly remarking that chanting monks are "singing their songs again". There is no fixed scale for Thai Buddhist chanting, but it seems to adhere to poetic metre and is therefore rhythmical. Different functions are accompanied by different rhythms and melodies, reflecting the nature of the occasion, with different voice qualities employed also, e.g. funeral chants are slow and sombre and low in tone.

What is left after these three quite narrow definitions is by far the largest type of vocalisation, known as *kaan røyg* or singing, and it is into this type that Thai court singing falls. One thing that distinguishes *kaan røyg* from the other three categories is the large
number and variety of melodies employed and the functions to which they are put. Thais instinctively know into which category a vocalised piece belongs because of their life-long experience of these different kinds of "performance", and where, how and when they occur. Another common term used for singing in general is created by inserting the term parated (which we translated above as "recitation"), as in *khon khab* -analysis. The term *khab* is also combined with other terms to create new expressions for singing, such as *khab klin* meaning "to build up an atmosphere", and *khab soo* (northern dialect term) meaning "to sing".

0.4 Previous works

So far, there have not been many books written about Thai music in English that include vocal music. Those written in Thai that deal with singing are usually internal communications between native singers and musicians, excluding most of the wider populace. Suntharawaathin (1987b, c) and Prasidthikun (1992b, c, d), the most experienced singers in Thailand, have both written articles about their experiences of learning and performing songs, and of the basic theories involved, i.e. voice use, singing interpretation, vocal techniques etc. These articles are, perhaps, the most valuable sources for Thai singing written in Thai, and they await revelation for a larger reading public. A translation of Suntharawaathin's article is given in Appendix V, while some parts of Prasidthikun's article are quoted in the main thesis. In 1998, the students of Kidiwan, another distinguished Thai singer, gathered articles together written about their teacher's life and published them in a book to honour the day of her cremation. The book doesn't include singing techniques or any theory, unlike the two sources mentioned above, but the articles

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4 Another expression for singing is *khab lamnan* but it is rarely used. The term *lamnan* means "poem to be sung"; it is exclusively used for songs but not for other kinds of vocalisation, even though they all make use of poems in their practice.
reveal a fascinating biographical insight into her life and demonstrate the close relationship that existed between Kidtiwan and her pupils. Reference is made to this book throughout the main text.

In 1992, the Ministry of Higher Education gathered together "active" Thai music teachers in Thailand in order to standardise Thai music teaching in schools and universities and even in private lessons. As a result, a guide for teaching Thai music (including singing) and a school curriculum have been introduced in 1995. These include songs for different levels of attainment and competence and guidelines on presentation and technique. The curriculum came into use in May 1998, and its effectiveness would make for interesting future study.

The standard work on Thai music in English is, perhaps, Morton's book entitled *Thai Traditional Music* published in 1976. Having access to a large collection of Thai melodies enabled him to analyse the structure of Thai music extensively. This book provides basic knowledge such as history, tuning system, metre, rhythm, tempo, instruments and ensembles, modes, forms and compositional techniques, and also includes a small section on vocal music. This work is like the trunk of a tree from which other research branches off. Morton discussed "modulation" in Thai music and suggested the term "metabole" instead (see Section 3.4 for a further explanation), for when a change of "pitch-level" occurs. Pitch-level corresponds to the Western concept of key; it is talked about in detail in Section 5.7. Metabole and pitch-level has been increasingly used amongst analysts of Thai music.

In 1988, Tanese-Ito, a Japanese researcher, revealed some common features of vocal melody as affected by different speech tones in an article in the journal *Musica Asiatica*

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5 He had access to the largest collection of Thai instrumental melodies written in Western staff notation. These were gathered together in a project under the patronage of Prince Damroj and his daughter Princess Phadhanancj in 1930. Senior musicians of the Fine Arts Department were gathered to play the "to be preserved" tunes for a group of Western-trained musicians to notate them. As a result, more than 400 pieces of music were notated. It should be noted that this collection has never been revealed to the public in Thailand; the "official" copy kept in the Fine Arts Department was said to have been lost in a fire in 1960. However, a copy of this collection, obtained by Morton, has been preserved in the library of UCLA.
This is a valuable treatise on Thai vocal music, as this aspect of it had never been analysed before. She discovered that the melody of a song is changed to keep the tones of the words correct. I have found that this practice seems to be natural for the singers involved, but difficult to understand for those who are not fluent in Thai. Tanese has also studied other basic concepts of Thai singing such as \( \breve{\text{j}y\text{ya}} \) but, unfortunately, the work is in Japanese. My thesis, even though doubtless repeating some parts of her Japanese work, will have a different approach to Tanese's, since it is undertaken from the point of view of a practitioner and an insider; it will also be in English. Moreover, recent information on \( \breve{\text{j}y\text{ya}} \) gained from Sûntharawaathin and Prasîdthikun will be taken into account and discussed.

Myers-Moro's latest publication *Thai Music and Musicians in Contemporary Bangkok* (1993) is an anthropological approach to Thai music and society. Apart from elements and classifications of the music, her book covers the social organisation of Thai musicians, musical transmission, religious cosmology and the status of Thai music in society. Apart from citing very useful details of the fundamentals of Thai music, Myers-Moro discusses some significant concepts which help the reader to gain a better understanding of Thai musicians. For example, she explains the term *hùu ng wìchaa*, the concept of "guarding knowledge", and differentiates between *pracharand* and *prakvund* two types of music competition. My thesis will take her work into account, and expand her discussion of these concepts and several others.

Silkstone's unpublished thesis is the most theoretical study on Thai music yet available. He examines how Thai musicians, in this case fiddle players, learn to improvise. He concludes that "practitioners conceptualise formulas, organise them in memory and choose between them ... on the basis of a grammar of elaboration" (Silkstone 1993:248). Even though his study is about the improvisation of instrumental music, it examines a concept which is also significant in the creation of Thai vocal melody. His theories on the

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6She also wrote a brief article on \( \breve{\text{j}y\text{ya}} \) or wordless vocalisation in Thai singing which appeared in *Koizumi* (1980:181–4)
conceptualisation of the basic instrumental melody and the idiomatic elaborations that ensue can be applied to the creation of Thai singing, since both vocal and instrumental parts share the same basic structure, although the vocal melody is a composed and not improvised melody.

Most analysts including Morton and Silkstone confine their study to *phlee e pröbkaij*, which is considered by Thai musicians also as the major genre of Thai music. The significant song form in the *phlee e pröbkaij* category is one with a fixed number of rhythmic cycles, a form that gives analysts a clear framework to examine. My work too will use *phlee e pröbkaij* to explain the general features of Thai vocal melody, but will also attempt to reveal the vocal melodies of other genres such as *phlee e thiajajin* in order to illustrate a wider view of the subject.
Chapter 1

The Historical Dimension

1.1 Singing during the Pre-Sukhothai, Sukhothai and Ayutthaya periods (up to 1767)

The study of the history of Thai song melodies is made more difficult by the fact that they only ever existed in oral form; there are some old lyrics that were written down, but the melodies were passed on through the generations by oral transmission from teacher to pupil and from old singer to young.

Morton says that "what we know today of Thai music is in actuality only of the nineteenth and twentieth centuries - the 'classic' or Bangkok period [which] can be considered as a culmination of musical evolution that probably started ... in the fourteenth and fifteenth centuries with the rise of Ayuthaya [Ayutthaya] as the capital" (1976:1). Being a strong power with many fierce and successful warlords allowed the Empire of Ayutthaya to maintain a high degree of unity for nearly two hundred years (15th-17th centuries); this provided a fertile soil in which cultures flourished.

The history of the people of present-day Thailand can in fact be traced back further than this, to a time before the Ayutthaya period, a time when large numbers of peoples with separate identities were scattered all over the Indochinese peninsula. Historians identify Thai people as people who share a common linguistic and cultural identity known as 'Tai'. Wyatt says "...the people who brought the core elements of the contemporary Thai identity to what is now Thailand did not even arrive in that central portion of the Indochinese peninsula until a thousand or so years ago.... Only over many centuries has a 'Thai' culture, a civilisation and identity, emerged as the product of interaction between Tai and
indigenous and immigrant cultures" (1984:1). The indigenous cultures were the Mon and Khmer, while the immigrants were Chinese and Indians. Evidence of this interaction can be seen by the comparison of the musical instruments used by these races, e.g. the Thai *sxo* with the Chinese *erhu* fiddle, and the Thai *taphoor* with the Indian *mrdangadrum*.

However, no study has specifically revealed how the music of these cultures emerged, or even provided concrete evidence of what the sound of their music was. Only a few pieces of evidence from archaeological sites such as the ancient temple of Angkor Wat and other similar finds show pictures of musical instruments being played, but the melodies being played and, particularly, the songs being sung still lie in ancient darkness.

The immediate period before the Ayutthaya is known as the Sukhothai (1240–1438), the period that present Thais see as the "real" beginning of their country's history. It is also the period when the Thai people was the most powerful race of mainland Southeast Asia. The study of music in the Sukhothai period is totally reliant upon stone inscriptions (*sin na cuu-kyg*) which were carved during the reign of King Ramkhamhaeng (1279–98). There are some words on them which refer to singing: *sin liyaa* and *sin khąb*. The term *sin* can be understood as meaning "sound". Montrii Traamđod (1984) thus interpreted *sin liyaa* as meaning a sound consisting of melody and rhythm, and *sin khąb* as referring to free melodic vocalisation. By interpreting these two terms in this way, Traamđod related them to present-day terms: *sin liyaa* with *kaa n rào* meaning "singing", and *sin khąb* with *kaa n khąb* meaning "reciting". The term *liyaa* is no longer in use, but *khąb* appears in many works of literature during the later Ayutthaya period with the meaning of "to sing", as in the phrases *khąb lamaam* and *khąb róog* meaning literally "to sing a song", and *khąb seephaa* meaning "to sing a seephaa melody".

In 1352, Siam took Angkor and occupied it until 1357. There were mass deportations of Khmer people to Thailand, including artists and high officials. In one year, 1393, ninety

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7 This latter comparison was made by Yupho (1987: 39). He also said: "In India this type of drum is played held on the lap, or suspended from straps over the shoulders when played while standing. As for the Thai drum, it is put on a stand and played on both heads with the palms of the hand and fingers" (ibid).

8 There are also other terms referring to musical instruments used for royal ceremonies.
thousand Cambodians were transported to the Thai capital at Ayutthaya (see Sam 1988:18). In the wars which followed, Thailand ruthlessly annexed and exploited Khmer culture, but not without recognising its value: "when the Siamese (Thai) conquered and destroyed the Khmers, they were themselves conquered by the beauty of the Khmer arts ... and protected and loved and cultivated it" (Zarina 1941:285). It is highly likely that Thai music at that time was influenced by Khmer music. Evidence of this cultural mix can be seen in highly respected present-day Thai songs such as "Phrá Thọŋ" and "Naŋ Nāag", names that appear in an ancient Khmer folk tale. Phrá Thọŋ is a prince from the land beyond the sea (believed to be India) and Naŋ Nāag is an indigenous Khmer woman. Amratisha (1998) believes that this folk tale, which tells of the marriage between Phrá Thọŋ and Naŋ Nāag, represents the marriage of the indigenous Khmer with Indian culture.

The Indians also influenced the Thais directly, through Buddhism. The Pali language used in Buddhist chants was also used in literary works such as Mahāāchādād Kham Łūuaj ("The great incarnation [of the Buddha]: court version") and other such "high" literary works of the court. A poetic form, found in Pali script, known as chan gradually took over for the creation of court literature and became extremely popular during the reign of King Narai (1656-88). Samudthakhňod Kham Chán, a story of the Buddha, and one of the most famous pieces of Thai classical literature used for shadow-puppet theatre, was also written in the chanform (liawsǐwọn 1995:32). While court people used the chanform for their literature, commoners made use of the jìwform, an indigenous form of mainland Southeast Asia. The language used for jìwpoetry was therefore of the Thai-Lao family of languages, not the Pali. (Further discussion of these poetic forms can be found in Chapter 4.)

There is also a long tradition of Hindu chanted texts in Thailand, known as oogkwaan, and performed by a Brahmin. An especially important text is oogkwaan chëq aitan, or the "text for cursing water". This is performed once a year, when the army take an oath of fealty to the king, which is reinforced by their placing of their weapons in a giant cauldron
filled with water. The Brahmin then lays the curse upon the water saying, amongst other things, that the weapons contained within it will turn upon and slay their owners if they betray their king and nation. This is not seen as singing, but chanting from a text (khu ooq kluu), but could be seen as an early form of Thai vocalisation.

The original form of the court vocal tradition can perhaps be seen in present-day folk songs such as phleeg yyya, phleeg choj and even songs known as mo lam which are said to belong to the people in the northeastern part of Thailand known as khon laaw, or "Laotians". Court and commoner music influenced each other all the time: they shared musical instruments, repertoires and vocal technical terms such as "jyua".

It was not until the 17th century that Thai songs were first preserved in written form, with both lyrics and melodies being transcribed, and even then only by foreigners. Gervaise's 1688 account of Siam includes a transcription of the song "Sout Chai" on two five-line staves in duple metre with a romanized Thai text underneath (Miller 1994:138). In addition to this, in Simon de la Loubère's report to King Louis XIV of France (c. 1687), there is a song transcribed in Western staff notation recording a nameless piece, not related to any surviving piece, and known currently to Thai scholars as "Saj Sambon" (Loubère 1969:113). It is important to know that, even though Loubère mentioned the use of pyun (wordless vocalisation), both of the songs transcribed contain only a small amount of jyua and thus would currently be classified as phleeg jyua temor "full text" songs. These two songs were also only used for entertainment purposes and performed in isolation.

According to oral tradition, many other songs from the same period, particularly those used in plays, were not "full text" songs but contained a larger amount of jyua; examples of this are the songs "Chaa Pii" and "O6 Pii".

Prince Narisaranuvattiwongsa, also known as Prince Narisara, a gifted royal musician and respected scholar, wrote in 1917 that, in the Ayuthaya period: "Thai music was
divided into three distinct types: *phleeg rōg*, *phleeg mahōorii* and *phleeg piiphīad...* (1972:80).⁹ Thus:

| **phleeg rōg** | unaccompanied songs used for narration in plays |
| **phleeg piiphīad** | totally instrumental music, accompanying mimed actions in plays, and for ceremonies |
| **phleeg mahōorii** | songs of entertainment accompanied by a *mahōorii* ensemble |

So, according to his theories, only *phleeg rōg* and *phleeg mahōorii* included singing. *Phleeg rōg* can be defined as a song without melodic accompaniment and *phleeg mahōorii* can be defined as a type of song accompanied by a *mahōorii* ensemble (in the Ayutthaya period, a *mahōorii* ensemble included the string instruments, a single blockflute, cymbals and drums). Also *phleeg rōg* songs were sung as part of plays whilst *phleeg mahōorii* songs were sung as popular entertainments at celebrations and festivals. *Phleeg piiphīad*, totally instrumental music, was used in plays, but also as part of ritual ceremonies such as funerals and cremations, as well as in a select number of other Buddhist and Hindu ceremonies. It seems, according to Prince Narisara, that the *piiphīad* ensemble (which consisted of melodic percussion instruments, oboes and drums), had no singer. Instead, an independent singer sang the *phleeg rōg* songs in alternation with the instrumental *piiphīad* music.

1.2 The early Rattanakosin period (1782–1851)

It is in this period that Thai historical evidence begins to be found in written form. It is a period when Thai music changed and adapted in isolation, before Western culture began to exert its great influence.

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⁹ Prince Narisara did not say where his information came from, but presumably it was general knowledge amongst the musicians of his time which had been remembered and passed on orally.
Piphi\u0193dum ensembles began to accompany phleeg r\u0193g in the reign of King Rama II (1809-1824). This was due directly to the rise in popularity of a kind of singing called seephaa. Proof of piphi\u0193dum ensembles being used in seephaa performances can be seen in a poem written in this period:

\begin{align*}
\text{เเน่กระแสจมยนิคนาพานดินตับ} & \quad \text{During the time of the last king [Rama I],} \\
\text{เสากลับยังหาเป็นมากยังไม} & \quad \text{Khāb seephaa was lonely without the piphi\u0193dum;} \\
\text{ครั้นมาถึงยังคงเพราะทรงชัย} & \quad \text{Not until the reign of His current Majesty [Rama II]} \\
\text{จึงเกิดขึ้นในอยุธยา} & \quad \text{Were they made one in this city.}
\end{align*}

Seephaa developed from an oral storytelling tradition, firstly into a poetry recitation using a type of improvised oral poetry known as kloon seephaa\textsuperscript{11}, and finally to a form of song recitation which set this poetry to music borrowed from the phleeg r\u0193gropeertoire. The next logical progression was for a piphi\u0193dum orchestra to be brought in to illustrate the narrative action (niiaphi\u0193dum), while the singer took a break. Traam\u00f1od suspects that this was the point when the singer started to become part of the piphi\u0193dum ensemble (1991:15). To begin with, the orchestra would join in at the end of the phleeg r\u0193gsection, and then start the niiaphi\u0193dum music. But as time went on it began to echo and repeat the whole of the phleeg r\u0193gsection before beginning to play the niiaphi\u0193dum part. Thus the singer and orchestra became more and more entwined as their respective sections overlapped. However, it never came to the point where the orchestra simultaneously accompanied the singer, and this was the case until the late 19th century, when the first examples of synchronised vocal accompaniment began to appear in performances of piphi\u0193dum music.

Singing in alternation with the orchestra is still the dominant performance style of Thai music, although simultaneous accompaniment is tending to gain more and more popularity. Singing in alternation is a challenging task for the singer: without any melodic

\textsuperscript{10} Worph\u00e6ed (1995a:61)

\textsuperscript{11} Also known as kloon khaladok "market poetry", this was popular poetry using the language of the common people, which made it accessible to a large audience. It had eight syllables to the line (though this could vary by one or two syllables either way).
accompaniment, the singer requires perfect pitch in order to keep in tune for when the
ensemble re-enters. This practice also influenced the singing practice used by mabórii
ensembles in music competitions, where the singer sings in alternation with the ensemble.
Usual practice is for the singer to be accompanied by a sco suam sinj (three-stringed
fiddle), to help keep him or her in tune. In the music competitions, the sco suam sinj is still
present, but plays as part of the orchestra.

Another significant feature of Thai music created in the early Rattanakosin period is
known as the thāw form. Songs composed in this form are called phleeg thāw. Phleeg
thāw consist of three levels (or chūn) of melody known as suam chūn, sóg chūn and chūn
dtiaw, each of which share the same lung tēgor "structural notes" (see discussion of this
term in Chapter 5), but which are progressively shorter in length due to metric contraction.
Suam chūn ("third level") has the longest melody, while sóg chūn ("second level") is half
the length of the suam chūn, and chūn dtiaw ("first level") is half the length of sóg chūn

Example 1: An example of the three levels of the same basic structural notes. The sign o
represents weak beats or chūn and the sign + represents the strong beats or chāth The
numbers in bold are lung tēgor "structural notes".

suam chūn

--- 5  4 5  4 7  6  5  6  5  --- 1  7  1  2 1 4 2  4 2

sōg chūn

--- 5 --- 5 --- 1  2 4 2

chūn dtiaw

0  +  0  +

-5 5 5  -2 2 2

Most songs in the Ayutthaya period were in the sóg chūn form with short musical phrases
and a small amount of j'yau. Thai academics believe that these songs were first expanded
into suam chūn form during performances of kuuq lën sigkrawa.
Kaam lèn sugkraw uor sugkraw aap erformances were very popular amongst court people in the early Rattanakosin period. They can be seen as poetic games in which each poet tries to better his competitors in terms of the brilliance of his spontaneous compositions. The poem is read aloud by the poet and then handed over to a musical ensemble which sets it to music using an appropriate existing song and then sings it to the audience. While this is going on, the rival poets have time to compose their answering poems. Traammod (1991) said that in order to give the poets enough time to compose and refine their poems, the sugkraw aap singers doubled the length of the existing melodies by putting more jëya in between the words, resulting in the siam chiu form. (See more information on kaam lèn sugkraw uor section 4.4.) Later on, these new expanded melodies in siam chiu were performed as individual pieces outside of the sugkraw uor framework.

Later still, in reaction to this lengthening process, there appeared contracted versions of the song melodies, so that three versions co-existed: the expanded siam chiu, the original szög chiu, and the contracted chiu dhaaw. The resulting combination of all three was a musical form known as thiw. The sequence of performance is determined by the length of melody - starting with the longest one and finishing with the shortest. The siam chiu version contains the largest amount of jëya and the chiu dhaaw version the smallest.

Actually, the idea of combining different levels into one piece was not new; there had been a similar musical form commonly practiced long before, but only as instrumental music. This was a musical repertoire known as phleeg rïyug ("story suites"). Phleeg rïyug suites consist of three kinds of melody: phleeg chiia ("slow tune"), phleeg szögmaaj ("szögmaajtune") and phleeg rem ("fast tune"). Phleeg rïyug, however, is a big enough topic for a whole separate analysis, for which there is no space here.

So, returning to the concept of thiw, it is common that the middle version szög chiu (level 2) is taken from a traditional piece from the Ayutthaya period (though it can be newly composed), and the other two forms are the expansion and reduction of this version. But there are also some songs that were originally in the siam chiu (level 3) form and thus
were reduced twice, the first reduction resulting in the "sõg chühl" level and the second resulting in the "chën diiaw" level (level 1). In addition to this, it should be noted that it is not necessary that all three levels be created together nor by the same composer. The "siam chién" level of the song "Sùd Saṇūuan" for example was composed around the 1860s, whilst the other two levels were created by two other composers in the 20th century.

1.3 The mid-Rattanakosin period (1851–1932)

This period begins in April 1851, with the crowning of King Mongkut (Rama IV). It was during this period that Western influence appeared, growing swiftly in Bangkok, particularly amongst the royal courtiers. Every country in Southeast Asia was threatened by a Western cultural invasion, and by the early twentieth century many of them had even fallen under the political control of Western colonial powers. However, Thailand, almost uniquely, successfully evaded direct colonial control.

In order to learn about these cultural invaders and to catch up with the ways of the modern world, King Chulalongkorn (Rama V) sent his sons to study in the West in countries including England, Germany and Russia. These princes not only brought back knowledge from the modern world, but with it, Western aesthetic values and culture.

In 1891 Câwpwrajaa Theeweed accompanied King Chulalongkorn to Europe and there had the opportunity to see the Western equivalents of the Thai "lakhoon rong" (singing plays), i.e. operas, and he liked them very much. When he came back to Thailand, he told His Highness Prince Narisara about these plays and persuaded the prince that they should create similar plays together. Prince Narisara was responsible for the scripts, music and production, while Câwpwrajaa Theeweed was in charge of the costume design. All the players were actresses already employed by Câwpwrajaa Theeweed in his own private company. Prince Narisara made use of the ensemble that he had already created in the form
of an old-style *piiphiat* ensemble. A theatre was built within Cawphrajaa Theeweed's house and named *roog lakhoon dygdambam* (The Dygdambam Theatre). The musical style, the ensemble and the plays themselves were subsequently named *dygdambam* after the theatre that they were performed in: *phleey dygdambam* for the style, *piiphiad dygdambam* for the ensemble and *lakhoon dygdambam* for the plays themselves. (See also Phoonprasid 1995.)

Before this time, Thai plays or *lakhoon* had been accompanied by an ensemble and singers, but the actors and actresses just mimed and sometimes danced, while the music did not always match what was being acted out. This situation was not helped by the fact that it is not Thai tradition to compose new music for a play; instead, existing song melodies were put into use. As a consequence of this, the acting often ended long before the music. Songs used with *dygdambam* plays were, therefore, either shortened or lengthened to fit with the action on stage. The significant feature of the *lakhoon dygdambam* style was that the actors and actresses had to themselves sing and that the music and the acting fitted seamlessly together. Court singers of this period therefore had to learn how to perform traditional dance and the dancers had to learn how to sing.

Singing, dancing and acting simultaneously demands a very high level of skill from the performer – in fact the level of difficulty involved led to the *lakhoon dygdambam* style dying out. Today, only the *phleey dygdambam* or *dygdambam* songs are still in use, but they are highly prized by musicians for their consummate craftsmanship. The decline of the *dygdambam* style allowed two new styles to develop: *lakhoon roog* and *lakhoon phuud*. The first, *lakhoon roog*, or “singing play”, was similar to the *lakhoon dygdambam*, but required less dancing skill. The second, *lakhoon phuud*, or “speaking play”, was similar to a traditional Western play, and was introduced into Thai society by King Rama VI, who had been educated in Britain since he was a young boy. Neither of these styles won widespread popularity, and they were performed mainly for the cognoscenti of the capital city.
1.4 Court singers

It was at the beginning of the 20th century, during the reign of King Rama VI (1910-25), the so-called "golden era" of Thai music, that hundreds of musicians and composers were employed by the royal department of music, including 2 Pratjaa, 6 Prat, 16 Luvaag, 13 Khunand 20 Myaam (Amatyakul 1989:217). These ranks or titles would be followed by "royal names" (chandchathinamaan) given by the king, such as Samansiaapracag or Sanchleejsuan amongst others. (See also Myers-Moro 1993:193-7.) The meanings of these names reflected the ability of the musician, for example, "graceful at music" or "brilliant at playing ranâad thûm". However, there were special names for composers which implied special ability, such as "Pradidphajrr" (pradid means "to create" and phajrr means "pleasing to the ears") and "Prasashandurias" (prasash means "to harmonise" and durias means "musical sound"). There were also some singers who were granted titles such as Myyn Khâb Khamwaan (khab means "to sing" and khamwaan means "sweet words"). Although there were more female than male singers, it should be noted that only male musicians were given titles. The reason for this was that female musicians were normally employed, at least technically speaking, by the royal women, who had no official authority.

Royal women did not just employ musicians and singers: most of them were themselves either musicians or singers (or sometimes both), but their employees all had to be female.12 These royal women enjoyed singing so much that they became masters of singing, for example Chao Chom Sadab13 (a royal consort of King Rama V), Mâm Can Kunchoon Ná Ajôthajaa (a wife of Câawprajaa Theewëed Woqwiwád), and Mômlûuân Tûansii Woôrawan (a wife of Prince Naradip). Some women court singers already lived in court circles; for example, Phajthuun Kidtiwan and Caoncaj Sûntharawaathin were

12 Female court servants were called nuaay khialaiwaag, and when they got married and left the court they would be khialaiwaag doxmeaning "ex-court servant"
13 Her full name was Mom Rajawongse Sadab Ladavalya (1891-1983); she was appointed to the rank "Chao Chom" by King Chulalongkorn in 1906 (Finestone 1989:72)
daughters of famous court musicians, and Caro Phaadthajakooson was the wife of a court musician. However, most court singers were brought into the palace specifically to sing and became "informal servants" to royal women; they were then named *khîlîbông ryâyà nôg* meaning "court servants who live outside the court".

Outsiders, men or women, who wanted to enter the court not only needed to have musical talent but also good connections. Most musicians and singers who served royalty had once been commoners but had had a good musical background. Some learned music from a very young age from a famous teacher, and many were the sons or daughters of recognised musicians. An example of this is Prasîdthikun. She learnt singing from her father and sang for his band from the age of 7 years old. Phrâjaa Sanôdurijaaj, a court musical instructor who was a friend of her father, considered her talented and accepted her as a pupil. When there was a need for a child singer in the court of Princess Saisavali Bhiromya, Phrâjaa Sanôdurijaaj introduced Prasîdthikun to the princess and she became a court singer.

1.5 Court composers

The earliest composer of Thai traditional music that we can trace is Khruu Mii Khêeg (also known as Phrâ Pradid Phajrò). He was born at the beginning of the 1800s, in the early Rattanakosin period (Chajséerii 1983: 152). Records of earlier composers, of the Ayuthaya period, may have been lost during the great war between Thailand and Burma or may merely not have existed. It should be realised that there is no tradition in Thailand of giving any great credit or paying any undue attention to composers, and this is true even today, when the names of composers are well documented. The audience wants to know what piece is being performed and who the musicians are rather than who the composer is.

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14 Princess Saisavali was a wife of King Rama V; she was given the title of Krom Phra Suddhasininart by King Prajadhipok in 1926 (Finestone 1989:66)
In addition to this, as most composers are also performers, their reputation comes from their prowess in performance and not from their compositions, no matter how many songs they have composed or how good these compositions are. This was also true in the past. Khruu Mii Khëeg, mentioned above, composed many fine pieces of music which are still widely performed today, for example "Thajooj Nøøg", "Thajooj Khamëen" and "Khëeg Moon", but the audience of that time still talked only about his excellence as a pëi player (ibid: 153). There are no other composers from the Ayutthaya period or even the very early Rattanakosin period who are known to us. It should be noted that only the composers of entertainment pieces were acknowledged. The composers of sacred pieces such as phleeg naaphikad were not: perhaps their compositions were dedicated anonymously to musical gods or spirit teachers.

Furthermore, when a song is documented as being composed by someone, it is not clear whether the composer has composed both the instrumental (thang khriyag) and the vocal melodies (thang røy) or only the former. The book flüg lë khawcaj phleeg thaj ("Listening to and Understanding Thai Music"), compiled by Montrii Traamöod and Wichian Kunlatan (1980), and perhaps the most comprehensive Thai musical treatise yet written, gives brief histories of songs, their lyrics and their composers. Much of the information in this book was gained through direct connections between the authors and composers and included information that had been passed on orally for generations. Most songs mentioned in the book have only one composer credited, and only a few songs have a credit given for the composition of the vocal melody as well as the instrumental melody. Presumably the authors assumed that where it is not stated, a single composer composed both parts as is still common practice today.

It was not until 1989, when Chulalongkorn University published the book naam naakrom sinhipin phleeg thaj naaj roōb sōng roōj pīi hág krug rádtanakosín (Alphabetical List of Names of Thai Musicians, Song Writers and Composers of the First 200 Years of the City of Rattanakosin), that information on composers and singers was
illustrated in a clear biographical form. We learn from this that most composers were _khon piiphad_ (piiphadpeople) whose speciality was melodic percussion instruments. It has been said that to compose a song one needs to play the _khloy wog jiŋ_ and the drums in order to fully understand the structure of Thai music. We also learn that of the 43 composers mentioned in the book, 12 sang occasionally and most of them were able to sing, and that of 45 singers, only 5 composed and the rest did not. (It should be further noted that the singers who composed only created the vocal part and not the _khloy_ melody, which had to be then and still has to be now created beforehand.)

Composers who lived during the second half of the 19th century enjoyed royal patronage. These royal musicians and composers were employed at Krom Mahōrasob Lūuaŋ (The Royal Entertainment Department). When the king was pleased with their performances or compositions, they could be granted noble ranks. For example, in 1853, Khruu Mii Khdeg composed the song "Chōed Ciin" which pleased King Pinklao so much that he promoted him to the rank of Phnōn only a month after he had been promoted to the rank of Lūuaŋ.

Not only court composers composed, it was also popular for princes and even kings to contribute their musical compositions to the canon (with some advice from the court composers of course). For example, King Rama II (1767-1824) composed a piece called "Bulān Looj Lyyan"; King Rama VII (1893-1941) composed the songs "Raatrii Pradāb Daaw" and "Khamēen La-oo On"; Prince Narisara composed "Khamēen Sajjōog"; and Prince Benbadhanabongse (1882-1909, also known as phra-ophed) composed "Laaw Duuaŋ Dyyan" (see Traamōod 1980).

Amongst royals, Prince Paribatra (1881-1944) was the most prolific composer. He started off by composing military music for Western-style bands when he was in charge of the navy (around 1904), and graduated to the composition of traditional Thai pieces under

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15 Only included were those who were over sixty years of age or who had died before 1982 when the research began.
16 King Pinklao shared the kingship with King Mongkut (Rama IV) during 1851-68.
the guidance of his chief musician Caajwaaj Thūua. In 1932, he was sent into exile by the revolutionary forces and spent the rest of his life in Bandung, Indonesia\(^\text{17}\). He is quoted as having said that he should thank the revolutionaries for taking away his responsibility to his country and allowing him to enjoy a life of listening to, playing and composing music. He composed Thai traditional music using the Western staff notation, the first composer to do this, and by the end of his life he had composed more than 70 pieces, if you include all of his Western-style compositions, most of which were not performed in public until recently.

It is a fact that even great composers need musicians to perform their music in order for it to be heard and disseminated. Luuaŋ Pradid not only composed more than 300 pieces, but he taught his students to play them. He became well known because he had so many students, enough to popularise his compositions. Montrii Traamōod was the most respected musician and composer of the Fine Arts Department (Krom Sīnlāpaakoon), and he composed more than 200 pieces of traditional music. Although he did not have as many students as Luuaŋ Pradid, he could arrange for the musicians of the department to perform his compositions and thus popularise his work. Because Prince Paribatra lived so far away from Thai musical society when he composed his music, he had to entrust his musical compositions to Khruu Theewaa (Theewaaprasid Phāadthajākoosōn), his musical advisor, to bring back to Thailand. They were kept at Phāadthajākoosōn House, but ironically the in-house musicians treated them as sacred objects because of the high rank of their composer and so did not perform them for a very long time, leading to the relative obscurity of the works.

\(^{17}\)The revolutionary group was Khanāráad. This happened during the reign of King Rama VII (1925–34) when Prince Booriphād, being the minister of Defence, was the most powerful figure after the king.
1.6 The status of Thai music since 1932

Soon after 1932, when the court tradition had declined along with the power of the monarchy, and musicians no longer had royal support, every musician was transferred to the Fine Arts Department (Krom Siñápaakcon). Musicians who grew up during this new era, therefore, were not part of the royal court. Even though there was still a king, he was disempowered and not allowed to keep his own private ensemble. Some good musicians did indeed enter the Fine Arts Department, but many resisted the transfer and instead formed independent professional music groups, for example, the musicians and singers of the Dùrijápranáid family in Bangkok which was similar to other groups outside the city. These musicians had been, however, the students of the court musicians and composers left over from the time of the absolute monarchy.

When General Phibun was in power (1938-44 and 1948-57), his government tried to gain the respect of the Western powers and to build a new national identity through nationalism. Witayasakpan writes: "Having experienced contempt as a citizen of a 'backward' country, Phibun was determined to modernise the country so it would win the respect of Western powers. Western culture, therefore, became [the] models [model] for Phibun's cultural reforms" (Witayasakpan 1992:103-4). The government produced a large number of patriotic plays using already existing traditional songs in combination with a new style of music influenced by the West, known as ʔhleiتهหъtъsǐakon. The term ʔsǐakon means "universal" and was meant to connote modernity, cultural sophistication and civilised values. As a result, even Khruu Montrii, an arch-traditionalist, had to compose a song in the ʔsǐakon style when the government held a competition for a "Song for the National Day" in 1940.

Morton documented Thai music during Phibun's period thus:

At this time also the new government established a Department of Fine Arts, including a national symphony orchestra that utilizes and performs Western
classical and semi-classical music. Western-style music has come to predominate in the department's outdoor live performances and in television and radio. (Morton 1976:16)

In a larger context, Phibun's policies were anti-monarchist, which led to neglect and restrictions on all kinds of art related to the monarchy, including traditional music and dance drama, although these were nominally preserved as part of a national heritage (Witayasakpan 1992:130-1). Every kind of performance had to be approved by the Fine Arts Department before being performed. Singers and other performers had to apply for a "artist card". The government claimed that in this way they could raise and control the quality of performance and save "national face". Also with the excuse of creating a national identity, the titles of songs which included the name of a foreign place or culture (such as "Laaw" or "Khaméen") had to be amended by dropping these "foreign" words. Sadly, it was not only court culture that suffered, but folk tradition too had a hard time surviving intact. Lower-class folk traditions, such as *la khoon chau* and *puppet theatre* were also abandoned, as they were thought to create a bad impression of the state of Thai civilisation to Western visitors.

During this period, many traditional musicians and singers were so upset that they gave up music. Some left Bangkok for their home towns because the law wasn't as effective outside the capital and they could still play music relatively freely; even so it was a difficult time. Luuaq Pradid expressed his anger by composing the song "Sënkhamnyq" ("extreme thought") to condemn the government. The song is still being sung nowadays, but the original lyrics were suppressed by his daughter for reasons of personal safety (the current lyrics are taken from the famous piece of literature *Khunchilag Khunphëeh*).

After Phibun's period, Thai music began slowly to grow again. Later governments tried to encourage people to listen to Thai music once more. Uthid Nâagsawâd (1923-82), one of Luuaq Pradid's students, became the producer and presenter of a TV programme called *drogtë uthid ne donrii thay"*("Dr Uthid introduces Thai music"), and he was voted
best TV presenter of 1972. The musicians in the programme were his daughter, his son-
in-law, his students and his friends. The music he presented on the programme was mostly of his own or his teacher's composition. He tried to gently modernise Thai music by making the musicians sit on chairs instead of on the floor; the singers stood in front of the ensemble and were allowed to move their bodies in time to the rhythm instead of sitting still in the traditional pose reflecting modesty. These innovations did not enjoy widespread popularity amongst singers, who generally found the movements both embarrassing and tasteless. However, a large audience was delivered for the TV show, so it seems the general public had no problems with this behaviour.

The larger population enjoyed non-court popular music known as *phleeŋ lʊŋ krʊŋ* ("songs of the sons of the city") and *phleeŋ lʊŋ thʊŋ* ("songs of the sons of the field"), both influenced by Western music. The *phleeŋ lʊŋ krʊŋ* made use of not only Western instruments, but also the Western scale; in the early days some voice production techniques were preserved together with traditional melodies (taken mainly from court songs), but it has become more and more like Western music, catching up with Western trends, so that only the language remains Thai. The *phleeŋ lʊŋ thʊŋ* is influenced by the West only in its use of instruments; the song melodies are mainly adapted from the Thai folk style (*phleeŋ phỳn bān*).

Thai court music survived quietly for many years, but recently gained great attention once more when, in 1975, the present crown princess, Princess Maha Chakri Sirindhorn, began taking part in the activities of the Thai Classical Music Club of Chulalongkorn University. These activities include not only the university's ceremonies, but also public events such as TV programmes and an annual performance by university students called *gaan chumnum dontrii thaj udommasypśū*. The princess is the official patron of this event and still attends and plays Thai music with the students every year. Nowadays this kind of musical event is popular amongst pupils of traditional music at all levels, including secondary and primary schools all over Thailand. These school and university meetings
help to generate new musicians and singers who will go on to make up the Thai musical community of the country as a whole.

In the 1970s many banks such as the Bangkok Bank of Commerce took on musicians and singers in lowly paid, unskilled positions. They had to rehearse regularly in addition to their bank duties, and in return for their tenure, they provided the banks with a music-making corps for use at public relations functions and official openings. Job security was reliant on the heads of the banks, who acted as patrons, and if these were replaced, or died, the musicians could be laid off. In addition, those musicians without banking qualifications were vulnerable at times of economic downturn.18

In 1981, the Thai Farmers Bank organised a court music composition contest in order to encourage Thai musicians to produce new songs. The response from musicians was positive, everyone was excited, and many composers put their compositions in. The winner of this contest was one of Luuañ Pradid's students called Can Toowisud, a teacher in many schools in Bangkok. Contests of this kind took place for several years and temporarily stimulated a new generation of composers and songwriters into action before petering out. Like all creative endeavours, the composition of Thai traditional music requires the right climate of encouragement and reward in order to flourish. These conditions existed in the past, but at the moment the climate cannot be said to be a fertile one for widespread creativity. Musicians will not compose new works if there is little likelihood of them being performed in public.

In parallel, during the 1980s the government set up formal court music competitions as a new strategy to encourage school and university students and their teachers. The government withdrew after a few years, leaving it up to the Bangkok Bank to continue the tradition to this day. The bank made a successful job of it, targeting it more specifically at school children and inspiring a large and widespread entry. This has succeeded in creating

18 In 1997, for instance, ten banks were closed down because of the national financial crisis.
a new generation of musicians, who aspire to very high standards of performance, which
rise year on year.

Since 1990, Thai music has been actively promoted in the school curriculum. Poonpit
Amatya kul, Bunchuaj Sowad and other active traditional musicians are currently still
working hard on this project. A kind of movement has been created which is a milestone in
the study of Thai music in Thailand, whereby Thai music will be taught to every school
child.

Thai court music has grown in popularity as the result of all these measures, but this
has brought its own problems. Professional jobbing musicians and singers, who make
their living from private parties and funerals, have found themselves being put out of work
by school children willing to perform either free of charge or for a very small fee. This is an
unforeseen consequence of the admirable zealoussness amongst teachers and schools to take
their work out into the community. Other problems may also lie ahead, including the formal
standardisation of court music, which may cause a change of spirit at the heart of the music
itself, and this will be discussed more fully in Chapter 6.
2.1 Voice production

The style of voice production used in Thai court singing is noticeably different from other styles such as *phlee $g phyya b$ua* (traditional folk songs), *phlee $g l^ong th^ug* (songs for "the sons of the field"), *phlee $g l^ong krug* (songs for "the sons of the city"), and *phlee $g ph$ob* (pop songs). Of the above styles, the voice production used for *phlee $g phyya b$ua*, regardless of the diversity of techniques used in different regional folk styles, is most similar to that of the court tradition. The voice projection of these folk styles is done in a "held back" way. Sûnthataraawatin says that court song singers should feel the vibration in their chest, while singing, in order to get a more controlled sound. This is different from, for instance, *phlee $g l^ong th^ug* in that the sound of *phlee $g l^ong th^ug* is more "open" (so less controlled). The other styles, *phlee $g l^ong krug* and *phlee $g ph$ob*, are said to be singing in the *suaj l^rug* (Western style), i.e. the voice is projected more. In addition to this, the major feature of Thai court singing which distinguishes it from the other styles is the rigidity of the throat and the large amount of nasality.

The question "how can they sing with such a voice?" or something similar to this is often asked of me when people listen to Thai court singing. The answer is that the voice has to be seen as a kind of musical instrument. Learning how to produce this voice does not seem to have been a problem amongst learners of the past. My singing teacher, Sûnthataraawatin, complains that she never had any problem in teaching a student to sing

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19 This refers only to the Western pop style, not the classical one.
with a "Thai voice" in the old days, and that the problem has occurred since the 1970s. This was when Western-style singing began to swamp Thai culture with many kinds of voice production that were so different from the classic way that they could not be blended or assimilated. It is hard work for a singing teacher nowadays to teach Thai voice production to a student since other styles, such as the *phleeg phrib* style, have such a strong influence in society. I too have encountered similar problems teaching Thai people, and of course non-Thai here in the UK and the Netherlands. Thai voice is an alien style of singing to most people in the modern world, and the younger the student is when they begin training, the easier it is.

Thai court singing makes great use of the throat in the production of the sound; this is known in Thai as *long khoa* literally meaning "neck ball". Prasidthikun said the right way to sing Thai court songs is to sing "from the throat" (1992c:128). Suntharawaathin did not use the term *long khoa* but mentioned the use of "neck muscles" (*kolam aiya khoa*) in singing and in producing some technical effects. The term *long khoa* also refers to some vocal techniques which require a "flexibility" of the throat to produce: techniques such as *krat* (a kind of vibrato) and *plig siang* (literally meaning "to turn over" the sound). Nasalisation, known in Thai as *siang naasig*, is another significant feature of this singing. The singers use nasality for certain *jyun* and words (see more discussion in section 2.4). The uses of *long khoa* and *siang naasig* seem to be the most important features talked about during performance and tuition. The degree of openness of the mouth while singing is another factor discussed, with different singers having different opinions on it. Generally, though, preference is for a nearly closed-mouth technique with almost rigid lips, particularly when singing *jyun*.

It seems that most singers will sing using the highest register they can manage. The low register is used only when the melody is higher than the top of their range so that they have to drop down the scale. They will switch into the high register again whenever the melody allows. Some singers say that singing in a high register is a feature of Thai court singing.
The reason given by many singers for this is that in the past there were no microphones or amplifiers available, and therefore the singers had to sing in a loud and high register in order to make their singing heard – particularly when the ensemble joined in. This theory appears to be correct, as contemporary singers, who would normally sing in a high register, will switch to a lower scale when a microphone is being used, e.g. in a recording studio. However, when singers who were recorded in the early 1900s\textsuperscript{20} are listened to, most of them sing in a very high register; perhaps this is because they were not making use of the microphone in the same way as modern singers do, or perhaps they simply lacked microphone technique. Some singers condemn the extreme use of a high register by saying that such singing merely "tells the story" but cannot convey the true feeling of the lyrics, because the vocal cords are so stretched that the voice cannot be softened. They prefer to use the middle range of their voice and to only occasionally use the top of their range.

Additionally, Thai singers make much use of the falsetto voice to sing at the higher end of the scale, and not just at the top end of their particular range. The falsetto voice needs to be used appropriately: the "absolute" falsetto results in an unpleasant sound known in Thai as \textit{siang phicoe} "the ghost voice". The preferred sound is half and half between the falsetto and the full voice. Singers have to negotiate their way through a piece in order to balance the use of the two kinds of sound; such a negotiating technique is called by some singing teachers \textit{djan siang}or "to gain the vocal heights"\textsuperscript{21}.

It should be mentioned here that the sound of Thai singing is similar to the sound of the \textit{pits na\kern-1ptf} (oboe) and the \textit{soc siam si\kern-1ptf} (three-stringed fiddle), and that one of these two instruments can be used to accompany and/or to imitate vocal melodies, during a performance. (Other instruments such as the \textit{soc vu} or the \textit{kholy} can be used, but only if the \textit{pit} and \textit{soc siam si\kern-1ptf} are not available). The \textit{soc siam si\kern-1ptf} has been used to accompany singing in \textit{mahooiri} ensembles since some time in the Ayutthaya period (14th-}

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\textsuperscript{20} The first known recording in Thailand was produced around 1899-1901 (Amatyakul 1997:48).
\textsuperscript{21} The first person to use this term was reportedly Th\textepersusuem Prasidthikun, around 1960s.
18th century) (see Traamöod 1991:8). Through performing simultaneously with the vocal part and assisting the singers with the vocal melody, the timbre of the instrument might have influenced the singing voice to some extent. The *píi nay* can imitate the timbre of singing or even human speech so well that it is used to mimic the voice in *wín dòg*, *chúi chúa* and *swuad khàryhàd píi*. For the *wín dòg* and *chúi chúa* melodies, the *píi nay* player (or the *soo sium súa* player in *mahóorii* ensembles) has to observe the vocal line closely and imitate it in as much detail as he can. Khoñlaajthoñ (1995) reveals performance techniques for the *píi nay* in the imitation of *chúi chúa* melodies, providing full details of certain techniques which are used to imitate certain vowels and consonants. The *píi nay* is also used as the voice itself. For example, in *swuad khàryhàd píi*, the four *píi* players play the instruments in the form of a conversation: making statements, replies and jokes as if they were talking. Phrájja Sanñóurißan (1866-1949), a master of the *píi nay*, used the instrument to give orders to his servants instead of speaking (see Amatyakul 1997).

As to the human voice itself, it is not formally classified. Even in a chorus, there are no different parts for different voices, and the songs are invariably sung in unison. Division is simply made by male and female, with no type of voice being mentioned, although people are sometimes noticed for having an exceptionally high register. Some thinkers have attempted to divide the Thai voice into groups based on the Western system: *síng swigor* high voice, *síng kłaıgor* medium voice and *síng tla* low voice; but such ideas of distinguishing the voice by range, are not popular amongst the singers. However, singers always comment on voice quality, using the term *síng di* meaning "fine voice" to indicate a good voice.

The concept of *síng di* contains two meanings: 1) to have a very high voice or 2) to have a loud or powerful voice. (There are also other expressions which refer to good—

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22 Literally meaning "speaking of flowers", a section of some farewell songs where the names of flowers are used as metaphors for emotions.
23 A song used in plays to accompany "getting dressed". The vocal melody of this song is always imitated by the *píi nay* line by line.
24 An imitation of Buddhist chanting played on four *píi nay* (the same number as the monks in the actual chant). This is only performed at funerals and is rarely heard nowadays.
quality voices, such as *sîng phrî* meaning a voice that is pleasing to the ear, and *sîng wîaa* literally meaning "sweet" voice.) Having a good voice is always an advantage, as Amatyakul (1992:88) tells us: "When Khruu Thûuuam Prasitdhikun had just entered the royal palace [Wimaanmêeg Palace] in 1909 she was the youngest singer there, but became a lead singer straight away because she had a good voice [sîng dîï]." Even in the present day, singers who have better voices can get jobs more easily than others with superior technique.

However, every singer accepts that merely having a good voice is not enough to make a good performance. Sûntharawaathin states that there is a minimum requirement of voice quality, which, for a female, is the ability to reach the top note of the *raûnad êeg* (about an e" in Western music). But she also says good singers need to know their own range and the limits of their own ability: "Having a high voice is an advantage but won't help you to be the best singer unless you sing with your brain" (Sûntharawaathin 1987b:60). She also praises the ability to produce well every pitch within a singer's own range. Also, having a large repertoire is important, as is having the stamina to give extended performances. To sum up, there has been an overall trend in Thai singing away from harshness and a high register towards a softer tone and more use of the mid range.

2.2 Pitches and intervals

It has been widely accepted amongst scholars of Thai music that its tuning system is an equidistant one. The first person to make the observation of equidistance was Alexander Ellis in an appendix to his article "On the Musical Scales of Various Nations" (1885). Ellis came to this conclusion with the assistance of some Thai musicians who came to England in 1885. Panya Roongruang records that:
In 1884, Ellis measured the pitches of Thai musical instruments in South Kensington Museum in London, but couldn't conclude his study because the tuning wax had fallen from some of the instruments. In 1885 [when there was an exhibition of Thai musical instruments and some concerts were performed at the Royal Albert Hall over a three-month period], Ellis made his second attempt at pitch measurement, by using musical instruments included in the exhibition, but not the instruments that were being used for performing. Therefore the data was still inaccurate and he couldn't reach any conclusion. Eventually, Ellis managed to come up with a theory, with the help of the ambassador, Prince Pridsadaarj [?]. He even tested his theory [of a system of seven equidistant notes] on the musicians. (Panya Roongruang, quoted by Soowád 1998:14-5)

It should be noted that this tuning system seems to be only functionally equidistant, not physically or acoustically so. We must distinguish functional equidistance and physical or acoustic. The former is an emic concept which can only be examined by asking Thai musicians and observing their behaviour, while the latter would seem to be discoverable by precise measurement. The problem, however, is that at some level of measurement any two performed intervals will differ, even by one cent, or a hundredth of a cent (cents are Ellis' unit of acoustic measurement, see below). Each culture sets its own limits of what is and is not acceptable deviation. Musicians in some cultures may set the boundary of difference relatively leniently, so that they truly do not notice differences of, say, ten cents or less. Not noticing is different from noticing but ignoring. With all this in mind, let us now consider the Thai case.

According to Ellis, the interval between each note of the Thai scale is 171.428 cents; this is narrower than the major 2nd of the Western tempered scale (200 cents). The figures below show the interval differences between the Thai and the Western scales.25

<table>
<thead>
<tr>
<th>do</th>
<th>re</th>
<th>mi</th>
<th>fa</th>
<th>sol</th>
<th>la</th>
<th>ti</th>
<th>do</th>
</tr>
</thead>
<tbody>
<tr>
<td>171.428</td>
<td>171.428</td>
<td>171.428</td>
<td>171.428</td>
<td>171.428</td>
<td>171.428</td>
<td>171.428</td>
<td>171.428</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

25 The Western sol-fa system is used here to signify Thai notes (indeed, modern Thai musicians sometimes use this system, but the intervals between these notes are of the Thai tuning system.)
In 1930 there was an attempt to preserve Thai music in a written form, and Western notation was used for the transcription. Prince Damrong, the initiator of this work, gathered together Thai musicians who had a wide knowledge of the traditional musical repertoire, in order that they might "tell" the melodies to the transcribers. The song tellers or *phu ñing phlêeq* came both from the Fine Arts Department and from outside it; the transcribers, known as *phu banthiyng phlêeq*, all worked for the Fine Arts Department as performers of Western classical music. The leader of the transcribers was Phra Chen Duriyanga, a German-Thai who played a very important role in establishing Western classical music in Thailand. Phra Chen Duriyanga stated (without saying how he came to this conclusion) that an octave in the Thai tuning system was divided into seven equally spaced notes:

> The Thai musical scale is equally divided within its octave into seven degrees of seven full tones equidistant as regards the different pitches. (Chen Duriyanga 1961:21)

Despite the difference between the Thai and Western pitch systems, he decided to use Western notation to record Thai music, but chose only the natural scale for his notations. This made some sense, since Thai instruments are tuned only to seven pitches. But modulation to a different pitch level in Thai music (unlike in Western music) keeps to the same seven notes; this phenomenon is called metabole by foreign scholars (see Section 3.4). Due to the transcribers' tendency to hear metabole as modulation to a different "key" in the Western sense, some accidentals including sharps, flats and naturals were included in some passages. Phra Chen Duriyanga opined:

> ...from this same notation, Thai instruments may be safely played by ignoring the accidental signs of sharps, flats and naturals placed above and below the notes, but when Western instruments are used, these signs must be strictly observed; although this way of rendering Thai music is not quite in harmony with Thai tone conception it is nevertheless quite tolerable to Thai ears .... (ibid:22)
The transcriptions were carefully notated and double-checked by the committee. When a piece had been notated, it would then be played to the traditional Thai musicians, by those with Western training, on Western instruments – for example the *piu mai* part would be played on the oboe, and the *khaoj woy leq* part would be played on the piano. Although the Western notation system could not represent Thai pitches accurately, it served its purpose of preservation. The results were reportedly acceptable to the traditional Thai musicians involved, although it is difficult to imagine their true reaction to the Western tunings.

Most of the transcriptions presented here use Western staff notation. Although it cannot represent Thai singing with complete accuracy, it is the most functional written system available in a work of this kind. The procedure of double-checking was re-enacted by myself, taking the parts of both Western and Thai traditional musicians: a musical software called Finale was used to enable transcription directly onto the monitor; the software then allowed the songs to be listened to in their Western tuning and double-checked by myself in the role of a Thai traditional singer. The musicians of 1930 must have been aware of the discrepancies that inevitably occur when Thai music is notated using the Western system, just as I am aware also. Of course, I have been exposed to far more Western music culture, but I don’t think that this had any large significance for my responses.

In 1998, Bunchûuaj Sõowâd anonymously published a research paper entitled "khwaam thî šiaj dontri thaj" or "The sound frequency of the notes used in the Thai musical scale" which examined the traditional tuning system and attempted to create standardised note frequencies for the Thai scale. (See Appendix I for the abstract of this research.) By doing so, he hoped to make it easier for instruments from different ensembles to be combined, and for performers to move from one ensemble to another; he

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26 By the end of the project, 495 pieces had been transcribed. Sadly, only two pieces from this collection have been revealed to the public: "Phleej Řýyaq Hoonrong Châaw" and "Phleej Řýyaq Tham Khwâiw. The others have been kept as a "secret treasure" by the Fine Arts Department.

27 Sõowâd did not identify himself as the researcher in the paper; he dedicated it to His Majesty the King, with an acknowledgement written by HRH Princess Maha Chakri Sirindhorn.
also hoped that all instrument makers and ensembles would adopt this standardisation. He measured the tunings of Thai melodic percussion instruments from different musical groups all over Thailand, in hertz, using an electronic pitch measuring device called a Phase Meter, Type 2977. Although the frequencies between different groups varied noticeably, he concluded that the tuning systems they all used were in the equidistant system, thus supporting Ellis. He came to this conclusion by concentrating solely on the ranād thūm lēg (metal low-pitched xylophone), as every ensemble used it as the basis for their tuning procedure. Here is an example of his data:

Table 1: "Data from the Lūuaŋ Pradīd School (Lūuaŋ Pradidphajrō Foundation) using a ranād thūm lēg which has been used since 1868 during the reign of King Chulalongkorn (Rama V)". (Cents figures added by myself.)

<table>
<thead>
<tr>
<th>Notes</th>
<th>Frequencies obtained by measuring notes played on the ranād thūm lēg (Hertz)</th>
<th>Interval in Cents</th>
</tr>
</thead>
<tbody>
<tr>
<td>fa</td>
<td>666.2</td>
<td>-</td>
</tr>
<tr>
<td>mi</td>
<td>605.1</td>
<td>166.5</td>
</tr>
<tr>
<td>re</td>
<td>544.2</td>
<td>183.6</td>
</tr>
<tr>
<td>do</td>
<td>494.1</td>
<td>167.2</td>
</tr>
<tr>
<td>ti</td>
<td>446.1</td>
<td>174.2</td>
</tr>
<tr>
<td>la</td>
<td>403.0</td>
<td>178.6</td>
</tr>
<tr>
<td>sol</td>
<td>364.3</td>
<td>174.8</td>
</tr>
<tr>
<td>fa</td>
<td>330.1</td>
<td>170.6</td>
</tr>
<tr>
<td>mi</td>
<td>299.0</td>
<td>171.3</td>
</tr>
<tr>
<td>re</td>
<td>269.6</td>
<td>179.2</td>
</tr>
<tr>
<td>do</td>
<td>244.6</td>
<td>168.4</td>
</tr>
<tr>
<td>ti</td>
<td>222.2</td>
<td>166.2</td>
</tr>
<tr>
<td>la</td>
<td>200.0</td>
<td>182.2</td>
</tr>
<tr>
<td>sol</td>
<td>179.2</td>
<td>190.1</td>
</tr>
<tr>
<td>fa</td>
<td>162.6</td>
<td>168.3</td>
</tr>
<tr>
<td>mi</td>
<td>147.0</td>
<td>174.6</td>
</tr>
<tr>
<td>re</td>
<td>131.5</td>
<td>192.9</td>
</tr>
<tr>
<td>do</td>
<td>unmeasurable</td>
<td></td>
</tr>
<tr>
<td>ti</td>
<td>unmeasurable</td>
<td></td>
</tr>
</tbody>
</table>

Sōowād (1998: 34)
He suggests a standard frequency of notes used in the Thai scale by using the average of pitch A calculated from topmost A pitches on the ranānd thīm lēgod of all instruments measured. (The "A" pitch, or note "la" in Sōowād's research, is defined as the sixth metal bar from the left as the musician faces the instrument.) He then combined his findings into three groups: major schools of Bangkok, average 409.9 Hz; central Thailand, average 417 Hz; and the rest of Thailand, average 414.4 Hz. This gave an overall average for the Thai A pitch of 413.8 Hz, which he rounded up to 414 Hz.

From this research Sōowād projected upwards and downwards, using the equidistant theory to give the pitch range of every Thai musical instrument and of the singing voice. (See the table of the full range for each musical instrument in Appendix II.) This resulted in a theoretical range for the female voice of between 154 and 615 Hz with the male voice from 63 to 340 Hz. These figures might mislead the incautious reader: they give only the range of notes required of male and female singers, not the range of notes that they can physically reach. In practice, some male singers are capable of singing as high as a Thai g', which is about 375 Hz, and most female singers are capable of singing a Thai f", which is about 679 Hz. However, it should be remembered that when singers sing at the top end of the scale they normally use dān sīng technique where falsetto is combined with the full voice. It should be emphasised that Sōowād did not measure any actual vocal pitches; he simply assumed that vocalists use the same equidistant scale as instrumentalists.

Thai musicians and singers have accepted for a long time that the equidistant tuning system should be the foundation of Thai music; the musicians that Ellis interviewed in 1885 told him as much. This knowledge has always been imposed on them by the Thai music authorities. In a sense, the singers are mirroring an establishment viewpoint, which gives them more status as "fitting in" with a monolithic system of tuning. Contemporary Thai court singers such as Sūntharawaathin also seem to indicate that they also feel they are using an equidistant system through their use of the term thāw, which means "equal", in their explanations of the distance between notes. But, although Thai court-music singers
agree in theory that the tuning system is an equidistant one, the intervals they use in their singing are not always synchronised with the equidistant system. Morton (1976:217) found that the use of vocal pitches or tones is not in the fixed tuning system (that is, the tuning system found on the instruments of fixed pitch). In order to find the actual intervals used in Thai singing, I selected and examined the melodies of ten songs from different sources, and measured the intervals in these performances. The computer software called SoundEdit 16 was used in accordance with the popular tuning machine, the Korg Acoustic Tuner. Basically, the sound was stored in the computer, then played back in order to be measured by the Korg machine.28

There were two reasons why a computer was needed for the analysis. The first reason was that the computer could play the same tape with the same frequency every time (unlike ordinary cassette players where the frequency of sound can vary). The second reason was that SoundEdit 16 could either lengthen notes of short duration or play them continuously in loop form without changing their frequency. With either of these two methods, most short notes could be played for an adequate length of time for the Korg machine to recognise their frequency except notes that are sung with strong nasality. Table 1 is an excerpt from a working sheet where pitches were measured and converted into hertz.

---

28 A Korg Acoustic Tuner and SoundEdit 16 software were used because of their easy availability. Any similar machine and software could have been substituted. It is easier to measure Thai court singing than Central Javanese or Western classical vocals, for example, which make heavy use of vibrato.
Table 1: "Khoeg Khāaw", the first ten notes by Aphijja Chiiwākaanon

<table>
<thead>
<tr>
<th>Word or jānț</th>
<th>Pitch indicated in Korg machine</th>
<th>Frequency (Hz)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ăă</td>
<td>B +6</td>
<td>253</td>
</tr>
<tr>
<td>’hăa</td>
<td>D +2</td>
<td>296</td>
</tr>
<tr>
<td>āă</td>
<td>B +4</td>
<td>251</td>
</tr>
<tr>
<td>ĕá</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>ăēŋ</td>
<td>B +6</td>
<td>253</td>
</tr>
<tr>
<td>ĕēo</td>
<td>B +5</td>
<td>252</td>
</tr>
<tr>
<td>ĕá</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>ĕă</td>
<td>B +5</td>
<td>252</td>
</tr>
<tr>
<td>ĕy</td>
<td>E +9</td>
<td>339</td>
</tr>
<tr>
<td>ĕōo</td>
<td>A# -5</td>
<td>228</td>
</tr>
</tbody>
</table>

When all the sounds are converted into hertz, the intervals can be calculated by using Ellis's formula:

\[ C = \text{the number of cents in the interval} = \frac{(\log I \times 1200)}{\log 2} \]

where \( I \) = the ratio between the two frequencies \( f_2 \) and \( f_1 \)

For example, the interval between the first two notes in the above table is

\[ \log \left(\frac{296 + 253}{1200}\right) = 271 \text{ cents} \]

(I will round off all intervals to the nearest cent, since humans apparently cannot discriminate smaller differences.) The above formula is based on the Western interval system that divides an octave into 12 semitones, and the interval between each is set as 100 cents; therefore an octave is 1200 cents. For Thai intervals, each of them is the result of 1200 divided by 7 multiplied by the number of intervals minus 1; e.g. the Thai 4th interval is \( 1200 \div 7 \times (4-1) = 514 \). This is illustrated by Figure 1a below:

---

29 The formula can also be applied using the Thai equidistant theory as its basis. The interval between Thai notes could be set as 100 Cents, and in this case the interval of an octave would be 700 Cents and of a Western semitone would be 58.33 Cents. The formula would thus become:

\[ C = \left(\frac{\log I \times 700}{\log 2}\right) \]

I discovered this modification during my research but didn't make use of it as the Western formula proved adequate to the task. I was later informed that Mongkol Um, a Cambodian musician and scientist, had already made the same discovery in the 1980s.
Figure 1a: A comparison of Thai ideal and Western tempered major scale intervals in cents

<table>
<thead>
<tr>
<th>Thai</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>octave</th>
</tr>
</thead>
<tbody>
<tr>
<td>cents</td>
<td>171</td>
<td>343</td>
<td>514</td>
<td>686</td>
<td>857</td>
<td>1029</td>
<td>1200</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Western</th>
<th>M2nd</th>
<th>M3rd perf4th</th>
<th>perf 5th</th>
<th>M6th</th>
<th>M7th</th>
<th>oct.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>100</td>
<td>200</td>
<td>300</td>
<td>400</td>
<td>500</td>
<td>600</td>
</tr>
</tbody>
</table>

This can also be presented as the following chart:
Below is an example of a transcription in Western staff notation, where the pitches in hertz have been added for ease of analysis. (See Appendix III for a full transcription.)
Although SoundEdit 16 can lengthen note duration, enabling the Korg machine to measure the short notes, even some lengthened notes are still unmeasurable, and these are marked by hyphens in the lower line of hertz measurements. (As mentioned previously, the unmeasurable notes are usually those of a brief duration, including demisemiquavers and grace notes, and notes sung with a strong nasal voice.)

Unsurprisingly, a certain variety of frequencies occurs between the same note, sung by the same singer. Most singers seem comfortable with a few cents divergence from the average for a given pitch. In the style of rubrong the singing part is unaccompanied, and as long as the melody does not sound obviously out of tune, and the singer can bring the melody back in tune at the end of the section where the ensemble joins in, this level of singing performance is quite acceptable. Usually the instrumentalists will check the vocal melody if they suspect it has gone out of tune, and if it really is, they will discreetly provide the singer with a pitch from their instrument. For example the ruan player can hit a significant key softly in order to give the singer the correct pitch, or the khlu player can join in with the singing part (this has to be done at certain points) and "blend" with the pitch
that the singer is singing before the *kalaw* player "drags" the melody back in tune with the ensemble.

A heptatonic tuning system leaves more distance between pitches than a dodecaphonic one (171 cents vs 100 cents), so we might expect tolerance of a wider range for each pitch, since there is less likelihood of it being confused with a neighbouring pitch. I have used a system of averages to calculate the frequencies used in the interval analyses, and all of the melodies were transposed into the same pitch-level. Below is a graph of my calculated intervals in comparison with the Western major scale and the Thai equidistant scale, compiled from ten chosen songs (see Appendix III):
The above chart shows that in performance Thai singers make use of a different "scale" to the theoretical equidistant Thai scale. It is interesting that the performed scale is closer to the Western scale than the Thai. This might, however, be a distortion due to the practice of taking average frequencies for notes. Another reason for the apparent closeness to the Western scale might be to do with the fact that Thai singing accompanied by non-fixed pitch instruments predates its accompaniment by instruments of fixed pitch (equidistant
scale) by hundreds of years, and when singers use Western-like intervals it might be a hangover from this earlier tradition.\textsuperscript{30}

2.3 Ọyà (Wordless Vocalisation)

In Thai court music circles, the appreciation of and ability to perform Ọyà are still seen as the yardsticks of musical accomplishment. Competitions revolve around Ọṣum chìna compositions which exhibit extreme use of Ọyà and this is seen as the supreme skill by which a singer can be judged. There is a sense in which the abstract quality of Ọyà can be seen to heighten the transmission of pure emotion to an audience, and it may thus be compared to passages of wordless ornamentation in Western opera. But the art of Ọyà is an esoteric practice, full of mystery and beauty for the initiated, but inaccessible and remote to much of the Thai populace.

The term Ọyà according to a standard Thai dictionary, means "the uttering of a word", a "pronouncement" or "speech in a pleasing voice" (Maanidcaroon 1982:1130). In Thai music, the term is used to refer to the "wordless vocalisation" which is positioned between sung words. The term is also used as a verb, i.e. "to Òyan". Tanese (1988:181) said "The Òyan itself is not a technique but is a fundamental characteristic of Thai classical singing". Ọyà consists of many different sounds, mainly based around ọọ and ọọ; it does not have any linguistic meaning, but does contain aesthetic values.

It is hard to trace the original character and usage of Ọyà since Thai court singing was a completely oral tradition. However, a very early example of its use is documented by Loubère, who notated an example of Thai song (in what would now be called the Ọṣum chìna form) from the city of Ayutthaya in 1678 (Loubère 1969:113). His notation showed a very

\textsuperscript{30} Evidence for earlier tuning systems is of course absent. But it should be noted that, for example, the kheen mouth organ of the Laotian people of Northeast Thailand and Laos uses a basically Western diatonic tuning, as does the mòd làn vocal music linked with it. Similarly, the intervals of ancient Chinese music are closer to Western than to Thai equidistant intervals. This does not seem likely to reflect Western influence.
small degree of \( \dot{\text{\textit{\textgamma}}} \) in use. Present scholars of Thai music now conclude, on the basis of
the work of Loubère and Gervaise (see section 1.1) and of the study of "ancient" songs,
that are thought to have survived out of antiquity, that Thai court songs of the Ayutthaya
period and earlier were similar to present day "wordful" \textit{phleeg \textgamma} \textit{tem}, in that \( \dot{\text{\textit{\textgamma}}} \)
was used only as ornamentation. (I am using the term "wordful" to describe a song with no
distinct sections of wordless vocalisation, i.e. a song full of words, where the \( \dot{\text{\textit{\textgamma}}} \) only
ever appears as part of a line of lyrics and never appears in isolation.)

Not until the end of the 18th century, when \textit{sigkrawaa} performances ("poetic
contests") became popular amongst court people, did singers expand the \textit{s\textsuperscript{\textcap}}\textit{og ch\textsuperscript{\textint}} form
into a double-length version by inserting more \( \dot{\text{\textit{\textgamma}}} \) between the lyrics. During these
contests the poets would write poems to each other, employing singers to utilise old
melodies to create songs from the newly written poems. Traam\textsuperscript{ood} (1991:28) said, "in
order to give the poets enough time to compose and refine their poems, the \textit{sigkrawaa}
singers doubled the length of the existing melodies by putting more \( \dot{\text{\textit{\textgamma}}} \) in between the
words - resulting in the style known at the present day as \textit{phleeg si\textsuperscript{\textam}}\textit{ch\textsuperscript{\textint}} ...". Since that
time, the forms of \textit{phleeg si\textsuperscript{\textam}}\textit{ch\textsuperscript{\textint}} and \textit{phleeg s\textsuperscript{\textcap}\textit{og ch\textsuperscript{\textint}}} have become more fixed, and
have given birth to a further variation, the short form known as \textit{ch\textsuperscript{\textint} di\textsuperscript{ia}}. Generally
speaking, the amount of \( \dot{\text{\textit{\textgamma}}} \) decreases from \textit{si\textsuperscript{\textam}}\textit{ch\textsuperscript{\textint}} through \textit{s\textsuperscript{\textcap}\textit{og ch\textsuperscript{\textint}}} \textit{ch\textsuperscript{\textint} di\textsuperscript{ia}}. At the same time different \( \dot{\text{\textit{\textgamma}}} \) sounds have also been created and adapted.

At the beginning of the 20th century, Phrájaa San\textsuperscript{\textcap}durij\textsuperscript{\texthyph}aaj \( 1866-1949, \text{also known as}
Ch\textsuperscript{\textcap}em S\textsuperscript{\textcap}nth\textsuperscript{\textcap}hraw\textsuperscript{\textcap}ath\textsuperscript{\textcap}thin \) was the first person to introduce a theory (\textit{la\textcap}) of Thai singing,
taking particular account of the usage and interpretation of words and \( \dot{\text{\textit{\textgamma}}} \). Amatyakul
(1983) claimed that Phrájaa San\textsuperscript{\textcap}durij\textsuperscript{\texthyph}aaj was a "revolutionary" who abandoned the old
fashions of singing, not only to introduce new elements but to create a whole new style.
Phrájaa San\textsuperscript{\textcap}durij\textsuperscript{\texthyph}aaj did not leave any of his new theory in a written form. Nevertheless,
the results of his adaptations can be seen in the singing styles of his students, singers such
as N\text{\textsuperscript{n}}i\text{\textsuperscript{i}}\text{\textsuperscript{aw} Dür\text{\textsuperscript{i}}\text{\texthyph}j\text{\textsuperscript{a}ph\text{\textcap}}}, Th\text{\textsuperscript{\textc}}u\text{\textsuperscript{\texta}m Prasid\textsuperscript{\textc}}th\textsuperscript{\texti}k\textsuperscript{\textu}n and his daughter Car\textsuperscript{\textc\textcap\textn}ncaj S\textsuperscript{\textcap}nth\textsuperscript{\textcap}hraw\textsuperscript{\textcap}ath\textsuperscript{\textcap}thin.
A significant factor which distinguished these singers from their contemporaries was the frequent use of the sound ʰəə in their ˢʸʸᵃʳ, this soon became common in Thai singing as a whole.

Carəəncəj Sűnțharaawathin, as documented by Amatyakul (1983:63), explained that each ˢʸʸᵃʳ has a particular usage; e.g. the sound əə that follows the sound ʰʡʡ must be altered into ɡəə. She then illustrates eight significant ˢʸʸᵃᵣ sounds: əə [₁ʰəə], ʰəə [₁ʰəə], ɹv [₁ʰv], ɡəə [₁ʰɡ], ɹəəj [₁ʰj], ə [₁ʰɡəə] and əəj [₁ʰj]. Prasidthikun, another of Phrājaa Sanədurijaaq’s students, supported a different usage, and documented seven ˢʸʸᵃᵣ sounds, some of which also vary from the above: əə [₁ʰəə], əəj [₁ʰj], ɹv [₁ʰv], ɹəəj [₁ʰj], ʰəə [₁ʰəə], ɹv [₁ʰv] and ʰʡʡ [₁ʰʰ] (Prasidthikun 1992: 133–5).

Prasidthikun was also taught singing by many other teachers, including her father Sűd Cansęşsii (no dates), Mêm Sëmciin (1857–1911), Mêm Maalaj (1887–1922) and Mỳyn Kháb Khamwáan (no dates). Apart from mentioning the different sounds, she explains how to sing individual ˢʸʸᵃᵣ, though not when to use them. She cites terms that refer to singing techniques, such as ʳɪɪ, ʰʊɹ, ʰʊ squarely etc. - but such terms can hardly be understood by anyone other than her students. In fact, the definitions of some terms vary from one student of hers to another. This is because Prasidthikun viewed these as advanced techniques and taught or sometimes just mentioned them only to "suitable" students (interview, Bunchûuay Sòowád, Sept 97). Even recently when these terms were proposed to the Ministry of Higher Education committee for adoption in a teaching manual (see below), they were merely listed and not explained.

In Yoko Tanese-Ito’s 1983 article on Thai vocal music, different ˢʸʸᵃᵣ sounds were shown in her transcriptions, even though they were not explained in detail. She grouped ˢʸʸᵃᵣ sounds into types according to their melodic function: the tonal ˢʸʸᵃᵣ; the ˢʸʸᵃᵣ proper; the inserted ˢʸʸᵃᵣ; and the "tail melody" (Tanese 1988: 114–7). She divided these four types into two groups: dependent and independent. Tonal ˢʸʸᵃᵣ are dependent on and changeable according to the speech-tones of neighbouring words, whereas the other three
are independent of and unchanged by neighbouring tones. The word "unchanged" is potentially misleading: the melody of her independent ตร้อน are merely uninfluenced by the speech-tones but still vary from one school to another school, one singer to another singer, one performance to another performance and one poetic form to another poetic form. Besides, for some singers, the "tonal ตร้อน" notated in Tanese's transcription can be seen as "tail melodies" and therefore variable.

In 1992, the Ministry of Higher Education in Thailand gathered musicians and singers together in order to set up a national standard for Thai court music in terms of song grading and examination marking, both in performance practice and theory. As a result, Thai court songs are officially put into categories according to the stage of learning and the level of examination at which they are used. A by-product of this meeting was a list of ตร้อน sounds which students have to learn, including some guides to their pronunciation (see Appendix VIII). According to this, there are twelve ตร้อน sounds used for Thai court singing: อ ต ย, ยย, ย, ย, ยย, ยย, ยย, ยย, ยย and ยย

In fact, the above list can be simplified, as only two vowels and three consonants are used to create ตร้อน: the vowels are อ and ย and the consonants are ฮ and จ.

Prasidthikun (1992:133) said that the sound อ is the แม่สูญ (literally "the mother sound") or สูญเริ่ม ("the first sound"), and is a basic sound that a singer needs to learn before any other. The other ตร้อน are only variations on อ and ย, are favoured in specific melodic contexts.

2.4 Speech-tones and ตร้อน

During my singing lessons with Sûntharawaathin and Kidtiwan, both teachers often corrected some of my อ sounds, stating that they were to be sung with a low tone, not a mid tone. This is probably why most singers use tone marks, normally used with words,
to indicate speech-tones for semantically meaningless \textit{j\textacute{y}u\textasciitilde{u}} sounds in their singing notebooks, and so remind themselves of what they need to do.

Therefore, in my transcriptions of vocal melody, tone marks are used for \textit{j\textacute{y}u\textasciitilde{u}} sounds too. However, only three tones are needed (instead of five as in speech-tones): mid (no mark), low (') and high ('), as in Example 3 below.

Example 3: Showing tone marks used in \textit{j\textacute{y}u\textasciitilde{u}} sounds

This is to keep the transcriptions as close as possible to the singers' notating of the \textit{j\textacute{y}u\textasciitilde{u}} sounds in their notebooks; for example, the above melody can be written as:

Some singers might also use rising tones in their notebook, particularly for the ending sound \textit{\textasciitilde{a}j\textacute{y}} when the melody goes up, i.e. \textit{\textasciitilde{a}j\textacute{y}} (\textit{\textasciitilde{a}j\textacute{y}}), and despite the fact that the sound ends in \textit{hy}. So, in this thesis, these rising-tone \textit{j\textacute{y}u\textasciitilde{u}} will be transcribed as a mid-tone note followed by a high-tone one, e.g. \textit{\textasciitilde{a}j\textacute{y} \textasciitilde{h}y} since rising-tone \textit{j\textacute{y}u\textasciitilde{u}} always make use of multi-notes consisting of mid and high tones as in Example 4 below.
Example 4: A melody which some singers might notate as ๔ หื้า ๔ ๔ จ่ย but which my transcription will present as ๔ หื้า ๔ ๔ จ่ย

The falling tone has never been used to represent an 语言 sound, however, even though combinations of notes can sound like falling tones. This is a fruitful issue for future investigation and research.

2.5 A grammar of 语言 sounds and their common usages

The production of the sound ๔ is similar to the British English pronunciation of the "er" in "her". As stated earlier, the 语言 ๔ is used as the main sound in Thai singing. The sound ๔ should be sung with the mouth half open and the throat kept still. It can be used independently, or in combination with the consonants ฯ and จ. หื้า ง ๔ ๔ ง and ง ง.

The sound ๔ is used to begin songs (only songs that begin with 语言 of course), for example, "Khēeg Khāaw" (สีลมคลาด), "Khēegmoœn" (สีลมคลาด) etc. (see Appendix VI). It is also used to begin "musical phrases" (ริข) within a song. Example 5 shows an instance of the sound ๔ (presented here as a low tone ๔) that begins the phrase in bar 28 (the underlined part).

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31 Equally, many songs begin with words, for example "Phajaa Soog" (สีลมคลาด) and "Khēeg Padtaanii" (สีงทีน) as shown in Appendix VI.
Example 5: "Khēégmoòn" [R11], ściitam chiit sung by Suntharawaathin (lyrics are in bold)

In theory, the musical phrases are separated from each other by breathing places, although it is not necessary that each phrase be sung in one breath (as in the above example where the underlined part is one phrase, but the singer still breathes in the middle of it). It should be noted that a musical phrase can either begin with ḫyua and end with a word, or contain only ḫyua (it is very rare for one to begin with a word and end with ḫyua).

Suntharawaathin always pointed out to her pupils the correct breathing places which divide a song into phrases, but she also mentioned alternative breathing places for the pupils with poor breath control. She always warned that breathing in the wrong places can destroy the continuity of melody which is the beauty of the song. It should be noted that although most singers agree that the concept of phrasing is important for singing, some conceptualise these musical phrases differently, i.e. with different start and end points. Some singers also deliberately do not breathe at a particular point and link two phrases together in order to show their control.

The concept of musical phrasing in vocal music is slightly different from instrumental music. In the próbka repertoire, for example, the conceptual unit of instrumental music is marked by a rhythmic cycle (añhuthik) which can also be subdivided into two equal

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32 I have also come across singers whose breathing places are random or inconsistent. Obviously, such singers are not aware of the importance of musical phrasing to the end result.
"sentences" (phnjog), and further subdivided into four phrases (wig), each phrase ends on the chabbeat, and the next note after the chab note will be the beginning of the next phrase (Ex. 6a).

Example 6a: "Tön Phleṣn Chiu`, sāmu chia, thv³11, khöpmelody (taken from what was originally a numerical notation in Chajsáari 1993:27). (+) marks the most important lthug tegor structural note, which falls at the end of a rhythmic cycle33

33 This symbol will be used throughout the thesis to mean the same thing.
The beginning of a vocal phrase can either fall on the *chi*beat or start just after the *chi*beat, but its end can be past the nominal end point fractionally, as long as it finishes before the next *chi*beat (Ex. 6b). Notice that in bars 9 and 13, where the strong melodic note (*lông từ*) on beat 1 of the instrumental part is C, the vocal part arrives on C a bit later; the same is true for the F of bar 17.

Example 6b: Tôn Phlein Chìn [R29], *sấm chia tỉnh*, vocal melody
To return to j'nyur sounds. The sound əə at the beginning of a phrase will be changed into əə when it is ornamented by a preceding higher note which is sung as the sound hý. (This hý-əə sound can also be used at other points in the melody, as in Example 2.) In Example 7, after the words phrai son läg where the preceding phrase ends, the following phrase begins with hý əə

Example 7: "Khœgmœn" [R11], siuun chih, sung by Careœncœj Sœnharawahthin

To signal the end of an j'nyur section - just before the worded part begins - a mid-tone əə sound is employed (a rising-tone variation can also be used, which would have the sound əə-j'hý; as discussed earlier). The mid-tone sound sometimes appears in the form of əə when it is sung on the same pitch as the note before (which has to be changed from əə into əə as in the above example. It should be noted here that the word əə (whose meaning, if any, has been lost through time) is used in poetry to indicate the end of a stanza - this is perhaps because poetry in the oral tradition was always intended primarily to be
sung, and so there would be a cross-over. The sound əj or əəj is often followed by a 

həng siàng for tail melody where the sound yy and its variations are employed (Ex. 8).

Example 8: "Khèeg Khàaw" [R9], sàum cháà, bar 5-7

(A tail melody can also be added to the end of a word in order to create its proper tone; see section 3.3.) Apart from being situated before a worded section, the sound əəj is also used to end the "yyuonly" sections:

Example 9: "Khèegmœòn" [R11]

The sound yy, pronounced with an almost closed mouth, is an "unclear" sound (see Appendix VIII for a guide to pronunciation). It is used for tail melodies, but has other purposes as well. In songs where a sad feeling is required, some singers choose to use yy (together with certain accepted techniques) to replace some əəj sounds in order to convey this sadness. (See section 5.8 for a discussion of phleegthuìj or songs for sorrowful journeys.) The yy sound (and its variations) is also used by some singers to create a Laotian accent. Examples of this can be seen in the song "Laaw Carànsìi" (Ex. 10):
Example 10: "Laaw Carawsii" [AM] (sōng chūn, thōo 2, cungwā 3), common version together with Suntharawaathin's version with a Laotian accent

common melody ̕- e  hāe  ee  ee  ee  ̕- e  j

Laotian accent .hy- y  hy  yy  yy  yy  hy- y

The sound _hāe_ is used as a softening device and is pronounced with a slight nasality and less forcefulness than the other _hyaa_. Suntharawaathin said that this sound had not been used much until the beginning of the 20th century, the period when Phrája Sanādurijaan (her father) developed Thai singing and passed it on to his pupils (personal communication during 1986–87). Before this development the sound only existed in the technique known as _hyaa siuam siuap_ or three-sound _hyaa_ where the melody descends as in Example 11.

Example 11: _Hyaa siuam siuap_

Phrája Sanādurijaan took this sound to use in melodies where "too many" _hyaa_ sounds were present in order to create a variation of sounds, as in Example 12.

Example 12: "Khameen Sajjog" [AM], _sūam chūn, thōo 2_, from an orally transmitted late 19th century court version, and compared with the common contemporary version

( old style)
Students of Phrājaa Sanddurijaŋ therefore learned to put ḫaː in their singing, and this style has had a big influence on all singers up to the present day. But this sound is usually separated by other sounds and almost never appears on successive notes of a melody. However, having said that, Sūntharawaathin alone does make great use of this sound in her singing, thus breaking the norm and making it part of her individual style (e.g., Ex. 13).

Example 13: "Phrājaa Sōog" [R25] (sūmm čhul) sung by Sūntharawaathin

The sound ḫaː also appears in a shorter form in a technique known as khrūt ("shivering"), where a grace note is employed between two notes of the same pitch. The grace note in the khrūt technique is always one note higher than the other two (Ex. 14).

Example 14: Khrūt

In a similar technique where the grace note is one pitch lower than the other two, the sound ḫ the short form of ḫ will be employed instead; this technique is known as kruthōb literally meaning "touching" (Ex. 15).

Example 15: Kruthōb
The sound $\sigma$ is also used in the $\tilde{y}yn$ siam sling technique mentioned above (Ex. 11).

As already mentioned, when two successive notes are sung on the same pitch, the first one will be an $\sigma$ sound and the second a $\sigma$. The first sound $\sigma$ will appear in short form i.e. $\sigma-$ or as $\sigma-$ $\sigma$ if it is at the end of a phrase. Both the $\sigma-$ and $\sigma-$ sounds can be stretched into $\sigma-$ $\sigma$ (in the middle of a phrase) or $\sigma-$ $\sigma$ (at the end of a phrase) when the melodic sequence is descending as in Example 16 below.

Example 16: "Bulän" [AM], siam chat, tham 1, cuywit, Sûntharawaathin’s version

The sound $\sigma$ can either be sung alone, or have the sound $\sigma$ attached to it:

Example 17: $\sigma$+$\sigma$ contrasted with $\sigma$

Both Prasidthikun and Sûntharawaathin consider these two $\tilde{y}yn$ as different sounds, even though their usages within a melody are almost indistinguishable. Both sounds are used at the end of musical phrases, but the sound $\sigma$ is brief while the sound $\sigma$ with $\sigma$ can be prolonged.

It should be realised that although the basic grammar of $\tilde{y}yn$ has been covered, some exceptions may still occur. Also I have not yet analysed some possible tendencies with regard to relative pitch. It is a huge subject. $\tilde{y}yn$ has developed from purely functional origins into a complicated and sophisticated art form, embodying the cultural values of the cognoscenti of Thailand, Laos and Cambodia. It is seen to have a beauty of its own, although this would appear to be true only for the initiated - people not familiar with Thai
court music find the phenomenon both baffling and tedious. This wide-scale unfamiliarity probably reflects a cultural and aesthetic shift in Thai sensibilities, brought about by exposure to Western music and pop culture.
Chapter 3

Lyrics and Speech-tones

3.1 Sources for lyrics

There are two kinds of lyrics (บอดร้อง) employed in Thai songs: one kind is the already existing, and the other is the newly written. Both can make use of either newly composed melodies or traditional melodies (the latter of which either already have lyrics attached to them which are then replaced, or are lyric-less). Both also require a vocal melody to which the lyrics can be set. Already existing lyrics are normally taken from three sources of literature: sugkravaa poems (บอดสุภการ), classical plays (บอดลักขณา) and seepha poems (บอดเสเพาะ). Lyrics taken from бод сукрава are recited on a single melody called ทุนผ่าเสเพาะ; which, for singers, is not considered a song. Newly written lyrics are written for a variety of reasons, as would be expected, including the marking of special occasions in Thai society.

Lyrics taken from classical plays, especially the play ล้ำว; are the most popular choice for composers. Sometimes they just take famous lines for a song, or they may take a whole episode to create a suite which requires a number of songs (this is called ตับจี้ก). Seepha poems were originally created for impromptu recitations inspired by popular oral tales. The most popular story for seepha poems was ขันธ์ ขันดี The poems were remembered and performed over and over for a long time before being written down. This allowed бод сеепха to be varied from one reciter (ขอนบด เสเพาะ) to another. From the beginning of the 18th century seepha poems were collected and written down on
many occasions, often taking different forms as a reflection of the oral variations. (Note that only the lyrics were written down until very recently.) Lyrics from *sögkrowiaw* poems are those composed during *sögkrowiaw* performances, where the impromptu poem texts were sung and then preserved in written form. The Royal Academy of Thailand wrote that:

> During the period that *sögkrowiaw* performance was popular [around the 18th century], every group of musicians (so called *wog sögkrowiaw*) employed witty and sharp-tongued poets for this poetic-game. Apart from the poets, composers were also employed in order to compose new pieces of music for the competition. As a result, many pieces were composed and lyrics written, and many of them are still performed in the present day. (Rāadchabanditajāsathāān [Royal Academy] 1997:159)

The stories which inspired *bod sögkrowiaw* were usually based on famous folk tales or established dramas, such as *Lauiwand Sāg Thoog* However, the number of lyrics taken from *bod sögkrowiaw* is smaller than that from original classical drama or from *sēephaa* poems.

Choosing the perfect lyrics for a song is not only a kind of competition amongst different singers and music groups, but is also a kind of device which the singers use to identify themselves. For example, singers of the Phāadthājākoosān school will only use certain lines from the *sēephaa* poem *Khōachāng Khünphēed*34 to sing the song *"Khāgmoon Bañ Khünphrom"* and will never use any other lyrics for this particular song.

Turning to newly written lyrics, some are written especially for newly composed melodies. If a composer cannot find an appropriate poem from any of the old plays, or if he or she wants to express new feelings, a new set of lyrics will be written. Examples of this are the songs *"Khamēen Sajjōog"* and *"Laaw Duuañ Dyyan"*.

Lyrics are also newly written to mark special occasions, such as an anniversary or a birthday celebration. This tradition of poetic celebration is very popular in Thai society. For instance, every year, groups from established institutions all over Thailand, including

34 The passage that they use begins with the first line: *"Kraanāñ Phlaaj Chumphon dâj fañ kho jâj jîd..."*. 
schools, universities, banks, electricity boards and other governmental departments, show their respect to the King and Queen on their respective birthdays, December 5 and August 12, by performing goodwill messages on TV in poetic form. Those groups who have no musicians or singers will just read their newly written poem aloud; however many such institutions have Thai music societies, and these will set their poems to already existing melodies and perform them as *phleeg thawin/ phraiphoon.* Informal competition exists between these musical groups, not only in performance technique, but also in the choice of the most appropriate melody for their newly written lyrics. Some groups will try never to repeat the same melody twice in successive years in order to show their wide knowledge of music, while those without an expert to guide them use the same tune every year and try to gain glory through their lyrics alone. An example of the latter can be seen in a group of *roog rian nhaj roj prhacuen laacom khlaawor* Army Cadets: HRH Princess Sirindhorn wrote that when she first joined this group, they only ever performed to the tune *"Naaj Naag"* on these occasions, and that it was only after Khunjit Phajthuun Kidtiwan became their teacher that they were able to branch out ([Kidtiwan] 1998:6). Absornsamaaaj Ciaptsombuun, Kidtiwan's daughter, recalls:

"Naaj [Kidtiwan] would try to find different songs every year from 1981 until 1993. Only in 1985 did she fail, using the tune *"Khroob Cagkrawaan"* ["Everything in the Universe"] which she had already used once before. This was because she couldn't think of an alternatively titled tune that would fit with the message of the new lyrics ...". (ibid:159)

There is an added kudos to using the most obscure and esoteric melodies possible, thereby stealing a march on your rival, who may never have heard the tune before. In 1993, a group of *sintaphin heg chaid* (Artists of the Nation) gathered together to celebrate the Queen's 60th birthday; Princess Sirindhorn wrote a poem and her musical instructor set it to two melodies: "Mahaa Chaj" meaning "Great Victory" and "Mahaa Kaan" meaning

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35 This term applies only to tributes to royalty; songs aimed at commoners are known as *phleeg wuajphon.*
"Great Occasion". The titles of both songs are auspicious, but "Mahā Kaan" was only known amongst knowledgeable musicians and hadn't been used for *phleengthawānj* before, making it an extra special tribute both to the Queen and to the musicians themselves.

The Thais call those who choose melodies for these occasions *phūv bānčū phleengor* "song selectors". The following criteria influence their selections:

The first thing they consider is whether or not harmony exists between the title of a traditional melody and the content of the new lyrics; for example, the tune "Thōranī Rōq Hāaj" meaning "Mother Earth Cries" will, ideally, be selected when the content deals with the sadness of the nation, when a national disaster has occurred in reality or merely in the fiction of a play. However, it is not necessary for melody titles to be taken too literally, and "Thōranī Rōq Hāaj" can be recycled for use with lyrics that describe more general kinds of grief. Sometimes the title of the melody chosen has a hidden message, such as "Nōg Khamin" which translates as "Babbler Birds". It has been said that this kind of bird does not care where it sleeps, bedding down wherever it happens to be when darkness falls. This tune might be put to use to convey new lyrics to a well-known philanderer on his birthday, or in a play to reveal the hidden amorous motives of a character. *Phūv bānčū phleengor* also choose melodies according to their personal perceptions and memories, disregarding the literal meaning of the title, or allowing it to change subtly, so that individual choices can seem fresh and even unexpected.

Against this is set the weight of convention. Many traditional melodies have been used repeatedly with different lyrics that always convey the same message - selection therefore becomes a formality. For example, the melody entitled "Khōrg Boorathēd", meaning "Indian Country", which used to be just an ordinary entertainment piece, became solely

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36 These were followed by two instrumental pieces called "Trā Sānnibāad" and "Ruua", which formed a musical conclusion to the suite.
associated with auspicious occasions in the early 20th century after King Rama VI chose it for his new set of lyrics extolling the Three Gems of Buddhism.\(^{37}\)

Another occasional source of newly written lyrics is the *sagkrawan* performance, an improvised poetry competition (see section 4.4 for the history and details of *sagkrawan* performance). These *sagkrawan* performances are rarely found nowadays, due to the shortage of poets able to compose poems within such a short time. Some educational institutions such as Chulalongkorn University, however, try to organise them occasionally, but it is not easy to find a decent number of able poets to perform. Lyrics written for the *sagkrawan* performance are sometimes so attractive that singers use them for performances outside the *sagkrawan* and eventually these new lyrics become associated with the tunes they have been set to. However, this does not stop them being taken for use with still other tunes, a common practice.

3.2 Classification of lyrics

Classification can be done by subject. Most lyrics used in Thai singing are in a storytelling form which includes passages of narration and dialogue parts; only some songs in the category "Hymns to beauty" contain purely descriptive passages. This thesis divides the lyrics into 11 categories by the subject of the song: General Songs, Love Songs, Songs of Sorrow, Hymns to Beauty, Songs of Parting, Songs of Rage, Patriotic Songs, Songs of Moral Instruction, Martial Songs, Songs of Praise and Songs of Goodwill. The songs classified all come from a book of *phleeŋ thaw* songs called *Siawunukrom sub dontri thaj phiang prawat le bod rojng phleeŋ thaw* [An Encyclopaedia of Thai Musical Vocabulary: The History and Lyrics of Phleeŋ Thaw']. This is a broad compilation by the Thai Royal Academy (1998), and gives a fair representation of the Thai court œuvre. The numbers in

\(^{37}\)The Three Gems of Buddhism are the Buddha himself, his Dhamma (teaching), and the Sankha (virtuous monks).
brackets after each category are the numbers of lyrics of that type found in the book as a whole. Obviously, there are overlaps from one subject to another, e.g. sorrowful love songs, but the lyrics are classified by their apparent main themes. Here are some typical lyrics from each of the types:

1. General Songs (109 sets of lyrics) are songs with no obvious emotion, merely conveying factual accounts of who, where and when.

Example 18: "Khöm Klöm Lông", the story of Phrá Râuaj, writer unknown

I beg your pardon, venerable sir, 
prathna phróod dâuaj thród cìw khìa
I am looking for the great Phrá Râuaj.
khìa maa hìa phrá râuaj phùu pen jaij
I am a Thai
tuu khìa nìi pen khoń thaj
Come from the faraway land of Lawōo.
mìa khìj cìaö lawōo thaunii
...

2. Love Songs (102 sets of lyrics) are descriptions of love affairs and sexual activities.

2.1 romance:

Example 19: "Klöm Naarì", from the play Jnaw; written by King Rama II

The Prince smiles gently, playfully,
phra jònì jìi phrìm phrâw jùw jooj
Laughs teasingly.
sibphajòj gùjwun sùwun sòm
"You look sad for lack of rest,
phug cìw sìw sulòd òd baanthom
I'll sing you to sleep.

\( \text{phii cu klom sow klom haj nidhraa} \)

Lie down, let my lullaby caress you:

\( \text{sunj sunoon noon theed phii cu klom} \)

You are true perfection,

\( \text{ciw guum ciq phriq phriom dag leekhaa} \)

Pale skin, an open face, luminous

\( \text{nuaa la-cog phiq phiq soppaa} \)

Like the haloed moon.

\( \text{dag canthraa sogkloed mod moathin} \)

2.2 Sexual activity

It is common for Thai songs to use metaphorical comparisons, particularly when strong emotions or sexual activities are being described. Below is an example of sexual intercourse described metaphorically:

Example 20: "Aathid Chiq Duuaq", traditional lyrics from the most famous play

\( \text{Khunchang Khunphheen} \), writer unknown

The sun covers the moon,

\( \text{phri aathid chiq duuaq phracan dza} \)

The stars hide their faces,

\( \text{duaw kruedha klaj dyyan duua dah} \)

The fireflies in the trees make them appear to rise and fall,

\( \text{hiphooj phrecj mataj way rajab} \)

Small insects overlay the earth, making the jungle tremble.

\( \text{maleeg thab thocc thiauw suhwyun dog} \)

It is no surprise to find that present-day audiences are unable to make this metaphorical comparison unless the context is given. This is an occasional problem for all songs, due to the manner in which lyrics are taken from their larger texts. Sometimes unambiguous descriptions of love-making appear in the lyrics, as below:
Example 21: "Sòd Sa-ญวน", traditional lyrics from "Khünkhaạ̄n Khünkphẹes", writer unknown

He strips off all her clothes,

\[ \text{wəa phlaag thaaŋ plʃyaag khryyaag khạad} \]

Drapes them over a screen, and carefully touches her,

\[ \text{khwəesən phəaad chiaag loj praocøŋ rəb} \]

Lifting her and laying her in his lap,

\[ \text{ọm nyaag waag təig səphəŋ rəb} \]

He gently places his body on top as if she is of precious solid gold

\[ \text{kọo thoód thəb rəthuunj loj dag thoɔn thoɔg} \]

3 Songs of Sorrow (81 sets of lyrics) can be divided into two types: sadness and a sorrowful journey (this does not have to mean a long journey, but can be merely a walk around a garden).

3.1 sadness

Example 22: "Họg Bọd", from the play Inñaw, written by King Rama II

[Bọdsaba] weeps and says:

\[ \text{kansəø phlaag thaaŋ thuun sançøŋ pəj} \]

“Why are you doing this to me?

\[ \text{kid chauñi jui chauñi phraichëedtəhəə} \]

You kidnapped me,

\[ \text{θamkuuñ hınuhag bəg ncyøŋ maa} \]

And put me in this gilded cave.

\[ \text{sətθiø jui khvuhəa thəm thoɔg} \]

I was parted from my father and mother,

\[ \text{nɔøŋ nirãd mædvrοŋ bidtəeød} \]

And that sadness still fills me.

\[ \text{jiiŋ miŋ khlauŋ wəŋ təwəed mon mɔŋ} \]
It is only you that I can rely on,

And now you are leaving me here alone."

3.2 sorrowful journeys

Example 23: "O6 Laaw", from the play Maniiphichaj, written by King Rama II

Walking in the jungle

doan thuang maa nai kluag moorakhan
The royal boy takes a deep sigh.

phra raachaa thöod thöon caj jaij
"I must have earned bad karma

bo wiia ween-kam daj thum waj
So to become the hermit's slave."  
cu tij puj pen khūa caw phraam-chii

4 Hymns to Beauty [65 sets of lyrics] are divided into four types:

4.1 nature and wildlife

Example 24: "Khamēen Sajjēog", written by Prince Naridsaraa

This song tells of my journey with the King

banjaaj khwaam taam thai sadêd jaad
To forest lands, to far Sajjēog.

jaj sajjēog praphaad phanason
A riot of wilderness surrounded us

māaj lāj phaa khē khēn pāpon
And at Cha-ŋōg hill, a river flowed

thii chuaaj choon khaw chuaŋōg pen trōg thaan
Springing up brightly out of the earth

niin phū phūg saa
Flowing with a great noise,
\[\textit{leij chua chiad ch\textゥan}\]
Overwhelming to behold.
\[\textit{h\textゥu tru\textゥan}\]
The sound came hiss boom-boom
\[\textit{man leij cog khrom khrom}\]
And again hiss-hiss-hiss boom-boom.
\[\textit{man duj cog cog cog khrom khrom}\]

4.2 objects and buildings

Example 25: "Khameen Phuuaq", traditional lyrics describing a decorative curtain from *Khunchuaq Khunphoea*, writer unknown

You have sewn and stitched a huge forest,
\[\textit{caw p\textゥg pen pan phuuaa we\textゥed}\]
A mountainous landscape, green and cloudy,
\[\textit{kh\textゥob khe\textゥed kh\textゥw kh\textゥum chu-\textゥm kh\textゥaw}\]
Plants curling in curving arabesques
\[\textit{rigkhach\textゥad da\textゥad buj rab\textゥad ria\textゥ}\]
Arching gently, heavy with flowers.
\[\textit{phrii ph\textゥia\textゥ d\textゥog d\textゥog ruda duva\textゥ}\]
...
What perfect skill and deft fingers
\[\textit{na\textゥunig p\textゥg tia\textゥm la-\textゥo\textゥ cog}\]
You have, my semi-divine seamstress.
\[\textit{n\textゥog zej chha\textゥuq chela\textゥuq lam ma\textゥu\textゥ}\]

4.3 gods and kings

Example 26: "Th\textゥep Chaatrii", inspired by the folk tale *Phri R\textゥd Meerzi* written by Camniian S\textゥithajphan
The god so handsome
*og theeb thee lee choom praloom laad*
With the ideal of male bodies,
*som maad chaaj lued prag ded si*
A physique of perfect symmetry,
*siam-aag og sog suua thuuua insii*
A complete pattern of what a man should be.
*chaaj chaatrui dii cob jou khrub khrua*
His genius, skill and bravery
*phri pichua saamtaad chuakaad klaa*
Famed throughout the heavens.
*lyychau thuuua thabuaag suuaag sawa*
...

4.4 human beauty

Example 27: "Coorakhée Hǎaaj Jaaw", traditional lyrics from *Khùnchùag Khùnphùea*, unknown writer

Her small still body sleeps on the low bed
*ca w riiag ndojnoon n ig bon tiia g td m*
The dark skin shining softly in its youthful beauty,
*khom khâm gaam chalém cêm sij*
Delicate eyebrows echoing her fine jaw
*khiw khuaag baag gooa joo lamaj*
And flawless hairline.
*roo j riitab nih radad dii*
...

5 Songs of Parting (26 sets of lyrics). These can be split into two: the first kind are songs of farewell performed at the end of a concert known in Thai as *phleeg laa*; the second kind, shown here, can come at any point in a performance.
Example 28: "Thajooj Nóog", a general song of parting, traditional lyrics from *Khünchhajg Khünphéêa*, writer unknown

"I am leaving now, my dear Kësw

Phû cu lau puaj küzû leew cûw këew ëej
Please remember my daily task,

Sûnaj kóej thiî phû thum cûw cûw cmaj dûaj
Look after Khün Cháaj, comfort him

Khôc fûaj khünchhajg dûaj chûaj plëaj puaj
And prepare food for him even as I did."

Thûaj khûw plau hûa hûaj mûyad phûi jaj

6 Songs of Rage (22 sets of lyrics) reflect anger and other similarly strong emotions.

Example 29: "Moon Ram Dàab", inspired by the classical story *Raachuuthíriâad*, written by Prince Naridsaraa

Oh! pity poor Sàmî Phrâaam:

cûw ëej cûw sàmîf phrâaam
On hearing the king's words, his body burns with angry shame.

Sûj riß sûj mìî khwàam mòn mûj
No more can he face his fellow ministers;

Mûj joom jûu aaj nàa sëenna aaj
He longs to leave for Hônsaâ city.

cu âî puaj hôpsaà mûyaa wûa kun

7 Patriotic Songs (9 sets of lyrics)

Example 30: "Kanseeg Sawaâd", written by Phinid Cháajswâwan

Sacrifice your personal happiness for your country,

Khûwan bëôg riûg huûj caj hûj këv chûad
Swear with iron intent,
*phrom tâng sâd dûn jî hrâ." phrudhâmâ mân*
 Forget your paramours forever,
*sâtât rîk dêg cûng tûn chûn sîrân*
 For the sake of the Thai race.
*phûyá phîwphun thâj thûn thûg tûn tûn*

Example 31: "Tàw Hêe", written by HRH Princess Maha Chakri Sirindhorn

Brought up to be brave,
*thâb jî hî kkk wîk klà*
 To excel at all knowledge,
*rîyû dî chûn thûg sî rân*
 Carrying the blood of your Thai ancestors,
*mî lîyû thûj mîng pûng bôn*
 Never fearing any enemies
*mî khâj wîn phûq phâjî*

8 Songs of Moral Instruction (7 sets of lyrics) show national attitudes towards life and morality including cultural mores. Example 32 shows the inferior position of women in Thai society in the early 20th century.

Example 32: "Phraam Khâw Bôod", from the play *Sakuntalâ,* written by King Rama VI

Always remember my advice,
*any phûq cam khâm sôn*
 My dearest girl:
*buâ-ôn phûî jîod sônêhû*
 You should serve you husband well.
*coû lâw prônâîd phâsâdâ*
 Don't cause him any irritation.
*jîu thâm hî jôk khûd cûj*
 Even if he has other wives,
*thûq mûî thêe mî mîî yîn*
A thousand or ten thousand of them, you must rid yourself of jealousy.

sag phan myyn tâd huy huy hyq coq daj

9 Martial Songs (7 sets of lyrics) are songs of physical conflict.

Example 33: "Chaaq Prasâsan Ngaa", inspired by the life of King Nareesuuan the Great of Thailand; these lyrics written by Saraawûd Sêenîwoj

His Majesty goads the royal elephant to fight,

phrai sosâng châag khacheen beea khaw rob

Phadthakoo [the rival elephant] feints away, then comes again,

phadthakoo loo talôb seew bêe lia

The two elephants cross tusks,

sông chhauj prasâsan gaa sa-hu jaa

His Majesty's elephant lifts the other off the ground.

phlaaj sonythan bêeg thuanad pûd klaag suwaq

10 Songs of Praise (7 sets of lyrics) are songs to supernatural beings or abstract concepts

Example 34: "Joon Dâab", traditional lyrics, writer unknown

I bow at your holy feet.

anyng khia kho prunod bodkharad

The incarnation of the emperor of the wide world,

phrei cuñaccxom cïqkraphad mahâsian

He who flies on the mighty Khrûd [mythical bird],

khîyy og phrei sông khûd chaj chaan

Has descended from the Kasîñan Samûd [the sea of milk].

awataan cïaq kasînسامûd maa

11 Songs of Goodwill (6 sets of lyrics) are songs of blessing.
Example 35: "Khōom Klom Lōug", from the play .WRAP, written by King Rama II

Do not fear,
caw jiu wiad wiā phrück cīt
Defeat will be averted.
cā phāj phēe pùdcaami,kō hū miāj
I will bless you with a victory
aj-jakaa ca chōwaj vuaj chaj
So that your enemies will taste defeat.
būdāan hāj phuajii ābāmaa

The titles of many songs give clues to their theme: for example, "Phajaa Sōog" means "a mournful nobleman", "Chom Dong" means "admiring the forest", and "Fārāñ Ram Thāaw" means "Westerners dancing with their feet". However, there are also some songs where the title and subject are at odds: for example, "Cōrakhēe Haān Jaaw" meaning "a long-tailed crocodile", where the lyrics tell of a comparison between the scent of flowers and fame.38

Generally speaking, all lyrics can be sung by either male or female singers, even though some lyrics are taken from lines that belong to a particular gender. Singers are considered as storytellers, and one shouldn't take the gender of the character being represented too literally. However, there are some lyrics that contain explicitly female emotions and desires, and male singers feel embarrassed to sing them. The song "Sūrintharaahūu" contains just such emotions:

Example 36: "Sūrintharaahūu" from Khunchiag Khunphēen

I am a woman; this makes it hard to show my true feelings.
nsōg pen jīg jāag cin̆ cin ca hāj hēn
But you are a man, and a clever one!
phōō kōo pen chauj lōed prussēdśa

38 The full title is "Cōrakhēe Haān Jaaw Thaāg Sāgkrawaa", which addition signifies that it is in the sāgkrawaa style and so is a different song to that previously mentioned.
If I were the man

.presenter khorng atog ni pen phoocnaj

And you were the woman,

.presenter khorng pholphonaj thaa pho pen sutee

Tonight I would come to you and make love to you as my heart dictates.

.kham kham wannei ca puj neeb haj num ca

There have been quite a few attempts to find new lyrics to replace these lines, so that male singers can sing them without awkwardness, but no one has yet succeeded. Princess Sirindhorn admitted that "I once attempted to write new lyrics for the song 'Sûrûnthaahûu' but couldn't reach the same standard as the old lyrics, so I gave up" (personal communication, February 1992). It is interesting that it is only men who feel awkward in such situations: women do not usually have any problem with singing so-called "men's songs"!

3.3 Speech tones and their melodic formulae in songs

Thai words are pronounced with five different speech tones:
a mid tone or ściang siuman("common sound") e.g. kui
a low tone or ściang tsoe("first sound") e.g. kui
a falling tone or ściang thoo("second sound") e.g. kaa
a high tone or ściang trii("third sound") e.g. kaa
a rising tone or ściang cùotaawu("fourth sound") e.g. kù

Different tones give different meanings to a word, although not every tone variation for any given word will have an actual meaning. It is thus vital for non-Thai speakers to know that some low tones and high tones in multi-syllable words, which appear when written down, can become mid tones in conversation. Falling and rising tones of multi-syllable
words are not changed. The last syllable of a multi-syllable word will always be kept
tonally intact, and the middle syllable of all three-syllable words will be pronounced as a
mid tone, instead of low or high. The first syllable of both two and three-syllable words
may also be changed from high or low to mid. These are the main changes, but various
other changes may also occur. Example 37 shows the alteration of tones in multi-syllable
words, with the altered syllables underlined.

Example 37: Shows the pronunciation of some two and three syllable words according to
my own observation

Two-syllable words

<table>
<thead>
<tr>
<th>writing</th>
<th>speaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>prācāg</td>
<td>pra-cāg</td>
</tr>
<tr>
<td>krācānq</td>
<td>kra-cānq</td>
</tr>
<tr>
<td>krāphyy</td>
<td>kra-phyy</td>
</tr>
<tr>
<td>la-leen</td>
<td>la-leen</td>
</tr>
<tr>
<td>mápraanq</td>
<td>ma-praanq</td>
</tr>
<tr>
<td>phrájaa</td>
<td>phra-jaa</td>
</tr>
<tr>
<td>láhia</td>
<td>la-hia</td>
</tr>
<tr>
<td>mákrūud</td>
<td>ma-kruud</td>
</tr>
</tbody>
</table>

Three-syllable words

<table>
<thead>
<tr>
<th>writing</th>
<th>speaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>mocrākhaa</td>
<td>mco-ra-khaa</td>
</tr>
<tr>
<td>pitūlaa</td>
<td>pi-tu-laa</td>
</tr>
<tr>
<td>theewārad</td>
<td>thee-wa-rād</td>
</tr>
<tr>
<td>rāadchākaan</td>
<td>rāad-cha-kaan</td>
</tr>
<tr>
<td>prāpheenii</td>
<td>pra-phee-nii</td>
</tr>
<tr>
<td>kārūnaa</td>
<td>kā-ru-naa / ka-ru-naa</td>
</tr>
<tr>
<td>hārythaj</td>
<td>hā-ry-thaj / ha-ry-thaj</td>
</tr>
<tr>
<td>dūrījaan</td>
<td>dū-ri-jaan / du-ri-jaan</td>
</tr>
</tbody>
</table>

In addition to this, some single-syllable words can also be changed tonally when
speaking; e.g. the word ait can be pronounced ait, the word sīg can be pronounced sīg,
and the word mūj can be pronounced mūj. Some words are pronounced with different
regional or ethnic accents; for example, the word meaning "to come" is pronounced by the Mon people and by people from the provinces Supanburi and Kanchanaburi west of Bangkok even when they are speaking standard Thai. In performance, therefore, the same word can be sung with different tones by different singers, depending on which form the singers choose to follow: the written, spoken or regional.

In 1988, Tanese-Ito revealed the relationship between speech tones and the vocal melody and found some rules for generating the ornamental details of a song-melody according to the segmental tone of each text-syllable. Her discoveries were:

1. Mid-tone syllables are to be sung to the primary pitches of the vocal melody, without any additional melodic formula.
2. Low-tone syllables are to be sung to the pitch immediately below the primary pitch (according to the pentatonic set), rising to the primary pitch itself.
3. Falling-tone syllables are variously treated:
   i. on primary pitches 1, 2 and 5 (of the pentatonic set) they are to be sung by combining the primary pitch in sequence with the pitch immediately below (according to the pentatonic set). The voice usually returns to the primary pitch.
   ii. on primary pitch 3 and 6 they are to be sung by combining the primary pitch with two to three subsidiary pitches in several variants. The primary pitch itself may occasionally be omitted.
4. High-tone syllables are to be sung to the pitch immediately above the primary pitch (according to the pentatonic set), followed by the primary pitch itself. Sometimes the primary pitch is sounded first [followed by the pitch above]. At times the return to the primary pitch may be omitted.
5. Rising-tone syllables are variously treated:
   i. on primary pitches 1, 2 and 5 they are to be sung by combining the primary pitch in sequence with the pitch a fourth above. The pitch a second above the primary pitch may be inserted between pitches 2 and 5 or 5 and 1, but rarely between pitch 1 and 4. The voice then commonly returns to the primary pitch.
   ii. on primary pitch 3 and 6 they are to be sung by combining the primary pitch in sequence with the pitch next above (a third above). The voice then commonly returns to the primary pitch.

(Tanese 1988:131)

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39 Thai court music is the music of the central Thai court and other people and places under its cultural influence, including the elites of Cambodia and Laos. There are various other ethnic groups in Thailand with distinct languages and musical cultures, most notably the Lao of North and Northeast Thailand, the Mon of Western Thailand, and various so-called "hill tribes" such as the Lahu and the Hmong of North Thailand.
In my experience, these rules do account for a great deal of Thai vocal melodic practice for most singers. But there are various exceptions, which need to be discussed. Firstly, in actual performances, singers always use extra notes to decorate words, which can bring confusion to the above formulae; only professional singers can distinguish these decorative notes from the main notes. For example, the mid-tone words, according to Tanese's formula, should be sung on one note only, but they are, in reality, often sung with an extra decorative note (Ex. 38):

Example 38: "Khèeg Pàdtanii" [R16] sung by Sùdcid Dùrijàpraaniid, shows the word *ca*n which should be sung only on A, but Dùrijàpraaniid adds C to decorate it.

Furthermore, falling-tone words are often decorated by a note a fourth above preceding the sequence of notes cited by Tanese (Ex. 39):

Example 39: Showing the notes used for singing the words *thó*ö*ö*d and *plỳ*y*y*a*ŋ in the song "Khèeg Khāaw", 1st section, bars 3 and 19 respectively.

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40 It may be that Tanese has discussed some of the following issues in her lengthy PhD thesis in Japanese (1988), which I have not been able to read. I only had access to her 1978 and 1988 articles.
Falling-tone words differ also from Tanese's formula in that they are often sung using a different melody (Ex. 40):

Example 40: Showing the notes used for singing the word *māj* from the song "Khêg Pàdtaanii", verse 1, bar 10 [from Ex. 48, p. 92]

According to Tanese's formula

\[ mā - aj \]

Actual performance

\[ mā - aj \]

The performed melody is actually a reduced form of the seldom-used ornamented version of "Khêg Pàdtaanii", where A is extra to Tanese's formula, and the E she anticipated has been omitted (Ex. 41):

Example 41:

\[ \text{ornamented melody} \]

\[ mā - a - aj \]

\[ \text{actual performance} \]

\[ mā - aj \]

Additionally, some words are sung using melodies that do not adhere to Tanese's formulae, because of personal aesthetic preference. This is only likely when the meanings of the words are still apparent - usually from the textual context (Ex. 42):

Example 42: The word *n&unaiairom* from the song "Phajaa Söog" sung to two different melodies by two different singers:

Somchaaj Thâbphoon's version [R25.2], corresponding with Tanese's formula

\[ \text{nâ- m yy taa} \]
Carøancaj Sûntharawaathin's version [R25], not corresponding with Tanese’s formula

There are also cases where singers choose to follow the *khögm* melody very closely, a practice which also causes confusion to Tanese’s formulae (Ex. 43).

Example 43: Excerpt from "Khögm Padtaanii" in two versions

(D = 1)

Khögm melody

Sûntharawaathin’s version [R16.2] following the *khögm* melody closely

Prasidthikun’s [R15], corresponding with Tanese's formula

It is interesting to notice that Sûntharawaathin still finds a way to reflect a rise in pitch on the two rising syllables; and the addition of the word *a* allows her to sing the mid-tone syllables *mûm* and *taam* level pitches as normal.

Sometimes, words are sung with different primary pitches in order to create regional accents. Example 44 shows the words *taaj* and *plëaw* from the song "Khögmoon Baarçhaag" being sung differently. The first version is the commonly used melody, while the second version is sung only by singers who wish to create a Mon (Moon) accent.
reflecting the piece's title and flavour by using a B-flat (primary pitch 4) to give a hexatonic feel to this pentatonic song.\textsuperscript{41} (The hexatonic scale is the main scale of the Mon repertoire.)

Example 44: The words \textit{tawjand plaw} from the song "Khègmoon Baangchàaj", where F = 1

Common version using primary pitch 5 sung by Sòmchaaj Thàphphön [R12.2]

\begin{center}
\texttt{taa - j plàa - w yy khoo phi - i}
\end{center}

Mon accented version using primary pitch 4 sung by Maniiràd Slìwojsàa [R12]

\begin{center}
\texttt{taa - j plàa - w yy khoo phi - i}
\end{center}

A possible reason for all these exceptions is that Tanese conducted her study using a closed group of Thai singers, all of whom were pupils of Prasidhkun. Prasidhkun, in turn, had been part of the legacy of the revolutionary General Phibun's quest for exactitude, which led to the creation of formal rules for Thai singing which were not supposed to be broken. In reality this was only ever one school of thought (\textit{thaug}), with independent groups of singers following their own beliefs and practices (Sùntharawaathin and her father being prime examples of this). On top of this, when the Thai singers that Tanese used, and especially Amporn Sovat amongst them, were asked for their formal views on vocal melody and speech-tones, they presumably told her that the tune must express the speech-tones and then they felt that they subsequently had to stick to this principle when they later came to perform for her analytical scrutiny. This would be true of most Thai musicians, and it is interesting that even Sùntharawaathin, when asked for her formal views, will state that the vocal melody must mirror the speech-tones of the lyrics -

\textsuperscript{41} The use of a flat here is merely a convention to indicate the tonal centre (see section 2.2)
but in her performance these theories are submerged while instinctive aesthetic feelings come to the fore.

There is an ancient style of singing which disregards speech-tones almost altogether (see Ex. 45). It may be that echoes of this style still influence contemporary singers, a consequence of the oral tradition still dominant in the teaching of Thai singing.

Example 45: Old versus new. A line from the song "Kh˛eeg L˛ebburi" [AM], s˛ong chan level.

Old style

![Old style notation]

New style

![New style notation]

Old style (continued)

![Old style notation (continued)]

New style (continued)

![New style notation (continued)]

Despite all of the above, Tanese’s formulae do allow analysts to find the basic pitches of the melody of a highly ornamented song, provided that the analysts have the knowledge to overcome the possible confusions of decorative notes, personally preferred melodies, regional accents etc.
3.4 An application of Tanese's formulae: a case study of metabole in Thai singing

The term metabole has been utilised by most scholars of Thai music to refer to "modulation" of a melody. Morton wrote:

... 'modulation' is a Western term specifically associated with and applied to a change of key area or tonality in a harmonic system and ... it should not, therefore, be used to describe a change of basic pitch level in a non-harmonic, linear system. (Morton 1976:128)

He followed Brailoiu (1955) and Trần Văn Khê (1962), both of whom were talking about Vietnamese music, by using the term metabole (borrowed from the ancient Greek) to denote this technique, in which a change of pitch-level occurs. Silkstone (1993:89) says of his time in Thailand: "No Thai musicians initiated discussion of the concept of metabole, but they all recognised it when questioned". The term that Thai musicians use for metabole is pëiiaésing even though they do not always agree whether such a change has occurred. After all, as Silkstone (ibid: 91) also says, Thai musicians do not think about metabole in a conscious way.

This section aims to give an example of the usefulness of Tanese's formulae in the analysis of Thai songs, particularly when metabole occurs. The song "Khèsq Pàdtaanii" at sǹg chànt level has been chosen, for the reason that metabole occurs, and also because this song has been sung using many different verses, giving enough data from different words with different speech-tones to enable us to use Tanese's formulae to find out the pitch-level of the melody at any given point.

"Khèsq Pàdtaanii" contains only one section (chòdog) with four and a half lines of melody in Thai notation, as shown in Example 46.
Example 46: A commonly used khögmelody of the song "Khöl Padtaanii" [AM]. *şög chia*

The early rhythmic pattern used for this song is called a *niuhtib şögmani*, where one cycle of the pattern consists of four bars. However, some groups of musicians may use a *niuhtib khögor* "Indian" (or "Javanese") rhythmic pattern in order to give a *khög* feel to the song as implied by its title and melodic style. In the latter case, the *thiaw* melody at the end of the song (the last four bars) has to be abandoned since *niuhtib khögor* consists of eight bars of melody per rhythmic cycle, and the song with the *thiaw* section would require four and a half cycles, which is unacceptable. (It should be understood that musicians never alter the rhythmic pattern to fit with the melody, but do alter the melody to fit the rhythmic pattern, as in this case.) It is the *niuhtib khögor* version that I will analyse. This version is shown in Western staff notation in Example 47:

Example 47: The *khögmelody of lines 1-4 of Example 46 presented in staff notation*
I have made some of the f' and c'' notes sharps (#) in the above transcription; this is my personal subjective response to transcribing a Thai melody using Western notation and obviously reflects my perception that metabole is occurring; the sharps do not represent an actual pitch difference, but are simply indicators of the perceived pitch-level (see section 2.2). However, I played back the notation (including the following vocal versions of this song) on a computer application called Finale to some senior Thai musicians, and they agreed that these accidentals are needed. (Finale of course produced Western, not Thai, intervals.) As will become apparent, my gut feeling of a need for accidentals was vindicated when Tanese's formulae revealed that metabole was indeed taking place at these points in the vocal melody.

A transcription of the vocal melody of the song "Khêag Pàdtaamii" sung by two different singers is shown in Example 48.
Example 48: A transcription of the song "Khèeg Pàdtaanii": verses 1 to 4 are sung by Thúum Prasidthikun [R15], and verses 5 to 8 by Südcid Dùrijápranit [R16]. The lyrics of verses 1 to 4 are taken from the play "Inàw", while the lyrics of verses 5 to 8 were written by HRH Princess Maha Chakri Sirindhorn. Lyrics are in bold. Tempo ranges between 35-48 crotchets/minute.
In the early parts of the *khömg* melody of the song "Khëeg Pàdtanii" (bars 1-3), it is not clear which pitch-level the melody is in. But it is possible to trace the pitch-levels of the vocal melody by using Tanese’s formulae (Ex. 49a).

Example 49a: Tanese's formulae for singing speech-tones (1988:130)\(^\text{42}\)

<table>
<thead>
<tr>
<th>Primary pitch 1</th>
<th>Mid (o)</th>
<th>Low (’)</th>
<th>Falling (‘)</th>
<th>High (’)</th>
<th>Rising (’’)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Primary pitch 1" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary pitch 2</th>
<th>Mid (o)</th>
<th>Low (’)</th>
<th>Falling (‘)</th>
<th>High (’)</th>
<th>Rising (’’)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2" alt="Primary pitch 2" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary pitch 3</th>
<th>Mid (o)</th>
<th>Low (’)</th>
<th>Falling (‘)</th>
<th>High (’)</th>
<th>Rising (’’)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Primary pitch 3" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary pitch 5</th>
<th>Mid (o)</th>
<th>Low (’)</th>
<th>Falling (‘)</th>
<th>High (’)</th>
<th>Rising (’’)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4" alt="Primary pitch 5" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary pitch 6</th>
<th>Mid (o)</th>
<th>Low (’)</th>
<th>Falling (‘)</th>
<th>High (’)</th>
<th>Rising (’’)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5" alt="Primary pitch 6" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

According to Tanese, the melodic formulae for each of the mid, low and high tones have the same contour for all five primary pitches; however, in pentatonic contexts, the same contour can have different intervals (i.e., 2nd versus 3rd). This means it is not possible to deduce the actual primary pitch from words with these three tones. In a

\(^{42}\) This chart has to be considered together with the explanation on page 80.
In pentatonic context, the formula for a mid tone is the same regardless of which of the five primary pitches it falls on, i.e. a single pitch. Low tones make use of a stepwise rise to the primary pitch, but this rise is a (Thai) 2nd on pitches 2, 3, and 6, but a (Thai) 3rd on pitches 1 and 5. High and falling tones make use of a 2nd on pitches 1, 2, and 5 but a 3rd on 3 and 6. (For both low and high tones, the primary note may be omitted.) Thus, for example, if a text syllable with falling tone is sung as a descending 3rd, then the melody pitch at that point must be either 3 or 6. Thus high and low-tone syllables can help sort out where the pitch-level is at a given moment.

For rising tones, there is again only a two-way contrast: pitches 1, 2, and 5 use one contour with identical intervals, while 3 and 6 use another also with identical intervals. Finally, falling tones show the greatest variety, a 4 or 5-way contrast: only pitches 1 and 5 share an identical formula, but even then 5 may omit its second note; pitch 2 has the same contour but a different interval structure; and pitches 3 and 6 share a contour but differ in intervals. Example 49b summarises this information.

Example 49b: Identity and differences of melodic formulae for singing speech-tones

<table>
<thead>
<tr>
<th>primary pitch</th>
<th>mid</th>
<th>low</th>
<th>falling</th>
<th>high</th>
<th>rising</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>B</td>
<td>D</td>
<td>H</td>
<td>J</td>
</tr>
<tr>
<td>2</td>
<td>A</td>
<td>C</td>
<td>E</td>
<td>H</td>
<td>J</td>
</tr>
<tr>
<td>3</td>
<td>A</td>
<td>C</td>
<td>F</td>
<td>I</td>
<td>K</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
<td>B</td>
<td>D'</td>
<td>H</td>
<td>J</td>
</tr>
<tr>
<td>6</td>
<td>A</td>
<td>C</td>
<td>G</td>
<td>I</td>
<td>K</td>
</tr>
</tbody>
</table>

There are either 11 or 12 different formulae in total.

Thus given several verses, with various speech-tones, sung to a single melody, these variations in melodic formulae should help us determine which of the five primary pitches is in the singer's mind at a given moment. Given all this, let us now analyse the song "Khèng Pàddaani". To begin with, let's look at bars 1–3 of the first two versions:
The first thing to be noted is that the word /iaw/ and other rising-tone words from bars 1 to 3 make use of the same formula, i.e. a d'' followed by a g''. We know from Tanese's rules that in this melody note D can be either primary pitch 1, 2 or 5, meaning that this melody can only be in the D, C or G scales.

Secondly, if the melody is in either the D or G scales (where D = primary pitches 1 or 5 respectively), the second note of the word /iaw/ and other falling-tone words should be a b', not a c''. This is because, according to Tanese, on primary pitches 1, 2 and 5, falling-tone words are to be sung by "combining the primary pitch in sequence with the pitch immediately below (according to the pentatonic set)" (my emphasis). Therefore, we may conclude that the pitch-level of bars 1 to 3 is C.

Moving on to bars 4 to 6, the transcription shows that the two singers make use of different pitch-levels not only in the /jyaap/ part, but also in the worded part. This difference is clearly seen in bars 5 and 6 where the pitch-level of the /jyaap/ part sung by Prasidthikun is G (or D), while Durijapranitd's is F. In order to confirm this, we may use Tanese's rules to trace the tonal centre of these vocal melodies:
It should be noted that the word sügin Prasidthikun’s version is sung with an ornamentation (note a') due to her personal aesthetic preference; this may cause confusion to non-Thai singers. In other words, an experienced Thai singer would automatically perceive the "real" melodic formula of this word to be b' and d'' as in Example 50 below:

Example 50:
Note b' in this melody can be either primary pitch 3 or 6, meaning that the pitch-level of this melody can either be G or D. If a non-Thai singer had taken a' to be a main note instead of an ornament, and used Tanese's formulae accordingly, they would have calculated incorrectly that the pitch-level could be A, G or D.

For similar aesthetic reasons, Durijapraniiid ornaments the word *silwin* in her singing with a c"; the "real" melody of this word should be a g' and an f plus a "tail melody" (notes g' and a') which Tanese includes as part of her formulae. Therefore note a' in this melody can be either primary pitch 3 or 6, meaning that the pitch-level of this melody can be either F or C. But, as stated previously, the j'yanpart sung by Durijapraniiid is clearly in F, so we may conclude that the word *silwin* here is sung in the same pitch-level.

It should be noted that the pitch-level of this melody for *khoo* and other instruments, for bars 1 to 6, is also in F. This is determined by the pentatonic pitch set they use. Therefore the melody that Prasidthikun has sung differs not only from that of Durijapraniiid but also from those of the instrumental parts. This practice, though not common, is acceptable amongst singers because the vocal and the instrumental parts are not performed simultaneously, but alternately, and therefore the "tonal collision" is not obvious.

To sum up, Tanese's formulae, though they can prove difficult to use in certain instances, as discussed, are ultimately useful even for non-Thai traditional singers in the majority of cases to be able to discover the pitch-level of a vocal melody, and seem particularly interesting in the tracking of metabole within a piece. It should be remembered that all of her work in this sphere took place within the pentatonic pitch set, and much new work remains to be done by future scholars in the areas of hexatonic and heptatonic pitch set melodies.
Chapter 4
Poetic Form and Word Positioning

4.1 Kloon

Most traditional Thai songs, both folk and classical, make use of the kloon poetic form, in which rhyming is the most significant feature. This poetic form had been used amongst commoners for centuries before it became part of court literature at the end of the Ayutthaya period; prior to that court literature only made use of the rai, kainh, kloot, and chi form (Liewsriwong 1995:32-3). The present-day forms of kloon can therefore be said to be adaptations of the forms of kloon used in regional songs acquired by the court poets. It is true to say that flexibility was an important feature of this genre, i.e. the number of syllables in each line and the rhyming positions were variable. The poetic forms of these songs gave birth to a new and more popular type, known later as kloon goed, which had a more rigid rhyme pattern and a less flexible number of syllables. This kind of kloon is known by many other names, e.g. kloon suiphab ("polite" kloon), kloon seephaa (kloon for seephaa), kloon hainnum (kloon for songs) etc. Liewsriwong (ibid:33) claims that before kloon developed and was informally categorised, the commoners' repertoire had been known simply as phleen which means "songs", examples of which were phleen kloon dêg (lullaby songs), phleen ryea (boat songs) and phleen súv khwan (songs used to call back a wandering spirit).

Sigkhakooson (1983:53-54) divides the kloon poetic form into two types: kloon hêg and kloon goed. The words hêg meaning "six" and goed meaning "eight" refer to the
number of syllables in one phrase or *wad*, where four *wad* make up one stanza. The form of *kloon bôd* is illustrated as follows:

Example 51: *Kloon bôd* form (0 = 1 syllable)

```
00 00 00 00 00 00
00 00 00 00 00 00
```

The most common type of *kloon* used in Thai court singing is, however, the *kloon pôod*, and because it is so popular people typically use the terms *kloon* and *kloon pôod* interchangeably. Example 52 shows the standard form of *kloon pôod*.

Example 52: *Kloon pôod* form (0 = 1 syllable)

```
00 00 00 00 00 00
00 00 00 00 00 00
```

This complete stanza is known as a *bôd*, and therefore one *bôd* contains four *wad*. The first *wad* is called *sadab* ("listening")\(^{43}\), the second *tab* ("accepting"), the third *roog* ("supporting") and the fourth *seg* ("passing on"). The *bôd* can alternately be divided into two *bünd* or lines (with one line consisting of two *wad*). In turn, a single *wad* can be divided into three groups, let us call them g1, g2 and g3, as follows:

Example 53: Division of a *wad*

```
00 00 00 00 00 00
00 00 00 00 00 00
```

```
00 00 00 00 00 00
```

```
00 00 00 00 00 00
```

```
g1  g2  g3
00 00 00 00 00 00
```

```
g1  g2  g3
00 00 00 00 00 00
```

*Kloon* poetry is usually presented, when written down, in the above form: two *wad* are presented in one *bünd* with the *wad* separated into its three groups by gaps (Ex. 54).

\(^{43}\) Some scholars call it *sadab* which means "swapping".
Example 54: *Khünchhang Khünphéen*, traditional poem used in the song "Khèegmoön Baañ Chaänj"

c̩w łyym noon  sóon phôm  krathûm täm  dēd baj boon chóon nāam  thii râj That  phiî khâliw mâiîg  c̩w jîâg  phiî jąg khaaj  khēen sàaj  khôdd lēww  phrö ṅûn noon

Dividing a *wāg* into three groups is the most important rhythmic feature of *kloon*. When a poem is being read aloud, *g*1 and *g*2 of each *wāg* should be treated as one unit leaving a small gap before *g*3. For example, a *wāg* from the poem "Wiwaa Phrá Samūd", would be read in the following way:

Example 55: "Wiwaa Phrá Samūd" (The Marriage of the Sea God) by King Rama VI

\[
\begin{array}{c|c|c}
\text{g}1 & \text{g}2 & \text{g}3 \\
\hline
\text{dāj} & \text{jīn} & \text{kham} \\
\end{array}
\]

Traditionally, *g*3 is the quietest group, and while there is no known reason for this practice, it may be because the beginning of a *wāg*(*g*1 + *g*2) usually contains one concept while *g*3 is usually the modifier or "conclusion" of the concept. For example:

Example 56: (ibid)

\[
dāj jīn kham sām-niāj ... sūaj sañ
\]

Hearing your voice speak ... a pleasing sound

or

Example 57: "Ināw" by King Rama II

\[
cyj phōj mâañ ēg chom ... sēeg bulân
\]

[She] Opens the curtain to admire ... the moonlight

This poetic rhythm has influenced word positioning in court songs, so that *g*1 and *g*2 are put close to each other, whilst *g*3 is always separated from the other two by ̀ŷwən. This will be illustrated more fully later.
While *kloon* always has six syllables per line, strange as it may seem, *kloon* can contain anything from six to ten syllables per line. When *kloon* is sung, each multi-syllable word should be, in principle, situated within a single group (g). However, singers sometimes split multi-syllabled words over two groups, thus sacrificing the meaning for the sake of poetic form. An example of this can be seen in the lyrics taken from the play *La* used for the song "Thajooj Khameen" (Ex. 58):

Example 58: *La* by King Rama II used for the song "Thajooj Khameen", *siam chan, thoon* 2

```
bulan sogklo d modrukhii  
g1   g2   g3  
The moon is shining brightly - no stain upon her, 
```

```
mīyuan ca chuan hāajlíi - taa pøj  
g1     g2   g3  
As if she is persuading me to carry - on my journey. 
```

In a singing performance, the gap between g2 and g3 is lengthened; the word *līna*, meaning "to move", is thus split noticeably apart, half in g2 and half in g3. As a result, the meaning of the word is not immediately realised after g2 is sung because the sound *līi* does not have any meaning by itself - the audience has to wait until the singer finishes singing g3 before the expression is complete. There is a danger that by the time g3 is sung, g2 will have been forgotten and the meaning obscured. For some lyrics, the singer might add extra words to the *wāg* in order to make sense of it, but in this case, because the poem is so beautifully written, changing it would seem impossible without ruining its perfection; most singers would therefore leave it untouched. Most audiences know this poem very well, so singers would not be too concerned on this point.

Apart from the rhythm, another important feature of *kloon* is the rhyme, which can be divided into two types: *sām phū thay* ("inside rhyme") and *sām phū tōg* ("outside rhyme").
Samphad naj is a rhyme that links words within a \textit{wāg}. It is optional but makes the poem more taut. This kind of rhyme takes two forms: \textit{samphad ugsōn} (the repetition of consonants, similar to the Western concept of alliteration) and \textit{samphad sāra} (the rhyming of vowels, similar to the Western concept of assonance). \textit{Samphad ugsōnis} achieved by the use of at least two, but maybe more, words that begin with the same consonant. \textit{Samphad sāra} is achieved by the use of at least two, maybe more, words which contain the same vowel (this means of the same length also, as vowels of different lengths are considered to be different vowels) but usually with different speech-tones. (See Example 59.)

Example 59: A \textit{wāg} from \textit{Khūnchāaq Khūmphēen}. (The broken line links the words with \textit{samphad ugsōn} while the solid line links the words with \textit{samphad sāra})

\begin{itemize}
\item \textit{nīd caw wanthoog nōg phīi aa phīi cam nāa nōg dāaj thūg hōe}
\item \textit{nīd caw czaj chāag kru-raj maal plōg pleeg tō myy khlum lēe jāg khlēg jū khlāb khlēej}
\end{itemize}

\textit{Samphad ugsōn} links two separate, consecutive \textit{wāg} within a stanza. It is compulsory and its pattern distinguishes \textit{kloo pēed} from other kinds of poetry. It is made by the repetition of the same vowels but with different speech tones; the length of the vowel is not important. Exceptionally, these vowels can share the same speech tone. A final rule is that the last syllable of \textit{wāg 1} must never share the same speech tone with the last syllable of \textit{wāg 2}. Example 60a shows a pattern of external rhyme for \textit{kloo pēed} in a typical stanza, including the rhyme that links two stanzas together. (An arrow links a possible rhyme between two syllables, with alternative rhymes indicated by broken lines.)
Example 60a:

1st stanza

\[000 00 000 \quad 000 00 000\]

2nd stanza

\[000 00 000 \quad 000 00 000\]

A real example would be:

Example 60b: "Kaakii" by Càwpriàa Pràkhlaà used for the song "CoOrakhè Haàn Jaaw" (suàm chaà); rhyming syllable shown in bold

1st stanza

\[mùj kreej og \quad narìn \quad pin \quad na-\text{reed} \quad an \quad ryyag \quad dëed \quad kriàj \quad kraj \quad mhaàj \quad sawàn\]

\[an \quad maa-nòb \quad còb \quad ceen \quad sukaà \quad phà-\text{àn} \quad khaàj \quad nàj \quad mân \quad mòg \quad mâàd \quad hùj \quad maa \quad mìì\]

2nd stanza

\[nàw \quad sathàn \quad phímaàn \quad chimphìi \quad phìbaànmìì \quad ñàbòm \quad sàaugsòm \quad maa\]

The other poetic forms that are occasionally used in song are kùab, chaà and khìloog

The first originated in China, while the other two come from India. Of the three, kùab poems are the most frequently used. Originally, the term kùab just meant poetry in general, but for Thais it now indicates a specific form. This form is superficially similar to that of kluuo but with a different number of lines per stanza and different rhyming patterns. Of the Indian–derived forms, the significant feature of chaà is the positioning of two kinds of vowels, khùù (heavy vowels) and labù (light vowels) to make up a strict pattern. It also makes use of archaic words from Pali and Sanskrit, which are difficult to understand and thus make it more suitable for reading aloud than for singing. Finally khìloog again has similarities to kluuo but with its own distinctive patterns of syllables (khuàù) and rhymes.
Although there are many forms of kanti, chi and khloeng, only those few that are compatible are chosen for use with Thai songs.

4.2 Word positioning of lyrics in the kloan form for phleeeg niathib probkaib

Phleeeg niathib probkaib is a kind of Thai court musical repertoire identified by the rhythmic pattern that it uses; this pattern is known as niathib probkaib. Narkong (1992:52) writes that it is "the standard and popular niathib probkaib used to accompany a large number of entertainment repertoire [pieces] for both concerts and dance drama". The popularity of phleeeg niathib probkaib is so great that it overshadows the other repertoires and makes them seem less important. Also being a "standard" repertoire, as mentioned by Narkong, musicians almost always refer to phleeeg niathib probkaib when seeking to explain the significant characteristics of Thai music. This might be one of the reasons why most academics including Morton, Tanese, Ketukaenchan and Silkstone have chosen to use phleeeg niathib probkaib as the main repertoire for their studies.

The term probkaib also refers to a type of folk song from the central part of Thailand known as phleeeg probkaib which was popular during the 18th century. These old folk songs, because they share the same name, are believed to be the original form of the phleeeg niathib probkaib from the court tradition. Montri Traamod is responsible for this supposition. He illustrated the similarity between the rhythm of the chorus (luug khwua) of the folk songs and the rhythmic pattern of the taphoa, the most important rhythmic percussion instrument of court tradition. Narkong (ibid:52) is not quite convinced by this; he says: "...it is strange that the drum's pattern does not really fit or sound like the original chorus pattern at all, except that they remain the same length ...".

Phleeeg niathib probkaib (together with most Thai repertoires) are divided into self-contained sections known as thaoa. Each thaoa is made up of its vocal version followed by
its instrumental version (or the instrumental version by itself but never just the vocal version). The length of a thóon is measured by the number of cagwá (rhythmic cycles) it contains. Thai musicians classify phleeg näadháb prôbka jįy the number of cagwá in the first thóon of a song, e.g. phleeg sóng cagwá (two-cycle songs), phleeg sii cagwá (three-cycle songs), phleeg sii cagwá (four-cycle songs) or phleeg peed cagwá (eight-cycle songs). It is important to know that the standard number of rhythmic cycles for phleeg näadháb prôbka jįy four, and when asked for an example of word positioning, singers always use phleeg sii cagwá (four-cycle songs) as illustrations.

4.2.1 Word positioning of lyrics in the kloosorm at the siiam chúa level

A thóon usually makes use of one line of poetry which, as stated previously, can be split metrically into two wîg. If the thóon consists of two cagwá näadháb or cagwá (rhythmic cycles), there will be one cycle per wîg. This is found in the third thóon of the song "Côrakhée Háaj Jaaw", where the lyrics have the following pattern:

Example 61: "Côrakhée Háaj Jaaw" [AM], siiam chúa, 3rd thóon

\[
\begin{array}{cccccccc}
\text{maanob} & \text{côb} & \text{ceen} & \text{sakaa} & \text{phanan} & \text{khraj māaj-mān} & \text{mān-māad} & \text{hāj maa mii} \\
g1 & g2 & g3 & g1 & g2 & g3 \\
\end{array}
\]

1st cagwá

\[
\begin{array}{ccccccc}
\text{maa} & + & \text{nöb} & + & \text{côb} & \text{ceen} + \\
\text{maa} & + & \text{sakaa} & \text{phanan} + \\
\end{array}
\]

2nd cagwá

\[
\begin{array}{ccccccc}
\text{khraj māaj} & \text{mān} & + & \text{mān} & \text{māad} + \\
\text{hāj maa} & \text{mii} + \\
\end{array}
\]
This pattern (Pattern 1) is the most common found in Thai singing, where g1 and g2 fit into the first two quarters of the cagwā and g3 occupies the final quarter (the third quarter is filled by ḟrā). Multi-syllable words are sung close together in order to mimic speech, as in the case of ṭūj-ṭūn and ṭūg-ṭūnd in the above example. Sūntārāwathin, however, stated during private tuition in 1986 that this phenomenon is a modern one and that in the old days singers "always sang the syllables on a strong beat", which separated them artificially. This is shown in example 5 below:

Example 62: "Cñorakhēe hān j̄aaw" [AM], sāun châo 3rd chōq old style

\[
\text{munādb cōb ceen sakaa phanan} \quad \text{khrāj ṭūj-ṭūn ṭūg-ṭūnd hāj maā mii}
\]

\[
\begin{array}{cccc}
1\text{st cagwā} \\
| & | & | & | \\
māa | nōb | cōb | ceen | \\
| | | | | \\
o | + | o | + | sakaa | phanan |
\end{array}
\]

\[
\begin{array}{cccc}
2\text{nd cagwā} \\
| & | & | | | \\
khrāj māā | mān | mūn | māad | mii | \\
| | | | | | \\
o | + | o | + | hāj maā | mii |
\end{array}
\]

In this way, singers could insert more ḟrā between the chīj and chōb strokes in order to elaborate their singing. Such ḟrā is classified by Tanese (1979) as "inserted ḟrā".
Because of the love of ḟrā even today singers sometimes use this "old style" in order to be able to insert more ḟrā

This practice of inserted ḟrā commonly occurs at the sāun châo level, where the singing is slow and the gap between chīj and chōb strokes is relatively long. This contrasts with the original sōng châo level, where the singers have to sing faster and the rhythmic cycle is shorter by half, leaving little time for ḟrā. The following figure shows the same lyrics sung at sōng châo level:
Example 63: Shows the same lyrics as the above example when positioned in *sõög chût* level

1st cagwî

| maa | nôb | cõb | cõen | | sakaa | phanan |

2nd cagwî

| khrajmâaj | mân | mûn | mâad | | hâj maa | mii |

In Example 63 above, there is no *jîva* in bars 1, 2, 3, 4, 7 or 8 but there is a short section of *jîva* in bars 5 and 6 of both cycles. Both the *sëum chût* and the *sõög chût* versions represent Pattern 1 (there are three altogether), where words occupy only the 1st, 2nd and 4th parts of a cycle and *jîva* makes up the 3rd part.

Pattern 2 is where one *wîg* of lyrics is used over two cagwî. The following example shows the second *thôoa* of the song "Bûlân", which consists of four cagwî and uses one line (two *wîg*) of lyrics.

Example 64: "Bûlân" [R1], *sëum chût*, 2nd *thôoa*

| soŋ klôd | môd mëeg | phraaj phan | seëg caa | cîb seëg | rôd soŋ |
| g¹ | g² | g³ | g¹ | g² | g³ |

1st cagwî

| o | | | + | | soŋ | klôd |

| o | | | + | | môd | mëeg |

2nd cagwî

| o | | | + | | phraaj | phan |

3rd cagwî

| o | | | + | | seëŋ | chan |

| o | | | + | | cîb | seëŋ |
The above transcription illustrates that the last group of syllables of a wag (g3) is always situated at the end of a cagwd. It also shows that when a wag is used for two rhythmic cycles, the space between the three groups within the wag is roughly doubled from Pattern 1. Therefore, it can be said that Pattern 2 is an expanded version of the first and is made up of two cagwd.

Singing one wag per two cycles can result in yet another system of word positioning, Pattern 3. This can be seen in the song "Hërëa lën nàam" (Ex. 65) where g1 is situated in the second half of the 1st cagwd (not at the end of the first half as in Pattern 2), but g2 and g3 remain in the same place.

Example 65: "Hërëa lën nàam" [R5], sium chią, 1st thóoa

1st cagwd

2nd cagwd

3rd cagwd
The three main patterns that have been mentioned are the basic systems of placing words into *phleg nhathib probkaj*. However, when the number of *cagwa* cannot be divided by two, more than one pattern occurs in a *thöa*. For example, when a *thöa* consists of three rhythmic cycles, Pattern 1 and Pattern 2 can be combined as follows:

Example 66: "Pö" [R24], *saam chän*, 1st *thöa*

<table>
<thead>
<tr>
<th>1st <em>cagwa</em></th>
<th>2nd <em>cagwa</em></th>
<th>3rd <em>cagwa</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>khid paj</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>caj haaj</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>maj waaj</td>
<td>o</td>
<td>o</td>
</tr>
<tr>
<td>dog</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>g1</td>
<td>g2</td>
<td>g3</td>
</tr>
</tbody>
</table>

The above example makes use of Pattern 1 for the first *cagwa* and Pattern 2 for the second and third *cagwa*. It is also possible for this to be reversed and for Pattern 2 to be used first, followed by Pattern 1 as in the next example:
Example 67: "Khêrngmoon Baajchâaj" [R12], săam chiän 3rd thôa

<table>
<thead>
<tr>
<th>Câw lyym</th>
<th>Noon</th>
<th>Sôn phüm</th>
<th>Krathûm Tam</th>
<th>Dêd bajoon</th>
<th>Chôn Náam</th>
<th>Thii râj Fâaj</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
<td>g3</td>
<td>g1</td>
<td>g2</td>
<td>g3</td>
<td></td>
</tr>
</tbody>
</table>

1st cagwâ

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th>0</th>
<th></th>
<th></th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>+</td>
<td>+</td>
<td></td>
<td></td>
<td>+</td>
<td></td>
<td>o</td>
</tr>
</tbody>
</table>

2nd cagwâ

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>+</td>
<td>+</td>
<td></td>
<td></td>
<td>+</td>
<td></td>
<td>o</td>
</tr>
</tbody>
</table>

3rd cagwâ

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>0</td>
<td>+</td>
<td></td>
<td>+</td>
<td></td>
<td>o</td>
</tr>
</tbody>
</table>

Another combination of patterns can be seen in the 3rd thôa of the song "Sârâthii", where there are five rhythmic cycles, sung using two lines (or four wâg): Pattern 1 is used for each of the first three rhythmic cycles and Pattern 3 is used for the 4th and 5th cycles as shown below:

Example 68: "Sârâthii" [R26], săam chiän 3rd thôa

<table>
<thead>
<tr>
<th>Mêen chaaj</th>
<th>Dâj jûu</th>
<th>Pen khûu khroc</th>
<th>Cà nhêb nôcch</th>
<th>Chôaj chid</th>
<th>Sanid sanôm</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
<td>g3</td>
<td>g1</td>
<td>g2</td>
<td>g3</td>
</tr>
<tr>
<td>Phiinema</td>
<td>Sôu râg</td>
<td>Mây reem chom</td>
<td>Mì chaj jom</td>
<td>Luuaj nôcch</td>
<td>Jàa nôcch caj</td>
</tr>
<tr>
<td>g1</td>
<td>g2</td>
<td>g3</td>
<td>g1</td>
<td>g2</td>
<td>g3</td>
</tr>
</tbody>
</table>

1st cagwâ

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th>0</th>
<th></th>
<th></th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>+</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>0</th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>+</td>
</tr>
</tbody>
</table>
There are examples, though not many, when a *thóon* consists of six *cagwa* and one *wagof* syllables therefore has to be extended over three *cagwa*. In this pattern, Pattern 4, each group of syllables will be sung at the end of each *cagwa* respectively as shown below:

Example 69: "Bulan" [R.1], *sūn chán* 1st *thóon*

```
khra khám sônhayva raatri kaun
g1      g2      g3
1st cagwa o + o +
khrán khàm
2nd cagwa o + o +
són tha-jaa
```
It should be noted that Pattern 2, 3 or 4 will be used for the 1st cagwa if there is a thaw melody at the beginning. Otherwise Pattern 1 will be used.

So, to sum up the rules of word positioning in phleeg probkaj siam chan

A thou usually makes use of two wdg, which is one line of poetry, and contains at least two cagwa (the longest thou for probkaj songs contains eight cagwa).

Lyrics are grouped in the same way as in a poetic text, i.e. a wdg is divided into g1, g2 and g3. The system of word positioning, for the purposes of analysis, is based on the positions of these three groups within a thou.

When the number of cagwa in a thou is an even number, i.e. 2, 4, 6 or 8, only one pattern of word positioning will be employed.
When the number of cagwān a tłoɔa is an odd number, i.e. 3 or 5, two patterns of word positioning will be employed.

Each cagwā will have some lyrics positioned at its end. It is extremely rare, but possible, for a cagwā to contain no words at all.

A wɪg in the klokopoetic form sung over one cagwā will be positioned according to Pattern 1.

A wɪg in the klokopoetic form sung over two cagwā will be positioned according to either Pattern 2 or Pattern 3.

Pattern 3 appears to be used only for songs in the khög (Indian or Javanese) style.

A wɪg in the klokopoetic form sung over three cagwā will be positioned according to Pattern 4.

Usually, the number of wɪg will be the same at each level of a song. If the melody is reduced by half, from sīun chànto sōg chàn, the word density will double and less Ʉûa will be employed. Consequently, there is hardly any Ʉûa at the chàn duən level because most of the space is occupied by words.
4.2.2 Word positioning of lyrics in the ละแสร์ form at the สองชั้น level

At the สองชั้น level, each โหมด makes use of two คำว่า of คัมภีร์ พร้อมกัจ contains eight bars with a ชึง beat falling on every odd bar, and a ชุบ beat falling on every even bar. The shortest melody found in คัมภีร์ พร้อมกัจ contains two คำว่า. The lyrics for a melody that contains two คำว่า are positioned in the following pattern, Pattern 1:

Example 70: Pattern 1: the song "Khem Borathived" [R8], สองชั้น 1st โหมด (lyrics by King Rama VI)

\[
\begin{array}{c|c|c|c|c|c|c}
\hline
\text{ภูดทัว} & \text{นิปั้น} & \text{น้ำฝน} & \text{โค้ด} & \text{ชมภีร์} & \text{คงอย่าง} & \text{ก็ชล} \\
\hline
\text{ภูด} & \text{ท้า} & \text{นุ} & \text{พับ} & \text{นั้} & \text{ผัก} & \text{สะจุ} \\
\text{โค้ด} & \text{สะ} & \text{พะ} & \text{เช} & \text{นั้} & \text{เข} & \text{ชิ} \\
\end{array}
\]

Songs that contain four คำว่า, the commonest number for Thai songs, use Pattern 2 as follows:

Example 71: Pattern 2: the song "Weedsukam" [R34], สองชั้น 1st โหมด (lyrics by King Rama VI)

\[
\begin{array}{c|c|c|c|c|c|c|c|c|c}
\hline
\text{สินล้​า​} & \text{นั้} & \text{ห้าย} & \text{สิ่ง} & \text{ค้อ} & \text{วุ้น} & \text{บันท้ว} & \text{ทุ่} & \text{น้ำ} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\hline
\text{สิน} & \text{ล้​า​} & \text{ก} & \text{สะ} & \text{ภ} & \text{ท่​ว} & \text{บ} & \text{ท้ว} & \text{ทุ่} & \text{น} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\text{สิน} & \text{ล้​า​} & \text{น} & \text{ห่าย} & \text{น้า} & \text{ส้อ} & \text{ก} & \text{สะ} & \text{ภ} & \text{ท่ว} & \text{บ} & \text{ท้ว} & \text{ทุ่} & \text{น} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\text{สิน} & \text{ล้​า​} & \text{น} & \text{ห่าย} & \text{น้า} & \text{ส้อ} & \text{ก} & \text{สะ} & \text{ภ} & \text{ท่ว} & \text{บ} & \text{ท้ว} & \text{ทุ่} & \text{น} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\text{สิน} & \text{ล้​า​} & \text{น} & \text{ห่าย} & \text{น้า} & \text{ส้อ} & \text{ก} & \text{สะ} & \text{ภ} & \text{ท่ว} & \text{บ} & \text{ท้ว} & \text{ทุ่} & \text{น} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\text{สิน} & \text{ล้​า​} & \text{น} & \text{ห่าย} & \text{น้า} & \text{ส้อ} & \text{ก} & \text{สะ} & \text{ภ} & \text{ท่ว} & \text{บ} & \text{ท้ว} & \text{ทุ่} & \text{น} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\text{สิน} & \text{ล้​า​} & \text{น} & \text{ห่าย} & \text{น้า} & \text{ส้อ} & \text{ก} & \text{สะ} & \text{ภ} & \text{ท่ว} & \text{บ} & \text{ท้ว} & \text{ทุ่} & \text{น} & \text{พ้อ} & \text{ห้าย} & \text{ห้า} \\
\end{array}
\]

A variation on Pattern 2 occurs if there is a ทวิ melody at the beginning of the คำว่า - ยุวด will be used here. A ทวิ melody at สองชั้น level covers four bars, half of the
therefore, the words (g1), which are supposed to be sung here, are displaced to the next two bars. In the example below, there is a thaqw melody at the beginning of the first cagwd and again at the beginning of the third cagwd, and each time g1 of the wāgres displaced in this way:

Example 72: Variation on Pattern 2: the song "Khēg Saj" [R17], sōg chāna, 2nd thāwa (lyrics taken from the "Ramayana")

\[
\begin{array}{cccccc}
\text{dōn rānj} & \text{taam chaaj phanaawan} & \text{wūg hōj kłāj bān} & \text{na-sālāa} \\
g1 & g2 & g3 & g1 & g2 & g3 \\
\hline
& + & o & + & o & + \\
\hline
& o & + & o & + & o & + \\
\hline
& o & + & o & + & o & + \\
\hline
& o & + & o & + & o & + \\
\hline
\end{array}
\]

When there is a thaqw melody at the beginning of the first cagwd but not at the beginning of the third, a combination of the variation and Pattern 2 is used:

Example 73: Variation plus Pattern 2: the song "NaarjNaag" [R19], sōg chāna, thāwa 1 (lyrics taken from "Kaakii")

\[
\begin{array}{cccccc}
\text{khonθn̂a} & \text{khrn̂a hēn} & \text{krug krasid} & \text{cēng rāhd} & \text{chaaj nēed} & \text{dāg banhānāa} \\
g1 & g2 & g3 & g1 & g2 & g3 \\
\hline
& o & + & o & + & o & + \\
\hline
& o & + & o & + & o & + \\
\hline
& o & + & o & + & o & + \\
\hline
& o & + & o & + & o & + \\
\hline
\end{array}
\]

In rare cases when a thāwa consists of three cagwds with a thaqw melody present at the beginning of the first, a combination of the variation on Pattern 2 together with Pattern 1 will be used (Ex. 74):
Example 74: Variation of Pattern 2 plus Pattern 1: the song "Khêegmön Baagcháaj"
[R12],  söz cháa, 3rd thóon (lyrics taken from "Khuncháaj Khunphëen")

<table>
<thead>
<tr>
<th>maa lön cheøg khün cháaag chëaag chëön</th>
<th>koon thóon- sug såg såmkhan khon</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
</tr>
<tr>
<td>g3</td>
<td>g3</td>
</tr>
<tr>
<td>o + o + maa lön</td>
<td>cheøg</td>
</tr>
<tr>
<td>o + o + chëaag</td>
<td>chëön</td>
</tr>
<tr>
<td>koon</td>
<td>thóon</td>
</tr>
</tbody>
</table>

When a song contains more than four cagwā one cagwā oftentimes contains no lyrics or has
extra lyrics to fill the customary place at the end – this is especially true of the final cagwā.
These extra lyrics are known as kham sooj. When a song has six cagwā or more, both
these features appear as in the example below, where the second cycle is wordless
(containing jýum) and where two extra words, "caw eej", are added to the sixth cagwā.

Example 75: The song "Khêegmön" [R10],  söz cháa, 1st thóon (lyrics taken from
"Khunchaaj Khunphöen")

<table>
<thead>
<tr>
<th>lâw khwaam fâm maa pramâa kluua</th>
<th>wâa thuuna-hûua süm faj wâj naj mûŋ</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
</tr>
<tr>
<td>g3</td>
<td>g3</td>
</tr>
<tr>
<td>o + o + lâw</td>
<td>khwaam</td>
</tr>
<tr>
<td>o + o + pramâa</td>
<td>kluua</td>
</tr>
<tr>
<td>o + wâa thuuna</td>
<td>hûua</td>
</tr>
<tr>
<td>o + wâj naj</td>
<td>mûŋ</td>
</tr>
<tr>
<td>o + caw</td>
<td>eej</td>
</tr>
</tbody>
</table>
4.2.3 Word positioning of lyrics in the ktaşa form at the chu'n diia level

At the chu'n diia level (one chu'n per bar), words are positioned following three patterns. However, only the first two patterns reflect the rhythm of the ktaşa poetic form (g1+g2, gap, g3). Pattern 1 is used for songs containing two cagwa using 1 wîg, as below: Example 76: Pattern 1: the song "Khêeg Boorathêed" [AM], chu'n diia, 1st thcoon (lyrics taken from "Khùunchàañ Khùunphéen")

<table>
<thead>
<tr>
<th>sön myy</th>
<th>kød phûua</th>
<th>hâj tuua nën</th>
<th>g1</th>
<th>g2</th>
<th>g3</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
</tbody>
</table>

The same pattern will also be used for songs with four cagwa that use 2 wîg (Ex. 77):

Example 77: Pattern 1: the song "Khêegmoon Baaçhàañ" [R12], chu'n diia, 2nd thcoon (lyrics taken from "Khùunchàañ Khùunphéen")

<table>
<thead>
<tr>
<th>thaa plaaw</th>
<th>khoc phi</th>
<th>nii khàad pøn</th>
<th>si</th>
<th>plug</th>
<th>lûg ciq</th>
<th>si phi</th>
<th>con</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
</tbody>
</table>

Pattern 2 is used for songs with three cagwa using 1 wîg (Ex. 78):

Example 78: Pattern 2: the song "Khêegmoon Baaçhàañ" [R12], chu'n diia, 1st thcoon (lyrics taken from "Khùunchàañ Khùunphéen") [ibid.]

<table>
<thead>
<tr>
<th>thàa mañ týya</th>
<th>khýn hên</th>
<th>phi</th>
<th>cûub</th>
<th>caw</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
<td>o</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>thàa týyn</th>
<th>khýn hên</th>
</tr>
</thead>
<tbody>
<tr>
<td>o</td>
<td>o</td>
</tr>
</tbody>
</table>

| phi | cûub | caw |
|-----|-----|
| o   | o   | o  |
Pattern 3 is used for songs with four *cagwa* using 4 *wág* (Ex. 79):

Example 79: Pattern 3: the song "Ngiiaw Ramlýg" [R20], *chúi diuaw*, 1st *thóon* (lyrics by Khôñsāg Khamsiri)

\[
\begin{array}{cccc}
g1 & g2 & g3 & g1 \\
g1 & g2 & g3 & g1 \\
\end{array}
\]

Pattern 3 is also used for songs with two *cagwa* using 2 *wág* (Ex. 80):

Example 80: Pattern 3: the song "Khøøg Boorathēed" [AM], *chúi diuaw*, 1st *thóon* (lyrics taken from "Khunchaàq Khùnphēen")

\[
\begin{array}{cccc}
g1 & g2 & g3 & g1 \\
g1 & g2 & g3 & g1 \\
\end{array}
\]

It is interesting to note that Pattern 3 is not considered ideal by singers, as the words are too crowded together, making the performer feel clumsy and the audience uncomfortable.

4.3 Application of word positioning of lyrics in the *khoɔng* form to the other poetic forms

The other poetic forms such as *kñäh*, *chûn* and *khloog* are only used at the *sɔɔŋ chùn* level; moreover only some types of these forms are ever used in songs. These forms have different word groupings from each other (and of course from *khoɔng*). Prasidthikun (1992:125) says that "when singing lyrics that are in the *kñäh*, *khloog* and *chûn* forms, we
must take the word positionings used for kloan into consideration. For example, a type of
kita-bpoetic form known as kita-b cha-bag sib-hö-g contains sixteen syllables as shown in the
following lyrics:

\[
\text{jaam jen ten rum sám raan} \quad \text{ság-kuüd kháb-khãan}
\]

\[
\text{ban-theog rá-req klaag pleeg}
\]

\[
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
\]

These lyrics have been taken from the play Ngé Pra-and set to the tune "Naag Naag". The
whole line is treated as two wág of kloan but with two extra groups of syllables present:
ban-theog and rá-req. These extra groups are put in between g2 and g3 of the second wág,
replacing the y'yapart that would be used in a song in the kloan form, as follows:

\[
\text{jaam jen ten rum sám raan} \quad \text{ság-kuüd kháb-khãan}
\]

\[
g1 \quad g2 \quad g3 \quad g1 \quad g2
\]

\[
\text{ban-theog rá-req klaag pleeg}
\]

( extra group) \quad g3

In song form they appear thus:

\[
\begin{array}{cccccccc}
0 & + & 0 & + & \text{jaam} & \text{jen} & 0 & + \\
0 & + & 0 & + & 0 & + & \text{sám} & \text{raan} \\
0 & + & \text{saŋ-} & \text{kuüd} & 0 & + & \text{kháb} & \text{khãan} \\
0 & + & \text{ban-theog} & \text{rá-req} & 0 & + & \text{klaang} & \text{pleeg} \\
\end{array}
\]

When lyrics are in the chiü-poetic form known as wuunini chiü, where the number of
syllables is the same as in the kita-b cha-bag sib-hö-g form (16), the words will be grouped in
a song in the same manner (even though the word grouping is different when the poem is read).

Example 81: "Mahā Rāeg" [R18], lyrics written by Princess Maha Chakri Sirindhorn

\[\begin{align*}
\text{sog khūm} & \quad \text{khéed-khūn} & \quad \text{thā-monthona} \\
\text{dāb rāon} & \quad \text{phēon pron} \\
\text{prāad thūg} & \quad \text{thamən bii-ba} \\
\text{(extra group)} & \quad \text{g3}
\end{align*}\]

Below is an example of kbūng sūi, where the stanza is divided into four lines with each line divided into two main wāg, as follows:

\[
\begin{array}{cccccccc}
0 & 0 & 0 & 0 & 0 & 0 & 0 & [0 & 0] \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
0 & 0 & 0 & 0 & 0 & 0 & [0 & 0] \\
0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\
\end{array}
\]

The first wāg of each line contains five syllables (sometimes including two-syllable units) which are treated as one unit rhythmically, when read aloud.

Example 82: Lyrics from the poem "Sindeērēlā" by King Rama VI

\[
\begin{align*}
\text{thun dēj cāw nūm chīya} & \quad \text{choon nāa} \\
\text{nēb kē khōu kan phīaŋ} & \quad \text{sē tēn} \\
\text{phūdī sēdēhī dīaŋ} & \quad \text{cāb khōu kan nāa} \\
\text{tēn sanūg nēj khanā wēn} & \quad \text{sanūg nān ryy suam}
\end{align*}\]

When these lines are sung to the tune "Fārāq Ram Thāaw", the rhythm of the poem will be changed to follow the word positioning of kboomas follows:

\[\text{44 This was inspired by the Western fairy-story "Cinderella".}\]
Example 83: Transcription of the lyrics sung to "Fārāq Ram Thāaw" [R4] by Careancaj Sūntharawaathin

<table>
<thead>
<tr>
<th>thān daj</th>
<th>cāw nūm chīya</th>
<th>chēn naaŋ</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
<td>g3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>nēeb kō</th>
<th>kūhō kan phlaŋ</th>
<th>sē tēn</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
<td>g3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>phōudīi</th>
<th>sēedțiī tāŋ</th>
<th>cāb kūhō</th>
<th>tēn nāa</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
<td>(extra group)</td>
<td>g3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>tēn sunūg</th>
<th>nōj khanā wēn</th>
<th>sunūg nān</th>
<th>ryy saam</th>
</tr>
</thead>
<tbody>
<tr>
<td>g1</td>
<td>g2</td>
<td>(extra group)</td>
<td>g3</td>
</tr>
</tbody>
</table>

### 1st thōn

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th>thān daj</th>
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<tbody>
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</tbody>
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|  |  |  |  |  |  |  |  | chēn naaŋ |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | kūhō kan phlaŋ |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | sē tēn |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

### 2nd thōn

|  |  |  |  |  |  |  |  | phōu dīi |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | sēedțiī tāŋ |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | cāb kūhō kan naa |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | tēn sa-nūg |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | nōj khanā wēn |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  | sa-nūg nān ryy saam |
|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |  |
4.4 Word replacement (with special reference to *kuan lèn sigkrawaa*)

As mentioned previously, it is common for Thai traditional singers to encounter new sets of lyrics which they have to graft onto already existing melodies. This is why singers who want to enter the Fine Arts Department (or to be promoted) have to pass a test that covers this ability. In the early days, these tests were not formalised, so that they were sprung on applicants with no prior warning, giving them a nasty shock. Sûdâa Khûawweid, a former singer with the department, recalled her experiences in a book published to commemorate Prasïthikun:

When I applied for a test in order to be transferred from *chûa trii* [class 3] to *chûa thoo* [class 2, the next class up, class 1 being the highest], I was unexpectedly asked to sing the tune "Thèeb Banthom" with a new set of lyrics. Such a terrible surprise made me nervous enough almost not to be able to sing, but eventually after a struggle, my performance proved just good enough to pass the test. ([Prasïthikun] 1992a:53)

This ability to adapt is required especially of Fine Arts Department singers, due to the fact that they so often have to sing the songs for a new play (or a rearrangement of an old play) where new sets of lyrics have been written, or old sets amended. Traditionally, already existing melodies will be selected, stripped of their "traditional" lyrics and put to use, rather than using newly composed music. It should be noted that traditional melodies have different "original" lyrics depending on the singer, their school of music and their teachers, with no single version being universally accepted as the standard one by everyone.

An interesting area which illustrates the skills of word replacement is known as *kuan lèn sigkrawaa*, literally, "the playing of sigkrawaa" (the word *sigkrawaa* having no known meaning even for Thais). *Kuan lèn sigkrawaa* or *sigkrawaa* performances can be seen as poetic games in which each poet tries to better the others in terms of the brilliance of his spontaneous compositions. A famous story will be chosen, with each poet representing one character in that story. The newly composed poems do not have to follow the original
story. In fact, the poets are allowed to distort the story in order to mock others, or to create topical jokes using current news stories, particularly those involving politics. Each poem is read aloud by the poet and then handed over to a musical ensemble, which sets it to the music of an appropriate existing melody and then sings it to the audience. While this is going on, the rival poets have time to compose their answering poems. These performances are as challenging for the singers as for the poets, because they are singing "new" songs, never before performed, with very little time to prepare. Sagkranwaan is perhaps the most difficult performance form for Thai singers - and one that doesn't suit perfectionists. Some singers do not like singing in sagkranwaan performances because they need time to think about new lyrics before positioning them in a melody to their complete satisfaction.

The original form of sagkranwaan was a song game known as phleen ryya ("boat songs") where men and women exchanged impromptu verses sung as a courting dialogue. This ritual originally took place in the flooded rice fields during the rainy season, when agricultural work gave way to relative leisure, and was still known to be taking place at the beginning of the 19th century. As the name implies, the participants sat in boats. A man rowed his boat seeking the boat of a woman who took his fancy, then started a courting song; the song could not continue unless the woman sang in response. Taking part in phleen ryya required a quick wit, a rich sense of humour, a good strong singing voice, and a gift for versification. Phleen ryya was a commoners' entertainment, whereas sagkranwaan appears to have been the preserve of wealthy aristocrats who could afford to employ poets, singers and musicians. They were similar in that they both took the form of a dialogue, made use of a single melody (a different melody in each case) and were originally performed in boats (sagkranwaan imitating phleen ryya in this respect). Sagkranwaan differed from phleen ryya in that, firstly, all the players agreed to play beforehand, and the theme of the story was fixed beforehand as well. Secondly, there was no exclusive or sexual tension between two players since it was a group activity, where a woman could agree to represent a male character for the duration of the game and vice versa. Thirdly, the poets
did not sing their own songs, but employed a singer accompanied by cymbals and drums to sing for them. Finally, there was a set pattern for the game of *sagkrawm* which involved an initiation phase, the allocation of characters to the poets, the telling of the main story through the poems and the formal farewell to each other. In defence of the cruder *phleeg ryya*, it has been opined that although the poetic form of *sagkrawm* was much more refined than that of its country cousin, it was "less spontaneous [and] the singers merely sang the words called to them by the versifiers" (ibid: 140), instead of making up their own.

*Sigkrawm* performance was a major entertainment during the flood season in the Ayudhaya period (1351–1767). Therefore, when King Rama I established Bangkok (1782) as the new capital city, a canal known as the *khloep mahian yag* was dug so that *sigkrawm* could still be performed traditionally in boats. Each boat would contain a poet, a singer and a group of musicians. *Sigkrawm* performances were so popular amongst the court that a large pond was built within the palace compound during the reign of King Rama II (1809–24). Again during the reign of King Rama IV, two large ponds were constructed within Sappatham Palace for the performance of *sigkrawm*.

In the beginning, only the tune known as "Phráthoŋ" was used in *sigkrawm* performances to sing the story. It was only at the end of the performance, when the poets were bidding farewell, that other tunes could be sung. "Phráthoŋ" contained a lot of *jyaŋ*, and each line of each verse was repeated; this made it a long piece. The repetition gave the first poet enough time to complete the rest of the poem, and for his competitors to compose their replies. In the meaningful or "wordful" passages the melody had to be altered to reflect the speech tones; the semantically empty *jyaŋ* passages left the melody unchanged. Arunwēed (1995:49) said that the poets and the audience must have grown tired of listening to the same song again and again throughout the performance, which was why, later on, other songs were used in *sigkrawm* with the song "Phráthoŋ" being preserved for the

---

45 The earliest document that mentions performances on water is an old law from the reign of King Boromatrailokanat (1448–63) prohibiting commoners from playing music in boats in the vicinity of the royal palace (Tramōd 1991:9).
initiation only, to pay homage to all human and spirit teachers. It was not until the reign of King Rama V (1868–1910) that *siigkrimwup* performances began to take place on land, with boat performances gradually declining (see Arunweed 1995:25–9).

In the present form, the singing commands more attention than in the past. This is mainly because the singers now sit in a separate unit from the poets, although each character in the story still has its own singer. The singers need to know the nationality of the characters they are representing, whether they are Laotian, Burmese, Cambodian, Javanese or Thai, as this influences their choice of music. For example, if a Javanese story is used, all the characters will be Javanese and Javanese-style music will be used throughout. Sometimes several different "foreign" styles of music appear within one story. On top of all this, questions of status are important: different pieces of music must be used for royalty, servants or beggars. For instance, fast lively hearty music represents peasants, whilst slow, stately music represents a king, queen or aristocrat. On occasion, however, it is the name of a piece of music which dictates its use, as in the piece "Khamēen Lāj Khwaaj" or "chasing the buffaloes" – a job which no member of the upper classes would be caught doing! In any case, choice of tunes is the responsibility of each singer.

In February 1995, a group of poets known as "Samoosōn Sajāam Wannasīn" (The Poetry Society of Siam) was invited to perform a *kmuā lēn siigkrimwup* at Chulalongkorn University, together with a famous musical group known as "Woj Duriājāpratid" directed by Sūdcīd Duriājāpratid. The ensuing performance was videotaped, and I managed to obtain a copy, later talking to some of the singers who had taken part. The poems written in the *siigkrimwup* performance were in the *kloon pēod* form, more specifically known as *kloon siigkrimwup; kloon siigkrimwup* differs from other kinds of *kloon pēod* in that each poem begins with the word *siigkrimwup* and ends with the word *aj* The story they performed was an episode from the play *Laiw*, a love story about a Javanese prince. Therefore, most of the melodies that the singers chose were in the Javanese style, as commonly indicated by the word *khēng*, e.g. "Khēng Ramphyq". The introduction was the exception as the story
hadn't begun and so non-Javanese songs could be chosen. The performance lasted only
two hours, which was very short compared to the sigkrawaap performances of the old days
which normally lasted for whole nights. Consequently, the poets didn't have much time to
write their poems, and the singers had only approximately two minutes to choose and
prepare for each song. In one instance, the singer Duuanééd Düriráphan had only half a
minute to prepare because the poet had finished her line so late; this caused her to make
mistakes in the word positioning in her chosen melody "Khéég Húuan". It is interesting to
note the resulting mis-positionings. The lyrics were as in Example 84.

Example 84: Lyrics written by MRL Oorachâd Scoothcâ: sung to the melody "Khéég
Húuan" [in RV1] selected and performed by Duuanééd Düriráphan

**sågkrawaap bûdsabaap oorachâd**

**sõen khyyag khud sijâtraa maak khod khõon**

**wátam phiéd saa-uu fúng du réa**

**leew khid jõon hûoj híia theewaalaj**

**raáb dõg mûj cäng inûw cõm cõw chûu**

**rûn khunpûw siŋ dam raaw cam dûj**

**mûj wûa pen dõg mûj lêg dõg mûj lûj**

**jom hûej cañ jiaŋ mûj siå màj sôn aæj**

Words in the first *wág* of the poem should be positioned thus:

Example 85:

```
+ + + o  +  +  +  o  +  +
| ság krawaap | bûdsabaap | o  | ra-châd |
```

But, because the singer had very little time to prepare, she made a mistake and positioned
these words so:

Example 86:

```
+ + o  +  +  +  o  +  +
| ság krawaap | bûdsabaap | o  | o  | o  | o  | ra-châd |
```

Once she had already sung the word *sågkrawaap* the singer realised her mistake and tried to
amend it by struggling to squeeze the word *bûdsabaap* into a later bar. This mistake perhaps
occurred because in the twelve songs sung previously, the word *sågkrawaap* was sung
following Pattern 2 of the *sõq châd* level, i.e. with *ság* on a *chi*beat and *krawaap* on the
following chhëb beat, causing an expectation to be set up. However, Dùrijáphan's version of "Khëg Hûuan" always follows Pattern 1.

In general, in order to sing a new set of lyrics, the singer, first of all, must have a secure grasp of the melody. It seems obvious that singers should choose to sing melodies that they know very well. However, they sometimes pay too much attention to trying to achieve harmony between the title of a prospective melody and the theme of a poem and end up in disaster as in the above case.

Before starting to sing, singers have to divide each wâg of a poem into g1, g2 and g3, as discussed earlier; this division doesn't have to follow the rhythm of the poem, but rather must keep the message intact. It is common for poets to write too many words for a wâg, and this makes them hard to divide correctly.

While singing, the singers have to refer to the original melody throughout the performance, i.e. recalling word positioning, or whether the melody should be for words or jëya. When it is an jëya part, they can sing the original version of the melody exactly, but when it is a worded part, they usually have to change the melody in order to keep the tones intact. The "new" melody of the newly written word is normally based on the original melody of the original word, i.e. both use the same primary pitch. Examples of this can be seen in Examples 87 and 88 below where D is primary pitch 2 (C = 1). The singer used primary pitch 2 because it is the primary pitch that he learnt from his teacher, as shown here:

Example 87: Sàïgkrnawal lyrics by Phônphan Sînhâseenii; sung to the melody "Sàam Sàw" [in RV1] selected and performed by Naroj Sànhhään

\[
\begin{align*}
\text{sàg} & \quad \text{kra waa} & \quad \text{sù ri jaa}
\end{align*}
\]
Example 88: The melody of the song "Sāam Sāw" that Narọj Śęŋhaan used as his base version, with lyrics from Khińchaŋ Khunphëen

\[
\begin{align*}
\text{cāw rā\text{-}aŋ} & \quad \text{nō\text{-}oj} & \quad \text{yy noon ni\text{-}ŋ} & \quad \text{yy yy}
\end{align*}
\]

It seems, from my own performance experiences, that primary pitches can be deduced from the original melody and converted to a new melody (preserving speech-tones) "instinctively" by singers, as in Example 87 above. Here, Śęŋhaan deduced from his base version that d" was the primary pitch of this section of melody, and used it to create the sigkrawaawversion. Singers, myself included, have no need to resort consciously to formulae, such as Tanese proposed, because throughout our long training as singers, the mechanism needed for this skill has become so deeply internalised that we no longer have to think about it in formal terms. In this sense, it is similar to the way in which native speakers are able to adapt their own language to each and every social situation or eventuality.

The melody that Śęŋhaan sang was accepted by everybody as a decent attempt, but he still felt that he had played safe in his performance (in conversation with Dūrijāpraniid after the performance). I have never met a singer who is satisfied with their own singing performance in kaa\text{\textquotesingle\textquotesingle\textasciitilde\textbackslash\textquotesingle\textquotesingle} wn\text{\textquotesingle\textquotesingle\textasciitilde\textbackslash\textquotesingle\textquotesingle} singkrawaaw; they always say "I could have done better than that, if only I had had a little more time". Dūrijāpraniid said that "the safest way to sing in sigkrawaawperformances is to stick closely to the melody you have chosen", and that "being too adventurous can end in trouble" (personal interview 1997). However, she also added that if she were using the same version of the "Sāam Sāw" melody, she would have sung it differently to Śęŋhaan, and she gave this example:
Example 89: Given by Dùrijápramiid to show an alternative melody to Example 87; using primary pitch 1 for the word *saugkrawaa*

![Musical notation]

She offered no specific reason for changing the first primary pitch to c'', but it reflects the flexibility available to confident singers. The ability to change the primary pitch of an old melody for the purposes of word replacement is the hallmark of a master singer with great talent coupled to many years of experience. It reveals deep knowledge not only of the Thai repertoire of melodies, but also of the various poetic forms needed and a quickness of mind, all of which combine to bestow that elusive "instinct" which is the property of the master.

Let us look at one more example of a master singer altering a primary pitch. As mentioned, *saugkrawaa* is not the only form in which singers have to adapt new lyrics to old tunes. This happens in more general competitions also. In Bangkok in 1950, Sûntharawaathin won a competition organised by the Department of Public Relations, when, daringly, she altered the primary pitch of the traditional melody "Phajaa Sôog" which had been given as the set melody. The traditional lyrics begin "ôo wan daj mi dâj phôb..." and the new lyrics began with "Iýyab hên phrá waj...". Example 90 shows the traditional version together with an example of what would be typically expected, and Sûntharawaathin's version.
Example 90: "Phajaa Sòog", sùùm chúta, 1st cùjùnà

Traditional version

Typical adaptation

Sùntharawaathin's adaptation

Traditional version

Typical adaptation

Sùntharawaathin's adaptation
Chapter 5

Some Significant Features of Thai Vocal Melody

5.1 The vocal melody and the *khúl* melody

When contemporary Thai composers are asked how they compose a vocal melody, their immediate answer is: "you need to understand the *thang khúl* [*khúl* melody] fully" or "it is always created from the *thang khúl". (There are in fact many songs that are not based on a *khúl* melody, but they are not usually mentioned, perhaps because they are rarely of recent composition.) According to the history of Thai music, as already mentioned, pre-19th century songs made use of other musical repertoires than *pìphïnad* music. As the *khúl* was exclusively used as part of the *pìphïnad* ensemble, the vocal melody and the *khúl* melody could not possibly have had any relationship with each other at this time. Thus it should be remembered that creating a vocal melody from a *khúl* melody is a 19th and 20th century tradition.

The term *thang khúl* literally refers to the melody and its variations as actually played on the *khúl* *wog jai* (the large gong circle). In reality, musicians often use this expression in a broader sense, not just referring to the actual melody played on the instrument, but also referring to a "deeper" meaning, an idea of an essential melody which is the essence of a piece even though it may not take physical form in a performance. That is why the term *thang khúl* in its broader sense is interchangeable with two other terms, *ñyin phlee* meaning "song's essence" and *thumna* meaning "principal melody".

Recently, Thai academics have invented the term *thumna* *sian* *ditha* literally meaning "the essence of a melody", but it is not yet as commonly used as the traditional terms.
Therefore, I would like to encapsulate the three terms, *thang khọrg* (referring to the basic structure of a song), *thamng ngld & nyy phleeg*, in a single English expression: "the basic structure". So when in future I refer to "the basic structure" of a song I am not going to be referring to the actual *khọrg* melody but to the idea that underpins both this melody and its variations, i.e., to the "deep", conceptual structure of the song.

5.2 The non-improvisational character of vocal melody

In performance, the instrumental musicians convert the *khọrg* melody into a simpler melody in their heads and then recreate a new melody from it, remaining responsive to the various other instrumental melodies. The whole process of this performance practice is complicated and is commonly known amongst instrumentalists as *kuan ple thamnggor* "the translation of the melody" with the instrumentalists seen as "translators". Silkstone (1993) explained this process by using the term "conceptualisation" for the simplification of the *khọrg* melody, and "realisation" for the conversion of this simplification into a new melody. He also said that the musicians conceptualise the same basic melody differently on different days and that they choose different melodies to fit into their current conceptualisation (ibid: 12). This melodic conversion of the *khọrg* melody, when it is spontaneously practiced during a performance, can be seen as improvisation.

The process of arriving at the vocal melody, though sharing some traits with the instrumental, cannot be said to be improvisation. It is referred to by the term *tham thang rtog*—literally "to create the way of singing". The vocal melody is pre-composed, either by the composer or sometimes by the singer. This means that the singer does not have to "translate" the *khọrg* melody in performance, because the melody is already translated. Once a vocal melody is composed, it is hardly ever formally changed. Aacaan Careancaj
said that each "phrase" of the singing is quite fixed, unlike the instrumental part where the melody can be varied in many ways (personal letter, 3 March 1995).

In reality, of course, noticeable differences appear in repeated public performances of the same song, or in performances. Differences arise from several factors, each of which will be discussed in more detail later (speech-tones have already been partly discussed of course):

1) Speech tones: notes from the basic melody can be considered not to have changed, but they are ornamented differently as the tones of the text change. Most singers wouldn't consider this an actual "change" in the melody, unless the tones are intentionally distorted in order to give musical accent or other artistic effect.

2) The effect of changes in the number of syllables contained in a text, which cause to be shortened or lengthened - this is not considered as a "real" change either.

3) Alterations in expressiveness and shifted emphases within a single melody and text, even though the speech tones have not changed; this is seen as change by some singers.

Singers do occasionally intentionally make an alteration during the performance to give the audience a surprise - but only to a few parts, never to words, and there is much less change than to the instrumental parts. Even though alterations can be striking and normally draw a lot of attention, most singers will just concentrate on the perfection of vocal techniques and the conveyance of the emotional feelings of the words and Therefore, a vocalist, unlike an instrumentalist, is not a "translator" but a "conveyor".
5.3 A general perspective on vocal melody

The vocal melody (thuang røong) is sometimes very close to the khjøg and other instrumental melodies, as in the song "Khamën Sajjøg" shown in Example 91. The similarity of the vocal melody to the other melodic parts lies in the sequence of notes even though some note durations are different.

Example 91: "Khamën Sajjøg" [AM], thjø1, chajw1, waj146

At first I suspected that there might be some differences in the vocal melodies of the two different repertoires, phleeg dumnoøn thamnoøg and phleeg bugkøøth thaug as is true for most of the instrumental melodies. Phleeg dumnoøn thamnoøg7, meaning "songs of ranging melody", is a type of song for which each melodic instrumentalist is expected to

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46 The melodies of the khjøg and ranndøeg which are usually played with both hands in octaves or other intervals, have been simplified and each has been presented here as a single melody.
47 Also known as phleeg thaug phøøn ("songs with foundation melodies").
provide a "translation" of the khôgm melody into an individual instrumental melody for the ensemble performance. This means in effect that these melodies will be noticeably different from the khôgm melody. The instrumental melodies of phleeg bagkhib thunag ("restricted path songs"), however, have the opposite character in that every instrumentalist has to play a melody very similar to the khôgm melody. Silkstone (1993:17–8) says: "In a Fixed Melody phleeg [Silkstone's term for phleeg bagkhib thunag] … the [instrumental] melodies diverge only in details of ornamentation and tessitura, allowing the performer little scope for variation". This led me to the hypothesis that the vocal melodies of phleeg damnaen thumacoymight be different from their khôgm melodies, and that the vocal melodies of phleeg bagkhib thunag (e.g. "Khameen Sajjog" in Ex. 91) might be similar to their khôgm melodies. As a matter of fact, although the vocal melodies of phleeg damnaen thumacore different from their own khôgm melodies as expected, very few vocal melodies of phleeg bagkhib thunag are similar to their khôgm melodies. That the vocal melodies of phleeg bagkhib thunag are not necessarily similar to their khôgm melodies can be seen in the song "Khôeg Khâaw", shown in Appendix III. Therefore, vocally, these two types can be treated as one, for the purposes of analysis.

As Example 91 illustrated, in Thai court music a few vocal melodies are almost the same as their khôgm melodies; however, in the vast majority of cases, only a few notes are shared. The process of creating this second, divergent kind of vocal melody is similar to that followed when instrumentalists convert a khôgm melody into an instrumental melody. Silkstone (1993) stated that when musicians do this, they do not think of the khôgm melody in all its details: the khôgm melody will be simplified before it is reconstructed into an instrumental melody. The simplified version can be understood to be the closest representation of the basic structure of a song, and for some musicians can even be said to be this basic structure. Example 92 shows a khôgm melody and some simplified versions (any of which can be treated as representing the basic structure). It should also be noted that although the basic structure can be shown as a separate melodic line for ease of
analysis, the composer does not physically separate it out, but works from the *khöjg* melody, with an awareness of the basic structure always at the back of his mind, as an abstract concept.

Example 92: Typical *khöjg* melody and possible simplifications

(a) The actual *khöjg* melody

(b) Melodic line deduced from the *khöjg*idiom

(c) A simplified melody

(d) Another simplified melody

It should be realised that simplification into the basic structure can be a highly subjective process, varying from composer to composer, even though consensus appears to exist much of the time. (Example 93 gives further possible basic structures derived from the same *khöjg* melody.)
Example 93: Two more simplifications of the *khöy* melody in Example 92a

(a) \[ + \quad o \quad + \quad o \quad + \]

or

(b) \[ + \quad o \quad + \quad o \quad + \]

Creating a vocal melody shares the same process of mental simplification and conversion, but the vocal melody has its own *thaung* ("way") or, in this context, melodic characteristics (*thaung *köy*). Tanese (1988:131) noted that "Instrumental and vocal versions of a melody share the same structurally important pitches... but vocal versions make use of their own melodic formulas...". While the instrumental melodies (*thaung *khöy*) are the result of using *köb* technique, which is "filling-in" the melody to create a high density of equal notes, the vocal melody is closer to the basic structure, less dense and contains a variety of note values. It is generally accepted that the melody of Thai vocal music is similar to the *thaung wúa* solo version of fiddles and wind instruments. Sōowd further claimed that the instrumentalists borrowed this melodic style from the vocal (interview August 1997). Example 94 illustrates the differences between the *runiad* *bög* melody, where *köb* technique is employed, and the vocal melody, in comparison with the *khöy* and basic structures; here the basic structure is the one shown in Example 93b above.
Example 94: (K = khôy; B = basic structure; R = ruzûud ębğ; V = vocal) [AM]

Since the basic structure can be conceptualized in different ways, the vocal melody of the same khôy melody can also be derived from Example 93(a) appearing as:
The basic structure is normally conceptualised as being in simple metre where the notes fall on the chigand chibbeats, but sometimes on the beat halfway between chigand chib. However, only those notes of the vocal melody that fall on the chigand chibbeats regularly correspond with those of the basic structure, and therefore to the khāogmelody also; the half-beat notes show less correspondence to either. The corresponding notes that fall on these "important places" are known in Thai as lō̤g tōg or "structural notes", a concept described in the next section.

In 1929, Montrii Traamōod rearranged the song "Khameen Ew Baaj", a Cambodian-style song, into a thîwform and taught it to the musicians in his band. He recalled:

It was a coincidence that the King [Rama VII] had also already expanded the song "Khameen Ew Baaj" into a thîwform and called it "Khameen La-oo Onj". [Discovering this,] I therefore asked my musicians to forget my version. Later, however, when I arranged another song, "Khõom Soŋ Kh'rýyaŋ", which was also in the Cambodian style, I used the melodies [both vocal and instrumental] of the abandoned version as an outline [khrooŋ] for this new arrangement. (Traamōod 1980:239)

This shows that it is not necessary for composers to create a new melody exclusively from the khāogmelody, but they can create a new arrangement either from scratch or even from somewhere else, as in the case of Traamōod's creation of the song "Khõom Soŋ Kh'rýyaŋ". However, it is necessary for every composer to keep the final lō̤g tōg of each cagwān in the new arrangement the same as in the khāogmelody.
5.4 Lông tów

The term Lông tów refers to notes that, in theory, belong to the chítb beats. However, the concept of Lông tów can also be applied to the other "main" notes of the melody, notes that characterise the melody, so that notes falling on the chítb beats, on the half-beats and, to some extent, on "any" beat can all be included. This totally depends on the creative perceptions of the composer and his purpose in composing the vocal melody: if he wants to create a "simple" vocal melody, many corresponding notes will be employed and can be seen as Lông tów; but if he wants to create a "complex" vocal melody, very few notes will correspond with the khóygm melody.

In the complex case, there will be a hierarchy of note importance that composers are normally aware of (also discussed in Morton 1976: Chapter 4). Silkstone investigated the hierarchy of note importance (he uses the term "pitch" to refer to notes in the Thai scale) and confirmed that the last note of the cycle is the most important. From his research into Thai fiddle music, he extrapolated a general rule which can also be applied to vocal music and its relationship to the khóygm melody. He says:

There is a hierarchy of structural pitches within the micro-structure of a cycle of Thai Basic Melody. This will manifest itself in greater melodic variability on the beat at each smaller division of the Cycle: i.e. the pitch on chàb#4 varies least; the pitch on chàb#2 varies more; the pitches on chàb#1 or #3, chíŋ, half-beats, and etc. vary progressively more and more. (Silkstone 1993:175)

For general application, this in effect means that the last note of a cuywd will be the most "important", i.e. the most likely to correspond to the khóygm melody. The notes which fall on the half-cycle will be the next most important, then the quarter, and so on. Thus in many vocal melodies it is only the last note of the cycle which corresponds with the khóygm melody, as in Example 95. The brackets show the significant chítb beat, although the Lông

---

48 Silkstone (1993) uses the term s smelling for Lông tów but it is not as commonly used.
tog in the vocal melody has been "translocated" (see next section for further discussion of this common practice).

Example 95: "Soom Soj Swej" [R28], siog chia, thia1, cujwa2.

\[
\begin{aligned}
\text{khooj} & \quad + & \quad o & \quad (+) \\
\text{vocal} & \quad + & \quad o & \quad (+)
\end{aligned}
\]

In addition to this, the correspondence of loug tog in the vocal melody with those in the khooy melody varies more and more from suum chia to siog chia to chan diuaw. It should be realised that the length of time between the chia and chia beats doubles from chan diuaw to siog chia, and doubles again from siog chia to suum chia. That is why the vocal melody of a suum chia piece has a better chance to develop and so to correspond with the loug tog of the khooy melody, while the condensed vocal melody of a chan diuaw piece has less time and less chance.

5.4.1 Translocation of loug tog

During the consideration of loug tog, a significant characteristic of Thai singing is revealed: this practice will be termed the "translocation" of notes. As already mentioned, this is seen in the vocal of Example 95 above where the notes on both of the chia beats
have been "postponed". Analysts must be aware when they are looking for the *lông tog* in a vocal melody that many of these notes do not fall on the beats where they really belong and that they might have been translocated, sometimes to before the beat, more often to after the beat. Such practice occurs not only in the vocal melody, but also in the melodies of some instruments such as the *khhij* and the *pii*, and in most instrumental lines when they play *thuang wiuš* style solos. Since this practice is not exclusively used in singing, it is hard to say whether translocation originated in singing and subsequently influenced the instrumental melodies or vice versa. However, it should be noticed that it only occurs with the more "vocal" instruments, and not with percussion instruments.49

The practice of translocating *lông tog* seems to originate in the worded part of a song. Everywhere that worded parts are employed, but the speech tone of the last word will not allow the vocal melody to end exactly on the *chiub*, some extra *yyau* will be added to adjust the melody, so that it can finish on *lông tog* (see Example 96). Such *yyau* are termed by Tanese (1988) "tail melodies".

Example 96: "Tôn Phleen Chiên" [R29], *sīan chūn* thōə2, cagwə1

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<tbody>
<tr>
<td><em>khōg</em></td>
<td>1 6 5 3</td>
<td>6 5 3 2</td>
<td>5 3 2 1</td>
<td>3 2 1 6</td>
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<tr>
<td>vocal</td>
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<td>- - 2 3</td>
<td>-21-12</td>
<td>- - 12</td>
<td>-16-</td>
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<td>khom</td>
<td>khōa</td>
<td>yy hyyy</td>
<td>yy yy</td>
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(The underlined notes represent the notes the words are sung on.)

This translocation of notes has become so fashionable that even where the melody allows the word to end on the *lông tog*, the singer often deliberately adds a tail-melody as if a translocation was still necessary to reflect the speech tone. Example 97 shows two alternative ways of singing the last words "udom dēed" in the song "Coorakhē Hānɨ Jaaw": one without translocation (vocal 1) and the other with (vocal 2).

---

49 According to David W. Hughes (personal communication, Oct 99), such translocation is common in vocal melodies in many cultures, and often in vocally-oriented instruments.
Example 97: "Coorakhée Háaj Jaaw" [AM], thóon1, cuñw12, prajdog2 (when repeated)50

\[
\begin{align*}
\text{khóog} & \quad + 5 + 6 \quad + 5 + 3 \quad 3 3 + 2 \quad 2 2 + 1 \\
vocal 1 & \quad - - - \quad - - - \quad - - 2 2 \quad - - 1 \\
vocal 2 & \quad - - - \quad - - - \quad - - 2 2 \quad - 1 \quad - - 2 3 + 2 \quad 2 2 - 1 \\
\end{align*}
\]

Furthermore, this trend also occurs in the ýyuapart (see Example 98).

Example 98: "Tôn Phleen Chiŋ" [AM], thóon1, cuñw12, prajdog1

\[
\begin{align*}
\text{khóog} & \quad + 5 + 6 \quad + 5 + 3 \quad 3 3 + 2 \quad 2 2 + 1 \\
vocal & \quad - - - \quad - - - \quad - - 3 3 \quad - 2 3 2 3 \quad - 2 1 \\
\end{align*}
\]

It is important to note that translocation never happens to notes that fall on the chiq beats or half-beats: it exclusively happens to those on the chub beats. Also, as already noted, translocation is not always the postponement of the uug tōg: the uug tōg can also fall "prematurely", before the last beat. This strategy is called uug cuñw12or "stealing the rhythm" (Ex. 99).

Example 99: "Kaarawéeg Lég" [AM], chia diuñw, thóon1, cuñw1

\[
\begin{align*}
\text{khóog} & \quad 0 \quad + 0 \quad + 0 \quad + 0 \quad (+) \\
vocal & \quad - 5 5 5 \quad - 5 5 5 \quad - 6 - 5 \quad - 4 - 3 \\
\end{align*}
\]

It is also common that uug tōg can be postponed dramatically, so that they end up quite far from the position where they belong. Example 100a shows a way to sing the song "Nóg Khamin" where the the most important uug tōg are positioned at the same place as in the

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50 Prøjdog is a term borrowed from Thai grammar; in music it means a unit the length of one chiq-chuhbeat, which is also a quarter of a cuñw1 of a prabhajmelody.
Khoj melody. Example 100b shows the commonly sung version of this song with the
Thög tög greatly postponed.

Example 100a: "Nög Khamin" [AM], siam chua, thcon1, cagwa1

<table>
<thead>
<tr>
<th>khoj</th>
<th>+ 6 + 5 5 5 + 1 1 + 1 + 2 2 2 + 3 + 1 + 2 + 3 + 5 + 6 5 5 + 2 + 3 + 2</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>vocal</td>
<td>1 - - - 2 3 - 2 1 5 - 2 1 1 5 - 2 1</td>
<td></td>
</tr>
</tbody>
</table>

Example 100b: "Nög Khamin" [R21.2], siam chua, thcon1, cagwa1

<table>
<thead>
<tr>
<th>khoj</th>
<th>+ 6 + 5 5 5 + 1 1 + 1 + 2 2 2 + 3 + 1 + 2 + 3 + 5 + 6 5 5 + 2 + 3 + 2</th>
<th>(+)</th>
</tr>
</thead>
<tbody>
<tr>
<td>vocal</td>
<td>1 - - - 2 3 - 2 1 5 - 2 1 1 5 - 2 1</td>
<td></td>
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</tbody>
</table>

5.4.2 The abandonment of the most important Thög tög

There are a very few cases where the last Thög tög in the cycle is abandoned altogether,
as in the chua chiuwiveels of the songs "Khöeg Saorathed" and "Khöegmoon
Baarkhonphrom" shown in Example 101. Most singers give the excuse that the tempo is
too fast for bringing the melody back to pitch 3 in the former and pitch 2 in the latter. They
claim that if they were to use a tail melody, they wouldn't be able to begin the next melody on time.

Example 101: Two cases in *chun diiaw* where the most important *loug togis* is abandoned

"Khèg Boorathèed" [AM], *chun diiaw, thôon1, cagwil1

```
khong + 6 6 6 + 6 6 6 + 5 5 5 + 7 3 3 - 5 - 1 - 1 2 3 - 5 - 3 - 3 2 1
vocal -- - 6 - 1 - 6 -- - 3 - 5 - 1 - 5 - 6 1 6 5 3 - 5 1 2 - 2 - 1
```

In some cases, where speed does not prohibit translocation, the composer will still abandon the *loug togi*, as in the song "Khèg Khāaw" (*sōng chúa*) sung by Caraencaj Suntharawaathin (Example 102). For this melody, most singers would use a "tail melody" in order to finish on the *loug togi*: By doing this, however, more space will be taken up before the next melody begins. Suntharawaathin prefers to leave the *loug togi* pitch 1, rather than resolving to 4, for the following aesthetic reason:

The next melody in my *thauk* [version] is intended to give a Javanese flavour, as the lyrics convey. By leaving the word "a-sán" to be completed on this note [pitch 1], the Javanese accent can be conveyed better. (Suntharawaathin, personal letter, 1997)

Example 102: "Khèg Khāaw" [AM], *sōng chúa, thôon1, cagwil3

```
khong - - - 7 6 5 1 - 7 - 6 7 6 5 1 - 7 - 6 7 6 5 6 5 4 3 4
vocal - - - - 6 1 6 - - 5 - 6 - 2 - 6 - 1 - 5 5 5 - 1
```

sia daaj sāg

woŋ a-sán
5.5 Thāwmelody

Apart from lōug tēng, there is another practice which makes use of "significant notes"; this is called the thāwmelody. The term thāw literally means "equal", and refers to a section which joins two separate parts of a song and which always "stands on one note" (jyva boon sīng dīzīw), i.e. makes main use of one significant note and keeps returning to that note, especially at the end when it must finish on that note (this last note is known as the lōug tēng of the thāw). (See Ex. 103.) Sumrongthong (1997:83) classified thāwmelody as a "special melodic sentence" which musicians must learn to improvise. Thāwmelody can be situated at the beginning or at any other point in the song, except the very end.

Chajsēerii said that thāwmelodies are used as a "bridge" between sections: "... after a thāw, we know that something is going to happen, and this is why it can never be at the end" (personal communication, August 1996).

Example 103: The khōng thāwmelody for the three different levels (chūa), based on D.

chūa dīzīw

sūng chūa

sīwām chūa

---

51 This word thāw with a falling tone is different from the earlier mentioned term thāw with a rising tone.
The singer can choose to ignore a *thāw* melody that is situated at the very beginning of a song, as in "Coorakhē Haā Jāaw" and "Kheegmōon Baančhāā", but the instrumentalists have to play it when they repeat the section in sequence. For any other sections (*thōa*) of the song, the singer can only *not* sing the *thāw* by prior arrangement with the musicians, who then tack it on to the previous instrumental section (this is only possible for a *thāw* melody which comes at the beginning of a *thōa*; if the *thāw* falls in the middle, it must be sung under all circumstances).

While the instrumental parts of the *thāw* melody can be improvised into many different versions (according to the style of the instruments), the vocal *thāw* melody seems to be fixed and conventional. The above *khōng* *thāw* melody at the *sāum chān* level is usually sung as:

Example 104: Vocal *thāw* melody on a D note (*sāum chān*

```
Example 104: Vocal thāw melody on a D note (sāum chān)
```

![Vocal thāw melody on a D note (sāum chān)](image)

The same *thāw* melody when played on the *runiānd eēg* can vary substantially:

Example 105: Two different versions of the *runiānd eēg* *thāw* melody on D

```
Example 105: Two different versions of the runiānd eēg thāw melody on D
```

![Two different versions of the *runiānd eēg* *thāw* melody on D](image)
It should be noted also that the main note of a vocal thāw melody will always be the
first note (as in Example 106 where D is the first and main note), and always falls thereafter
on either the chīgo or chīk beats. Generally speaking, the first note of the thāw vocal melody
falls on the chīgo at the sūn chīu level, and on the chīk beat at the sōg chīu level (Ex.
104, 106).

Example 106: Showing the sōg chīu version of the above thāw melody.

```
5.6 Lōb sīñg

Turning to a different kind of convention: when singers are accompanied by different
kinds of ensembles, they find themselves having to sing the same songs in different
"keys", i.e. pitch-levels (one meaning of the word thāug, see next section). For example,
songs that are performed by a piīphiūd mūk kheēj ensemble will be a thāug higher than
when they are performed by a khrīyūgsīñ for a mūbōrī ensemble. There will, therefore,
always be some parts of the melody of any given song that will be too high or too low for a
singer to reach. When this occurs, singers will drop down or rise up an octave to suit their
own vocal range, before returning to the main scale or staying in the changed scale
according to need. This rearrangement does not change the sequence of notes, but is the
equivalent in Western terms of transposing down from a middle C to a low C, for example.
The Thai term for this is lōb sīñg or "avoiding a pitch". Example 107 is an ascending
melody which is too high for some singers, and therefore has to be transposed:
Most singers are capable of solving this kind of problem, but there are cases where singers are ill-prepared and end up making a "poor escape" as illustrated in the following example:

Example 108:

What is bad in the above example is that the escape is attempted on the wrong note. The notes making up the above phrase are divided into two: the first group ends on the chiefbeat (note G), and the second begins on the following A note. These groups of notes should not be split internally. What the singer could have done is to breathe after the G and then begin with an A an octave lower (Ex. 109).

Example 109:

Although the above strategy is acceptable, the singer has sacrificed the continuity of the phrase. Most singers would try to keep the phrase in one piece by rearranging the melody by adding link notes to smooth the descent (Ex. 110).
Example 110:

These transpositions and rearrangements can be applied to any vocal melodic phrase where an "escape" is required, and are used at the singer's discretion.

5.7 Thaug

Thaug, literally translated as "way" or "path", is an umbrella term covering several different meanings. One meaning, "pitch-level", corresponds to the Western concept of "key". When it means this, it can be divided into seven "levels" which can be linked to the Western solfege system thus:

- *thaug phiang-co bon* (Do = 1)
- *thaug krivador noig* (Re = 1)
- *thaug klaang heeb* (Mi = 1)
- *thaug chawaa* (Fa = 1)
- *thaug phiang-co laag* (Sol = 1)
- *thaug maj* (La = 1)
- *thaug klaangor mooa* (Ti = 1)

Musicians sometimes use the word *sung* instead of *thaug*, so that the terms would be *sung phiang-co bon, sung chawaa* etc.\(^\text{52}\)

Another meaning is to do with musical characteristics; to quote Myers-Moro:

\(^{52}\text{See Silkstone (1993:89-90, 417) for a further explanation of pitch-level}\)
It refers to both the variation or rendition (of a composition) stylistically and characteristically of a particular instrument, and the versions of standard songs associated with individual teachers or schools. (1993:107)

The term *thaag rōog* meaning "the way of singing", refers to the character of vocal music. The term *thaag khraiyag* refers to the character of instrumental music, and can be customised further to refer to individual instrumental parts; e.g. *thaag ranānad ūeg* refers to the melodic character of the *ranānad ūeg* part. *Thaag* can also refer to individual styles - Thūuam Prasidhikun's style, for example, could be referred to as *thaag khruu thōuam* ("The style of teacher Thūuam"). Stylistic schools use the term *thaag* to identify themselves, together with the term *bāuor* house; for example, *thaag bīu* *phāadhajākoosōn* is used to signify the Phāadhajākoosōn House style. Often, an individual's style and the stylistic school are interchangeable as the individual represents the whole school, as in the case of Phāadhajākoosōn House and Khunjīj Phajthuun who was the leader of that house. This section will be concerned only with the term *thaagas* it refers to stylistic schools and individual styles.

As mentioned in Section 5.3, different composers conceptualise the *khōog* melody in different ways resulting in varying basic structures and thus varying vocal melodies. An example of the many *thaag* of a song can be seen in "Khēgmoō Baangkhūnphrom", composed by Prince Booriphād in 1910 (both instrumental and vocal parts). Soon afterwards, Phrajaa Sandurijaān reinterpreted the same *khōog* melody in a new vocal *thaag* which was so different from the original that it is hard to recognise that they are versions of the same song. My personal notes record an instance of this confusion:

At a funeral ceremony for Khunjīj Phajthuun, when I had finished singing the Prince Booriphād *thaag* of the song "Khēgmoō Baangkhūnphrom", my fellow singer Mōj remarked to me that she had never heard this *thaag* before and that if she hadn't known the title of the song she would have mistaken it for a completely different song as the melody was so different from the version she knew ... (noted in Bangkok 1997)
Below are excerpts from transcriptions of this very song "Khèegmcoon Baangkhunphrom" illustrating the differences between the two versions by comparison to the khòpmelody.

Example 111: "Khèegmcoon Baangkhunphrom", cayw2 (K = khòpmelody; V1 = Prince Booriphad's version [R14]; V2 = Phrajaan Sanddurijaan's version [R13])
Both *thaung* differ noticeably not only from each other, but also from the *khógm* melody. It seems that the more the vocal melody deviates from the *khógm* melody, the better that *thaung* is regarded to be. This deviation is, of course, limited by the positions of the *lông tógm* which both versions share. The above example shows that both versions share *lông tógm C* in bar 13 and b flat in bar 17 (translocated in V2). The rest of the melody is markedly different between the two *thaung*.

Furthermore, it is often the case that composers from different schools use different sets of lyrics for a composition in order to distinguish themselves from each other. Composers become dissatisfied with the standard *thaung* of a song and set out to replace the traditional lyrics being used with another set of lyrics from a different, but still traditional, source. This changing of the lyrics entails a changing of the vocal line. In theory, this practice could be infinite, but in actuality a few versions gain popularity and become standards in their own right. This is why schools of music can still be identified with specific versions or *thaung* of a song, and the number of *thaung* of a song in general currency tends only to vary from two to six at any one time. Ergo, it is still possible to identify the school from which a singer comes, when he or she sings in a *sákgaw* performance, because they will have a well-known *thaung* of a song in mind, which they will use when asked to utilise the newly written lyrics.

The lyrics used in the two versions in Example 111 above, have both been taken from the same story (*Khünkà Khuaphs*), but from different episodes telling different tales of different warlords. Prince Booriphád chose the poem that tells the story of Phlaaj Chumphon and his ritual confrontation with his enemy Phrá Waj on the battlefield, where they both recite their lineage before battle is joined. Phrájaas Sanódurijaaj subsequently chose the poem telling the story of Phlaaj Ngaam, another main character in the story, and his farewell to his wife, an episode that reveals the vulnerable sadness beneath the tough facade of the warlord, and which contrasts with the bluster of the lyrics chosen by Prince Booriphád.
Each version makes use of different amounts of lyrics at the *saam chād* level: Prince Booriphād's version makes use of one and a half lines for ṭhōi1 and 2, an unusual practice, while Phrájaa Sanōdurijāaj's version follows the convention (Ex. 112).

Example 112: Lyrics used for the song "Khēgmūon Baankhūnphrom", *saam chād* for both versions

1) Prince Booriphād's version

1)  *khraaj nān*

2)  *phlaaj chumphon dāj faj kōo jāg jōd*

<table>
<thead>
<tr>
<th>cyg cōb wāa raw phūu cyyag rīchhīrōd</th>
<th>2)  naam sōmmūd ch̄yy samūj màdāra</th>
</tr>
</thead>
<tbody>
<tr>
<td>thīn thāan bāan myyag raw nīi</td>
<td>jōu jūg thaaniī höyśāa</td>
</tr>
<tr>
<td>(3) mēeptajā lē mājī māytrajjā</td>
<td>pen bidōn māandāa khōjīg raw</td>
</tr>
<tr>
<td>sāacaan raw c̄yy ch̄yy sūn̄eed</td>
<td>ryyaaj phraw̄eed māj mīi khraaj dī thāw</td>
</tr>
</tbody>
</table>

2) Phrájaa Sanōdurijāaj's version

1)  *phlaajjāam khwāaam aā-laj caj la-hūia fag miia māj klān nāntaa dāj*

2)  *phī nāi līyān thīi cā hūaaj -yaj*

3)  *thēȳ khraaj dāj khōjī phoo dāaj mān*

| thān hāng wāa bidāa māj prōng-dōog | thēȳ cā tōog fān khōo māj khōjī pāj |

Consequently, the word positioning in ṭhōi1 and 2 of the two versions is different: Phrájaa Sanōdurijāaj's version contains less words and therefore more *jīyān* (Ex. 113).

Example 113: Word positioning in the two versions of the song "Khēgmūon Baankhūnphrom", *saam chād*, ṭhōi2; B = Prince Booriphād's version, presented in bold, S = Phrájaa Sanōdurijāaj's version

<table>
<thead>
<tr>
<th>B</th>
<th>o</th>
<th>+</th>
<th>o</th>
<th>naam</th>
<th>sōmmūd</th>
<th>+</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


In a wider context, there are certain \textit{j\^{y}raa}-section melodies that are sung by the Phaadthaj\text{\'{a}}koos\text{\'{o}}n School, of which Prince Booriph\text{\'{a}}d was a member, that are not sung by the San\text{\'{\i}}durija\text{\'{a}}n School. An example of this can be seen in the ending melody of the \textit{sieu} \textit{ch\text{\'{n}}\text{\'{a}}} level of the song "Kh\text{\^{e}}sgmo\text{\'{o}}n Baak\text{\'{h}}\text{\'{u}}phrom" where the overall vocal melodies of both \textit{thuag} seem to agree with each other (see Example 114). But bar 30 of Example 114
shows the different approaches of the two schools, each intent on differentiating itself from the other, and refusing to share the same vocal melody for long.

Example 114: Vocal melody sung only by the Phaadthajákoosön School (P), and that used by singers of other schools (O); differences indicated in bold

Many vocal melodies used by the Phaadthajákoosön School differ noticeably from those used by others, and it is these differences that make this particular school distinctive in Thai musical society. Example 115 shows another vocal melody that is sung exclusively by Phaadthajákoosön singers:
Example 115: "Būlān" [AM], *sūnum chhān jīyana* sung by Phāadthajákoosôn School (P) and by other schools (O)

As well as schools, as mentioned earlier, the word *thwaug* can also be used to identify individual singers, distinguishing even singers of the same school. For example, Südcid Dūrijápraniid and Carēancj Sūntharawaathin are from the same school, that of Phrájaa Sanōdurijaan, and most of their singing makes use of the same main melodies, but they still have their own *thwaug*. This is made clear when other singers identify the singing melodies of these two singers as *thwaug khruu südcid* (the style of teacher Südcid) and *thwaug khruu carēancj* (the style of teacher Carēancj). Individuality is subtle and may seem indiscernible to outsiders, but it is very clear to fellow singers. It is interesting to examine how a mid-tone word is sung differently by Dūrijápraniid and by Sūntharawaathin. Both singers always sing it using two notes, but Sūntharawaathin will treat the first note as an ornamentation by using a grace note for it, while Dūrijápraniid will always lengthen the note.

Example 116: "Khēg Pādaanii", *sōng chta*, the word "*cān"; lyrics by Princess Maha Chakri Sirindhorn

Sūntharawaathin
The idea of individual *thaug* can also be illuminated by the use of the term *sād sūvan*, which refers to the "shape" of the melody, a reference to the duration of notes. The first person to start using this term was Carrōncaj Sūntharawaathin during her teaching. She always paid very close attention to the details of the melody - whether the note should be as short as a grace note or a little bit longer in particular melodies. She always said that the *sād sūvan* of a melody not only differentiates advanced singers from beginners, but also reveals the style of the individual singer. Example 117 shows three variations on a melody that make use of different *sād sūvanas* explained by Sūntharawaathin, and a fourth variant from another *thaug*.

Example 117: Contrast in *sād sūvan*: three by Sūntharawaathin, one by Prasidthikun

a) ordinary *sād sūvan* used when "modest" singing is required; also used amongst beginners

b) advanced *sād sūvan* considered the standard version

c) another advanced *sād sūvan*
d) version characteristically used by Prasidthikun, but never by Sūnharawaathin

Unsurprisingly, when singers become successful and gain lots of pupils, they adapt their own style until it becomes distinctive. This can be seen in the case of Thūam Prasidthikun, a talented pupil of Phrāja Sanūdurijaq, who became an authority on Thai singing after decades of great success in performing and teaching for the Fine Arts Department. Her singing style became different from that of other students from the same school, which may have been the result of her own adaptations plus influences gained from mixing with singers from different schools. This difference can be seen in her positioning of some words in the song "Ciin Sēe" that vary from the practices of Carūncaj Sūnharawaathin, a fellow pupil of Phrāja Sanūdurijaq (Ex. 118).

Example 118: "Ciin Sēe" [R2], thvō2; T = Thūam Prasidhikun, C = Carūncaj Sūnharawaathin

\[+\ o \ + \ o \ (+) \ o\]
5.8 Melodic flexibility and manipulation in *phleegthajooj*

*Phleegthajooj* is a kind of song originally used only in plays. It is used to accompany a particular action characterised as a "sorrowful journey", i.e. when a character walks and cries at the same time. In the play "Ngô Pàa", the main female character, Lamhàb, goes out to look for her overdue husband in the forest:

She searches before the cave by the stream
No, he is not there
She is getting worried and frightened
Shouting loudly with a shaky voice
No matter how loud she shouts, no answer comes
Her pricked ears receive no reply
She keeps walking and searching
Her pitiful heart is almost broken

The above lyrics are set to the *phleegthajooj* melody known as "Thajooj". *Phleegthajooj* can usually be recognised by having this word "thajooj" in the title; examples include "Thajooj Naj", "Thajooj Juuan", and "Thajooj Khaméen". But this is not always the case, and there are many other examples, such as "Oô Laaw", "Khaméen Ràadchaburii", and "Khèeg Lòbburii".

Most *phleegthajooj* used in plays are at the *sögü chul* level. Interestingly, when the songs are expanded to *saam chul* level, the sorrowful feelings are only preserved in the lyrics and vocal part; the instrumental part is full of excitement created by being played at a very fast tempo and adding in joyful *lòug lòug khud* melodies (complementary and contradictory melodies played by two groups of instruments).

*Phleegthajooj* melodies are divided into two types: the *nỳyu phleeg* and the *joon*. These are played alternately, the rule being that the melody must begin and end with a *nỳyu* section. *Nỳyu* means "meat", and is defined as a melody that is fixed in length, or number

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53 Remember that the instrumental and the vocal parts are not performed at the same time, but rather in alternation.
54 This is a different concept from *nỳyu phleeg*, the same word, that refers to the basic structure of a song.
of bars, but not in its sequence of notes (i.e. an instrumentalist or a vocalist can create a new melodic line). However, the truly significant feature of *phleeg thujoj* is the *joon* melody, where the number of rhythmic cycles is variable. The term *joon* literally "to swing", refers to the character of this type of melody, which oscillates unequally around one note. This is a similar concept to that used in the *thiaw* sections of *phleeg prokaji*, where the melody is also built around one note, but which results in different melodic characteristics. Moreover, the vocal melodies of the *joon* section of each song are different, whereas the *thiaw* section will be broadly the same in each song.

As for the instrumental part, the composers (really, arrangers) can create several versions of the *joon* parts of the composition by extending them for as long as they want. They usually arrange the melodies into different foreign styles, or different versions of the same foreign style. An example of this is the song "Khọg Lóbburii", from which several versions have been created. However, it is not common for composers to rearrange the vocal part, regardless of any changes to the lyrics.

A significant feature of the vocal melody of *phleeg thujoj* is that the singers manipulate the *joon* melody by changing the note durations or adding ornaments. Sûntharawaathin calls this technique *kaan loo j cabwai* or "the flying rhythm". When the note value is changed, the length of the melody is changed too. As a result, the vocal line does not correspond any more to the drum pattern, but "flies above it", and it will sound like a free-rhythm melody. However, it is important in all songs which are accompanied by drums for the melody (vocal or instrumental) to ultimately dovetail with the rhythmic pattern. Therefore, the singers have to "land" before the *joon* part ends. This practice of *kaan loo j cabwai* is exclusively used by students of Sûntharawaathin; other singers stick to the rhythm more precisely. Sûntharawaathin says that singing with the *kaan loo j cabwai* technique can better convey the sad feelings of the song.

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55 This can be alternatively translated as "the floating rhythm"; both translations are equally valid, but "flying" gives the sense of forward motion.
A joon section always ends with a thäwm melody. Most singers will sing the thäw melody two or three times per joon, but some singers like Sûnharawaathin prefer to sing it only once. In teaching, Sûnharawaathin will tell the students to ignore the drum in the beginning of the joon section and to concentrate just on the notes in the free-rhythm style talked about already. When the melody approaches its end, the students then start to listen to the drum, to find out which part of the cycle the drum pattern is in at that moment, and so adjust their singing to fit. Therefore, in order to sing using the loo jooj technique, singers have to know the drum pattern for this genre – the nûathîb thûjooj- and its variations well enough to respond and return to it seamlessly.

It is a Thai tradition that songs are categorised by the type of nûathîb(rhythmic pattern) by which they are accompanied. Nûathîb thûjooj is also known as the nûathîb sôgmânîjor sôgmânîj pattern. There are three different kinds of drums used for different kinds of ensembles: kloog khêeg, a pair of "Indian" drums, for the wog pîpîhâd mûaj rûmamor "soft stick percussion ensemble"; kloog sôg nîhâ a single cylindrical drum, for the wog pîpîhâd sêphâhâor "[hard stick] percussion ensemble for sêpham music"; and thoon ra/mmanâ a set of two drums (one goblet-shaped, the other a circular frame-drum), for the wog khryâg sînîjor "string ensemble" and for the wog mu|hôori|or "full orchestra". Of course the drum strokes of different kinds of drums result in differing sounds: the sounds that can be created from a thoon ra/mmanâ are thäig, tig, ci|and côg, while the sounds of a kloog sôg nîhâ are phî|ig, pî, tî|be| etc. The fact that Thai musicians think of drum strokes in terms of words is exploited by teachers, so that they can impart new rhythms to their students vocally. The words representing the different strokes vary from school to school. It is important in performance that the same nûathîb will vary according to which drums are used (and thus, of course, which ensemble), as shown in Example 119.

56 See Yupho (1987) for further information.
Example 119: The basic drum pattern for *náa thá thá* 57

For *kloog khng* drums 58 (two drummers, each playing one of the pair of drums)

\[
\text{sáum cháu} \\
| - thá - ti | - có - cá | - có - cá | - có - cá | - ti - ti | - thá ti thá | - ti - ti | - thá ti thá |
\]

\[
\text{sócgh cháu} \\
| o | + | o ( + ) |
| ti - có cá | ti ti - ti | - có cá | ti ti - thá |
\]

\[
\text{chán diùw} \\
| o | + | o ( + ) |
| ti - có cá | ti ti - thá |
\]

For *thoom rammanan* drums 59 (one drummer, playing both drums)

\[
\text{sáum cháu} \\
| - thá ti | thá ti cá có | - cá - có | - cá - có | - ti - ti | - thá ti thá | - ti - ti | - thá ti thá |
\]

\[
\text{sócgh cháu} \\
| o | + | o ( + ) |
| ti - cá có | ti ti - ti | - cá có | ti ti - thá |
\]

\[
\text{chán diùw} \\
| o | + | o ( + ) |
| ti - cá có | ti ti - thá |
\]

For the *kloog sócgh náa*(also known as *sócgh náa* drum 60 (one drummer, one drum)

\[
\text{sáum cháu} \\
| - thá ti | thá ti cá có | - cá - có | - cá - có | - ti - ti | - thá ti thá | - ti - ti | - thá ti thá |
\]

\[
\text{sócgh cháu} \\
| o | + | o ( + ) |
| ti - cá có | ti ti - ti | - cá có | ti ti - thá |
\]

\[
\text{chán diùw} \\
| o | + | o ( + ) |
| ti - cá có | ti ti - thá |
\]

These data are taken from Narkong’s thesis (1992:55–6), but with different romanisation and presentation.

58 thá is used throughout this example to represent the sound thám; ti represents tiŋ.

59 có = cóŋ

60 ph = príŋ
The above are only the basic patterns for each drum: there are normally many variations during performance, partly dependent on individual style (see Narkong 1992).

Examples of *kaan looj cagwa* ("the flying rhythm")

As mentioned previously, *kaan looj cagwa* is a metaphoric explanation for the process whereby singers free themselves from a fixed rhythm and go into free rhythm, while the drummer still keeps the *thajooj* pattern to a strict tempo. *Kaan looj cagwa* allows singers to express the sad feelings of the genre through allowing them to go with their emotions, giving them full and free vent, as they seem to forget the rhythmic rules that underpin the *phleegthajooj* that they are singing. There is a manipulation of the time-scale within the *joon* section that a passage of melody inhabits. Singers achieve this by seeming to float indefinitely above the drumbeat, while the drum rhythm itself makes the audience more aware of the disregard of order that is occurring. This is of course partly an illusion, as the unwritten rules of singing *phleegthajooj* state that a piece should not be excessively long. The skill lies in the balancing of one passage with another - stretching notes here and compressing them there, always seemingly unaware, but always acutely aware of the rhythmic cycle which must be re-entered sooner or later.

The example of *kaan looj cagwa* shown below is taken from a performance of one of Süntharawaathin's pupils, Aphinja Chiiwákaanon, singing the song "Thajooj Naj" during a rehearsal for a general competition in 1991. The ensemble that accompanied her was a *piiphiaad seephaa*, which uses the *kloog soo jad* drum. This is contrasted with the same song sung by Süntharawaathin in 1987 for my personal instruction, in order to illustrate the song sung without *kaan looj cagwa*. Normally, performance with and without *kaan looj cagwa* (of the same song) will result in different numbers of rhythmic cycles in the *joon* section; but in this example, coincidentally, both singers made use of the same number of
cycles, four. This allows us to do a parallel comparison of both melodies. The *joon* section starts on the *chef* beat of bar 13 and its ending is marked by the *shub* beat of bar 28.

Example 120: "Thajooj Naj", *siyum chur*: the top staff is a teaching version without *kuna* *jooy cuwhi* presented by Caraancaj Sûntharawaathin (28 crochets/minute) [R31]; the bottom staff is an actual performance by Aphinjaa Chiiwâkaanon (24 crochets/minute) [R32]. The plus sign with brackets, (+), marks the end of the rhythmic cycle.
For ease of analysis, the above example has been divided into five passages numbered in brackets (also, passages 1, 3 and 5 are underlined for additional ease of viewing). The first passage shows the beginning of the *kwaat looz cagwa* where the singer starts to ignore the time-controlling drum and *chig*, there is not much difference at this stage. The *kwaat looz cagwa* is more apparent in passage 2, where Chiwákaanon not only totally ignores the
percussionists, but also adds ornament notes, moving on to "float" over the drum beats in passage 3. When analysed, her notes are falling on off-beats and quarter-beats, but she is not attempting to achieve this consciously; instead she is concentrating on the siid suwanor duration of notes without using the drum rhythm to time herself, thus freeing the notes to become shorter or longer as necessary according to her internal feel for the performance. This allows the sadness of the song to flow out through the singer to the audience. The free-rhythm can best be seen retranscribed without bar lines, as in Example 121 below:

Example 121:

Passage 2

without *kuaa looj cagwa*

with *kuaa looj cagwa*

Passage 3

without *kuaa looj cagwa*

with *kuaa looj cagwa*
Passage 4 of Example 120 shows the moment when Chiiwákáanon starts to "begin her approach for landing", i.e. when she starts to listen to the drum once more in order to place herself within the rhythmic structure and takes note of the point in the rhythmic cycle that she occupies, adjusting and manipulating the vocal melody accordingly. She also has to calculate enough time to allow herself to finish passage 4, before the thíw-melody begins, signalling the beginning of passage 5 and the end of the joo-section. Consequently, passage 5 allows Chiiwákáanon to "touch down" from her "flight" by singing the thíw-melody. She sings it only once, according to Sûntharawaathin's advice that "once is enough, twice is already too much". In Example 120, Sûntharawaathin herself sings the thíw-melody twice, but only because she wants to illustrate an "undesirable" version (to her school, although not to some others). In an actual performance of the song "Oò Laaw" in 1990, Sûntharawaathin used kwaaj lagwënd and sang the thíw-melody only once, according to her own prescription (Example 122).

Example 122: "Oò Laaw" [R23], sëum chëla sung by Carræncaj Sûntharawaathin

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\[\text{Example 122: } "Oò Laaw" [R23], sëum chëla sung by Carræncaj Sûntharawaathin\]
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Other singers who never use *kaaw looj cagwd* like Súdcíd Dúrijapraniiid, repeat the *thāw* section at the end of the *joozh* part two or three times. Their belief is that "the *thāw* here is used to imitate a crying voice, and that it is more appropriate to repeat it in order to illustrate the true sorrow of the soul" (personal interview Dúrijapraniiid, August 1997).

Most singers would choose a middle path, somewhere between the approaches of Suntharawaathi and Dúrijapraniiid. Below is an example of a *joozu* section from the song "Oô Laaw" in this compromise style; it is sung only partly using *kaaw looj cagwd* (in bars 20 and 21), and the *thāw* melody is repeated twice.

Example 123: "Oô Laaw" [R22], *súnum chaan* sung by Prachid Khâmpraasad; the *thāw* melody is underlined.
As has been just stated, *khaa looj cagwih* not to everybody's taste. It is one approach amongst many, and some master singers, even though they could attempt to "borrow" the technique, choose not to, instead sticking to their own beliefs and means of interpretation. Realistically, however, the ability to use this technique depends upon the proximity of any singer to Sûnthurawaathin and her teaching. *Khaa looj cagwih* very personal to Sûnthurawaathin and her school; in fact, she can be said to be its inventor. Knowledge of this approach to *phlee thuy* has inevitably seeped out and influenced other singers and other schools informally. However, *khaa looj cagwih* a tricky technique to master and becomes very difficult indeed to figure out without direct tuition from a learned teacher. I was taught the technique directly by Sûnthurawaathin, which is why I am able to talk about it with some degree of understanding. Outside of Sûnthurawaathin's circle of pupils, it remains something of a mystery, subject to guesswork and imitation, while being jealously guarded by its prime exponent. This reminds us that Thai court singing is not a static, fiercely conservative genre. It is possible for respected artists to make significant innovations, subject to the constraints imposed by the rhythmic pattern, which have already been mentioned.
Chapter 6

The Teaching of Thai singing

We call all those who come to study "pupil children".
Who has ever noticed That this is a custom close to Thai hearts
To name our pupils as our children?
All parents of this world, rich or poor,
Love their children beyond compare,
Value them higher than silver and gold,
And so we teachers love our pupil children.

(M.L. Pin Maalaakun 1903–95)

Every year Sûntharawaathin's pupils, including myself when I lived in Thailand, gather together to celebrate her birthday. After lunch, they will play music and sing songs, then the teacher will join in and sing the above poem to the melody known as "Khôm Klôm Lûug", meaning "a Khmer singing a lullaby to their child". The melody is simple, but the text is full of emotion for pupils, particularly when it is sung for them by their own teacher.

6.1 The relationship between students and teacher

The term "pupil children" or lûug sidgives an insight into the relationship between teachers and students. The term lûug meaning "offspring" is used for both male and female babies, while sidg is "a person who receives the knowledge" or a student. Another term used for students is nîg riunzliterally meaning "professional learners", but it is used chiefly in modern educational institutions and doesn't have the intimate implications of the
traditional term. If a teacher uses the term _māg riian_ to identify a pupil, the teacher is hinting that that pupil is merely someone who has come to learn and that they are not accepting him or her as a "real" pupil. Unsurprisingly, every pupil identifies themselves as being a _lōng si dōf_ of the teacher. I have never heard any pupils identify themselves as _māg riian_ in Thai musical society.

The Thais name their teachers _khruu_ which is derived from the Sanskrit word _guru_. The Sanskrit word itself originally meant "heavy", which is appropriate for Thailand, since Thais always consider teachers as those who bear a heavy load. Another term used for teachers is _sacru_, but it is more commonly used for university professors (including professors of music) who have formal qualifications. Myers-Moro (1993:110) noticed that _sacru_ have a "higher prestige than _khruu_." Some music teachers who haven't got any qualifications but teach at universities are unhappy to be called _khruu_ and prefer their pupils to call them _sacru_. But for many Thais the term _khruu_ has a deeper meaning than the knowledge-giver which the _sacru_ represents. _Khruu_ refers to those who also love and care for their pupils, are supportive when pupils are in trouble and happy when they are successful. Perhaps it could be said that _sacru_ are respected while _khruu_ are loved.

A teacher is said to be a second father or mother to the student. Prasidthikun's pupils call her "khun mē̂e", which means "mother". Students come from many walks of life. Sūntharawaathin's students are people from various professions. They include a school teacher teaching Thai language (Jomdooj Pherjphoqsāa), a university lecturer in Pali and Sanskrit (Praphōd Asawāwirunhakaan), a banker (Canthraa Sūgkhāwirijā), a doctor (Yāphon Cātūrāthamronj), a school teacher teaching Thai traditional singing (Aphinjaa Chiiwākaanon) etc. These people are bound together like brothers and sisters with Sūntharawaathin as their mother, although they do not call her such.

The students of Khunjīn Phajthuun Kidtiwan - many of them from the Army Academy - treated her as if she was their real mother: they took her out for day trips, and when she
was ill, they brought her food and flowers and kept her company; and when she died, they
mourned.

Myers-Moro divided students into two kinds: formal and informal.

Formal students were those who lived in the teacher's household, performing
chores in return for daily lessons and opportunity to practice long hours....
Informal students came only occasionally to study or to "ask for" songs. (Myers-
Moro 1993: 111)

There are no terms to distinguish between formal and informal students, but it is clear to the
teacher and the students themselves. The relationship between the teacher and his or her
formal pupils and amongst the pupils themselves was that of people in the same family.
Thais define these people as those who "live under the same roof" (jou taj chungkhan diiaw
kah) and "eat rice from the same pan" (kia khauw mào diiaw kah).

Even though some of these "musical houses" still exist and still accommodate
musicians and singers, e.g. Phaadthajakooson House and Kamnan Sámraan House61, in
other places this tradition struggles to keep going.62 Most musicians and singers come to a
teacher's house to learn and practice during the day but no longer stay the night. On top of
this, musical houses are no longer the only places from which to gather knowledge: formal
educational institutions, such as The Dramatic Arts College, have also taken over these
traditional tasks. Thus, formal students are no longer only those who live with the teacher.
However, even those who are taught in other contexts still have to be loyal disciples who
conscientiously learn, perform and preserve their teacher's style.

The new definition of an informal student is one who, although learning new songs
from a teacher, still sings in his or her old style simultaneously. (So, in effect, a student
can have a formal relationship with one teacher, whilst having informal relationships with
several others at the same time.) One of Myers-Moro's informants said that "...the first

61 These two examples are also known by the other names Wàdknajaj House and Ajùdhajaa New House
respectively.
62 Christopher Blasdel gave a fuller list of Thai musical houses in his 1999 paper to the 39th ICTM
(International Council of Traditional Music) conference, which would be of interest if published.
teacher always goes the deepest, touches the student the most" (ibid; 114–5). Informal students can make the transition to formal if they spend a long enough time with the teacher and the other pupils, not only learning and performing music but sharing their life with them.

Thais use the term *khroy* literally "to cover", but which can also be translated as "to influence" or "to mould", in order to explain the process of passing on Thai singing. An example of influential teaching can be seen in the case of the already mentioned Aphinnjaa Chiiwákaanon, a singer who spent many years after graduating from university living with her teacher Sûnthurawaathin, absorbing the very spirit of the teacher, not only imitating her singing style, but also emulating her in all aspects of her life, even down to the way she dressed and which ornaments she collected. Despite concern in some quarters that her singing is "too much like" that of her teacher, Chiiwákaanon enjoys a reputation as one of the top singers currently performing, proving that an old-style relationship with a teacher, although it has some dangers, is still effective in creating a new generation of potential master singers.

6.2 Traditional teaching methods

In the old days, most successful singers started singing when they were very young, learning from their parents or relatives. Those with no close connection with a musical family found it difficult to get a teacher and often struggled to excel. Sûnthurawaathin learnt singing from her father, Phrâjaa Sanñûrdrijañ³ (one of the most famous court musicians ever), simultaneously with learning to talk. She wrote thus about learning to sing:

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³ This is a title given to Châm Sûnthurawaathin by King Rama VI. Phrâjaa refers to "the fourth rank of conferred title for government Civil Service officials" (McFarland 1989:567). Sanñûrdrijañ means "melodious music".
My mother told me that when I was only a few days old [i.e. in 1915], my father fed me with a drop of pure gold every day for three days. Years later, when my speaking was clear enough, he started teaching me to sing "Tôn Phleen Chîn", as it had to be the first song every beginner learnt. The first line was 'kmuîkī pôngpôd saûdhkhâoû', but on the first day I learnt how to sing just the word 'kmuîkī': 'knu' followed by 'ûruu' and then 'kî'. The sound of the 'ûruu' must be the same as the trilling sound of the fiddle. In order to exercise the throat until it was under control, I had to practice every morning and evening. Once I could sing that word, he taught me the next one and so on until the song was complete. (Sûntharawaathin 1995:88-9)

This was common practice amongst the children of famous musicians. The song "Tôn Phleen Chîn" was used as an initiation piece for every beginner at that period, including Prasîthikûn and Đûrijâprantîd. However, Kiđtiwan informed me in conversation in 1997 that she was in fact started off with the song "Thajiè", her father perhaps being important enough as a musician to have his own ideas about apprenticeship. Feeding a baby with a drop of gold was widely believed to ensure that the baby would grow up to be golden-voiced. Thus, according to a Thai saying, singers with good voices were mîgrêm sîng thōoû - "golden-voiced singers". Whether or not the pure gold had any effect on their voices, some of these children did in fact grow up to gain great distinction as famous singers with fine voices! The fiddle reference is interesting in light of Prasîthikûn's recollection in her book that she was taught by Phrâja Sanôdurijâa to memorise sounds by listening to him playing them on the pûînu(Thai oboe) ([Prasîthikûn] 1992a:103). One thing is certain, that learning bit by bit with regular practice - or to borrow Myers-Moro's words, the "slow cooking" of the old leisurely world - led to evident success. There were no fixed periods for lessons; singing teaching took place anywhere and at anytime in a holistic, life-embracing way. Meal times, gardening periods, even massage sessions were all opportunities for debate, correction and practice. The downside of this was of course harsh discipline and physical punishment for the slow or lazy child.

In these past days, singers exercised their voices by singing under water. Prasîthikûn recalled her own childhood experience.
My house was by the river. I exercised my voice in the river. My father made me go under the water and sing. You could sing anything, not necessarily a song, yelling or just singing the sound ə, but it had to be at the top of your voice. My father would keep me under the water by pushing my head down until I was out of breath. When I recovered from exhaustion, my father would make me repeat it again, and I had to do this everyday. Singing under water not only gives you strength but allows you to hear your own voice more clearly. As a result, you'll be able to hit and maintain a pitch, and never be out of tune. (ibid:74)

When an opportunity came, the child would be sent to stay with a famous teacher to gain more knowledge. Prasidthikun's father was a common (non-court) musician and also a fine singer. He started teaching her when she was only 7 years old. One day, when Phrajaan Sanodurijaang visited the house, her father asked her to sing for the visitor. She wrote in her diary:

My father said to him [Phrajaan Sanodurijaang] that I was a foolish girl, never wanted to study, but enjoyed singing very much. Then he called me to sing for his highly regarded friend. He [Phrajaan Sanodurijaang] said I had a good voice and was brave, and then offered to train me, saying that this knowledge [singing] would be good for my future. I followed him to his house in the Baan Saj Kaj district. He taught me only in the mornings and evenings. During the daytime, he had to go to the Suuan Buua Palace to teach the ladies-in-waiting. One day [after a year] my mother visited me, and I wanted to follow her home. I hadn't learnt much at that time. Also I had an easy and comfortable life with my teacher. What a foolish girl I was! (ibid:102)

Because Prasidthikun already had some knowledge of singing, Phrajaan Sanodurijaang chose to re-teach her songs that she already knew before teaching her new songs. She recalled:

When I finished learning some significant techniques on the songs I knew already, he then taught me new songs. The first song he taught me was "Saaruthi" and then "Khameen Piikhew", "Khongmon", "Thajcoj Naj", "Thajcoj Ngog" and so on. (ibid:104)

The correcting of already-learnt songs was a process of getting to know each other for both teacher and student. The student had a framework of knowledge against which to measure her new learning, and a ready-made comparison which allowed her to see the significance
of her new teacher's *thaag* (style) and techniques. The teacher was able to measure his new student's ability and knowledge, while having a structure on which to build for the future.

It is interesting that I had much the same experience myself when I transferred from my first teacher, Sûnthurawaathin, to become an informal pupil of Kidtiwan. She made me sing a song that I knew in order to assess me; immediately she spotted the evidence of my previous teacher, identified her correctly, and set out to gently provide me with alternative techniques and interpretations of the piece. She then proceeded, over the succeeding weeks, to teach me songs that were unknown to me.

6.3 The concepts of * hôuang wichaa* or "guarding knowledge" and *khrupphag big cam* or "stealing knowledge"

* hôuang wichaa* is a fascinating concept. The term * hôuang* itself, according to Haas' *Thai-English Student’s Dictionary*, means "to refuse to share or give away; to guard, keep back, care for zealously; or to keep from falling into others' hands". The term *wichaa* means "knowledge". Myers-Moro interprets * hôuang wichaa* as "guarding knowledge" and says:

Sometimes guarding is not overtly the choice of the teacher himself, but of the deities... This strict guarding has saved the most sacred repertoire from falling into the hands of students who are likely to abuse tradition by passing the repertoire on to others indiscriminately or who might be harmed by the supernatural power associated with some songs. (Myers-Moro 1993:118)

Such a statement presents * hôuang wichaa* as a concept where the restriction of knowledge is under the control of musical deities. It is true that Thai musicians guard very much against the improper passing on of certain repertoires, particularly *phleeg nauphänd*.

This term comes from *nää* meaning "face" or "front" and *phläch* meaning "orchestra". It is impossible to explain the significance of the actual words, but this term became associated with theatrical melodies some time in the 18th century (there are no records of dates, only
oral conjecture). *Phleeg naaphiandra* were wordless interludes which accompanied the action on stage. Sometimes demons and supernatural beings were involved, and these pieces gradually came to be associated with these deities. Later still, they came to be used in *wiñj khruuu* ("homage to teachers") ceremonies, which enhanced their supernatural reputation.

*Phleeg naaphiandra* must be taught step by step, in strict order, with certain pieces only allowed to be taught after others have already been mastered. One of the pieces that inspires most awe and respect is "Oñ Phrá Phirâab" — described by Myers-Moro as "the most supernaturally powerful and dangerous song in the entire musical repertoire". It requires not only very advanced musical skills, but also spiritual maturity and high social standing on the part of the "knowledge receiver" (*phûrâb thunîthôod*). Traditionally the *phûrâb thunîthôod*, apart from having a good knowledge of the prerequisite preceding pieces, must also have been a monk. 64 This latter was supposed to spiritually protect the receiver against any supernatural side-effects which may occur from learning such a sacred piece. Thai musicians are very superstitious people, and the initiation as a monk, even if it is only for a few weeks, represents the superiority and triumph of Buddhism over the old religion of Hinduism with its demons and gods, the old religion having inspired the sacred deities to which these *phleeg naaphiandra* are dedicated.

Another explanation for this close tie with religion is that in the old days, when the temple was the centre of all kinds of education, only people who had been ordained as monks were allowed to be educated. Therefore, for Thai society in general, only he who had been ordained as a monk was considered a *khon suj* or "ripe person", ready to work in any profession. Thus for musicians also, only a person such as this was equipped to bear the responsibility of performing and preserving the piece "Oñ Phrá Phirâab" and other pieces from the *phleeg naaphiandra* repertoire with respect and due care. As a consequence of this, women were prohibited from learning the most sacred *phleeg naaphiandra* pieces since it

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64 In Thai society, traditionally, most men were ordained as monks, usually around the age of 20, before they returned to secular life. This need only to have been for a short period. It gave a unique insight and spiritual grounding to the populace, engendering respect and admiration for those who chose to spend their whole lives as monks. The practice still continues today, though much reduced.
was impossible for them to be ordained as monks. Some time in the unrecorded recent past, the rules became loosened, with an age limit now standing alongside mandatory ordination as the qualifications for eligibility. Those who have never been monks have to be over thirty-five years of age, which allows women to now learn even the most guarded and respected of pieces, although such women still remain few in number.

This restricted repertoire had nothing to do with singers, as all of the pieces were instrumental. It is only recently that lyrics and vocal melodies have been created for some of the "phleeug naiaphaad" associated merely with action scenes. The "high" pieces, related to deities, such as the aforementioned "Oq Phra Phirab" and others such as "Phraam Khaw" and "Sam see Phraam", still do not have vocalised versions. Even the less sacred pieces that have been given vocal parts are still treated with the utmost respect and are only taught according to the traditional protocols and cautions.

Huuag wichaaw is not confined to the sacred sphere. There is a long tradition, related to the practice of pupils living in the houses of their teachers, of master singers jealously guarding the musical knowledge acquired in a lifetime, and refusing to pass it on to any but the most trusted of their apprentices—sometimes not even to them until literally the last days of the master’s life. Occasionally the master would wait too long, as evidenced by "ghost" songs, such as "Niarapattii", "Chomphuunud" and "Jookhi Joon Kèvew", which are no more than names written in Ajudhajaa-period inventories. This secular huuag wichaaw continues to the present day. It has been said that Luuaj Pradidphaivr (1881–1954) did not reveal his best version of the "raññad èegsolo of the song "Kraw Naj", learnt in a dream, to any pupil. The only student that he was prepared to teach this tune to was Bunjoaj Kèekhòq, but Kèekhòq did not have enough agan kumnon (thank-you money) to pay for the lesson. In the end, the unheard tune went back to its musical deity forever!

Montrii Traamòod wrote about Thuuaam Prasidthikun:

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65 Agan kumnon was only requested by a teacher for the most prestigious pieces. The teacher traditionally passed the money on to a temple in order to make merit and to thank the forefathers of his school.
I asked Khruu Thúuam to sing for me the song "Thajooj Dlijaw" but she refused. I think she was afraid that I would memorise the song! Worse than that, she refused to remind me of the lyrics of the song "Phrácacn Khrýn Siig" which I myself had written and taught to her. ([Prasidthikun] 1992a:39)

This kind of hūuag wichaa is a totally human jealousy, with nothing to do with the supernatural or respect for deities. The refusal to pass on knowledge comes from a high degree of competition amongst musicians and singers, even those who work for the same institutions. Where musical knowledge equals prestige, no singer wants to give his or her rivals any advantage. At this level, hūuag wichaa can simply be viewed as the result of petty rivalry.

Probably as a consequence of hūuag wichaa, there grew up the corresponding practice of khruu phīq lāg cam which can be translated as "memory and theft are the best teachers" but which can be simplified as "stealing knowledge". If musicians and singers could not extend their repertoire by fair means they had to use foul. Khruu phīq lāg cam refers to the practice whereby musicians and singers would attend performances by their rivals or superiors and try to memorise any songs or techniques which were new to them. They would then incorporate the stolen musical goods into their own repertoire, trying to pass them off as their own. Wichiian Kunlatan provides examples of the extreme lengths that musicians go to, even now, to avoid becoming victims of predatory "thieves", otherwise known as other musicians:

Some musicians practice their music in fruit gardens where no one can hear them; some fiddle players put a piece of cloth into the sound box in order to mute the sound for the same reason; some play the tunes very fast so that nobody can possibly remember and so steal the melody; some masters of pīn aj practice their instruments sitting in trees and put the end of the pīn aj into a jar so that the sound cannot be heard clearly .... ([Kunlatan] 1983b:36)

Hūuag wichaa and khruu phīq lāg cam still exist despite the advent of universities with their Thai music departments, and are indeed rife within their walls. Khruu phīq lāg cam can be seen as a way of disseminating and widening knowledge of traditional music so that
it is not lost. Musicians and singers can also enrich their own practice by studying and copying the techniques of others, and in fact they all do so, whether they are willing to admit it or not. In this way whole schools can acquire characteristics from others, and stealing knowledge can be regarded as just one more way of learning.\textsuperscript{66}

6.4 Songs for beginners

As mentioned previously, "Tôn Phleen Chiř" was expected to be the first song learnt by most singers born at the beginning of the 20th century, and in their cases it really was the first. When the Dramatic Arts College, the premier music college of Thailand, was established in Bangkok in 1942, this song was put into the curriculum and has been used as an initiation piece ever since. However, the college students were and are unlikely to be complete beginners; by the time they sit the entrance test to the college they will have had some years experience of singing. So "Tôn Phleen Chiř" can be said to be their initiation into higher learning, although confusingly, some might have already learnt it as their first childhood piece. Thúum Prasidthikun, one of the pioneering teachers of the school, wrote in an article published on her cremation that her friends and ex-pupils often teased her for her never-ending use of the song "Tôn Phleen Chiř" for beginners: "Khruu Thúum's pupils year after year sing only the song 'krukkii', nothing else" ([Prasidthikun] 1992b: 118; \textit{krukkii} is the first word of the lyrics, and so became used as a nickname for this piece by the pupils).

"Tôn Phleen Chiř" is the first song of the "Tàb Tôn Phleen Chiř" suite, which consists of "Tôn Phleen Chiř", "Côorakhée Hǎaŋ Jaaw", "Tuuaŋ Phrá Thàad" and "Nōg Khamin".\textsuperscript{67} In a situation where time prohibits pupils from learning the whole suite, they

\textsuperscript{66} David W. Hughes has noted that Japanese folk musicians also often "steal art" (\textit{gei o nusumu}) from others, but there, in Japan, it is a proudly admitted and accepted technique (Hughes 1985:Sect 2.5.2)

\textsuperscript{67} It is common to use the title of the first piece as the title of the suite
have to at least finish "Tôn Phleen Chiq" (Sôowäd, personal interview 1997). The song is at the *sûum chÎu* level, with its characteristic large use of *ỳya*, making it hard to learn.

Why use such a difficult song to teach beginners? Prasidthikun opined:

> Children that have never learned a song are completely ignorant, and any song can be hard for them anyway. Therefore we might as well teach them a difficult song with a lot of *ỳya* and once they have learned the difficulties of *ỳya*, they can learn anything. This is what we mean by *tôn lambing cás bâaîj ây ya planj myy* ['hard at the beginning, easy at the end']. (ibid: 122)

Disregarding the high degree of *ỳya* Prasidthikun said "the song is not too difficult because the melody is simple and not too long when compared to the *sûum chÎu* melody of other songs" (ibid:122). Here is the melody of "Tôn Phleen Chiq" that I learnt from Sûntharawaathin in the music department at Chulalongkorn University, where it was also policy to teach it to beginners as their first song:

Example 124: "Tôn Phleen Chiq", *sûum chÎu*
salad yy hy yy koon

thong

kho-m yy hee e ee khon ee hee e ee
The vocal melody shown here contains metabole shifting between siug chnwan\((F = 1)\) and
siug phiang-oo boa\((C = 1)\): thoa1 = siug chnwan -> siug phiang-oo boa -> siug
chnwan; thoa2 = siug phiang-oo boa -> siug chnwan. The melody from bars 9–16 of
thoa2 is the same as that in bars 13–20 of thoa1, and this, according to Prasidthikun,
makes the song easy to remember. Thoa1 contains three cycles\(^68\) of naunthieb pröbdajı,
while thoa2 contains only two cycles, a moderate amount by Thai standards.

While "Tön Phleen Chij" is seen as the ideal song for beginners, it is not by any means
the only song used for this purpose in the past. Kittiwan told me in conversation that she
had been taught the song "Thajee" as a beginner by her step-mother, Môm Carøan (1876–
1955). This song is considerably more advanced than "Tön Phleen Chij", and appears as a
solo piece for many different instruments. The melody is hard to remember, and this has
made it very rare as an ensemble performance piece. I asked Kittiwan if she could teach me

\(^{68}\) The above notation shows the vocal melody of thoa1 as being two and a half cycles, with the first cycle
containing only half a cycle. This is because the first half cycle of this section is a thäw melody, which, as
mentioned earlier, is normally omitted in the vocal melody.
this song and at first, she said "Why would you want to learn a song that no *khon khry`uy* [instrumentalist] can accompany!". In the event, she did teach me the vocal melody and said: "Good luck, I hope you find some people who know the instrumental part well enough to accompany you". Below is the vocal melody of "Thajee" which I learnt from her:

Example 125: Transcription of the song "Thajee" [R30], *sii`um ch`ua* from tapes recorded during my lessons with Khunji` Phajthuun Kidtiwan
Although the beginnings (first 14 bars) of each *thöön* are the same, it is a lengthy song with *thöön*1 containing four cycles of *miiñthäb p rõbbj* and *thöön*2 containing six cycles; this is part of the difficulty in memorising the melody, particularly for beginners. Also, the *jóg* teg of the first *cugw*of each *thöondo* do not correspond with those in the *khöögm*melody. On top of this, the vocal melody of *thöön*2 is significantly shorter than its *khöögm*melody, an unusual occurrence in a *phleeñ miiñthäb p rõbbkj*. (See Appendix VII for a transcription of the *khöögm*melody of this song.) These non-correspondences cause extra difficulties for a beginner, when they try, as they are taught to do, to compare the vocal melody and the *khöögm*melody, in order to understand the relationship between the two. All of these factors have probably contributed to making "Thajee" obsolete as a tool for teaching those in the early stages of learning Thai court singing.
6.5 Modern teaching

In the past, in the pre-formal education era, "Tôn Phleenj Chiŋ" was the popular choice for use with absolute beginners and "Thajee" was the unpopular choice; now, in primary schools where today's true beginners are found, the first of these has sunk to a low level of popularity for use with the schoolchildren while the second has disappeared altogether from early learning schemes and has become an esoteric piece even for professional singers.

School teachers now choose songs which contain much less jỳnn, such as "Khèeg Boorathèed" (s occurrence only), and wordy and popular songs such as "Laaw Duanj Dyyan" instead. Amongst these teachers, the song "Tôn Phleenj Chiŋ" is put at the "intermediate" level, if it is taught at all; however, in the small number of schools where Thai music is still seen as a serious subject, this "ideal" song is still employed from the beginning.

So, in mainstream schools, a more modern approach has evolved. As well as teaching the less demanding songs already mentioned, teachers now have a more graded method which they may employ. This is thanks to Sùcíd Dùrijápraniid, a well-known and respected singer born in 1927. In 1996, she developed a set of six cassette tapes graded from levels one to six, for use with either primary or secondary school beginners - "Tôn Phleenj Chiŋ" was nowhere to be seen. Here is her choice of teaching material:


The first tape contains fast-tempo songs. They are sung with a small degree of ĥỳàa and so are known as phleeg nhìwa tor full-text songs. As a rough guide, it can be said that the degree of ĥỳàa and the number of rhythmic cycles which the songs include both increase as the set progresses. In fact, tapes 4, 5 and 6 reach a level which could be said to be that of a professional singer. The majority of the songs over the six tapes are at the sóg chìañ level. There is a small amount of progression through the levels, as two of the songs on the first tape are at the chìa diàw level, and a few of the songs on tape six are at the sóam chìañ level.

Hot on the heels of the appearance of Đùrijàprántí’s tapes, the Ministry of Higher Education announced that they intended to bring out their own rival set. Although it has not yet appeared, a preview list of songs to be used is available, and looks like this:

Level 1: "Phleeg Chàaad" (National Anthem), "Phleeg Sànsòøn Prhaabaramiì" (The King’s Theme), "Phamàa Khìëe" (sòg chìañ), "Laaw Tòò Nòòg" (sòg chìañ), "Buusensèìòg" (sòg chìañ), "Tòj Talìnj" (sòg chìañ), "Sòøm Sòøn Sèøm" (chìañ diàw), "Tèj Khòòñ"

Level 2: "Phamàa Klòo ëaaw" (sòg chìañ), "Khàmmèen Phàaj Ñìyà" (sòg chìañ), "Khàmmèen Klòm Lùuùg" (sòg chìañ), "Khàmmèen Kampòò" (sòg chìañ), "Moon Thàà Id" (sòg chìañ), "Khèeg Klòm Càaaw" (sòg chìañ), "Moon Duu Daaw" (sòg chìañ), "Nàangkhààad" (chìañ diàw)

Level 3: "Phamàa Khìëeë" (sòg chìañ), "Phamàa Klòo ëaaw" (sòg chìañ), "Khàmmèen Phàaj Ñìyà" (sòg chìañ), "Khàmmèen Klòm Lùuùg" (sòg chìañ), "Moon Thàà Id" (sòg chìañ), "Khèeg Klòm Càaaw" (sòg chìañ), "Laaw Phùù ëam" (sòg chìañ)

Level 4: "Tàb Tòn Phleeg Ðìñhë" (sàøm chìañ), "Pè" (sàøm chìañ), "Laaw Damnaen Saaj" (sòg chìañ), "Lòm Pààd Chàa Khàw" (sòg chìañ), "Naas Ènòg" (sòg chìañ), "Khèeg Ðòorathèèd" (sòg chìañ), "Sàøm Sàøaw" (sòg chìañ), "Ciìn Khìím Lèg" (sòg chìañ)

Level 5: "Khàmmèen Sàaj Jòòg" (sàøm chìañ), "Laaw Duuàñ Dùyàn" (sòg chìañ), "Khàmmèen Phoothisàd" (sòg chìañ), "Tàw Ðìñh Phàòghùù" (sòg chìañ), "Klòm Naàriì" (chìañ),
Though the songs chosen are almost completely different from Dhrijårantid's, they broadly follow the same system of increasing ýyua and rhythmic cycles, and also show a gradual increase in metric expansion level from sóog chée and some chaa diaw, towards sóum chuim and full thawi suites. But this time, it is a more graded approach, with guidelines as to the age when a pupil should be exposed to each tape. The "Tôn Phleen Chii" suite is included at level 4. There are also a further three levels aimed at professional singers, who will be expected to have memorised levels 1-6.

Long before the arrival of pre-recorded cassette tapes in primary and secondary schools, there was and still is widespread use of tape recorders to record singing lessons by both private and university singing teachers, so that students could take these recordings home for extra practice. The use of tape recorders is almost universally accepted now, reducing the huge amount of effort which constant repetition caused teachers in a completely oral discipline.

The way Sünkharawadhyan taught me was to record what she called the khroogor "the bare bones" of the vocal melody the first time a new song was being learnt, then send me away, saying "I will dress the song in jewels next week when the khroogi is secure in your mind". These colourful metaphors cannot be taken as a true representation of the process, however. Sometimes, she would add extra ornaments, hand-picked by her to suit my individual voice and to show off its strengths within the vocal melody. She would also tailor the breathing to my needs. But, it is just as likely that the second week's version would not be that different from the first. Most of the "jewels" or ornamental notes would have already been present in the so-called khroogi version, and occasionally she would
even remove some of the ornaments which were deemed to have been too difficult for me.
In this way, it became as much a process of “undressing” the song. On yet other occasions,
nothing would be changed either way, as Sūntharawaathin felt that the song already fitted
me perfectly. I suppose what I am saying is that it was a completely flexible process,
despite her description of what she was doing. Here is an example of ornaments being
added to a khroogversion:

Example 126: An ṭyraa section from “Tōn Phleen Chīŋ” sung by Sūntharawaathin in a
private lesson

khroogversion

13

15
dressed version

13

15
The above example shows the way in which Sūntharawaathin ornamented the ʃyən sound eəg-gəə. I have underlined four passages of the above vocal melody and numbered them (1) and (2) in each version. In passage (1) of the khroy version, the sound eəg-gəə is unornamented; in passage (1) of the dressed version, Sūntharawaathin has added extra notes, which change the sound eəg into əə hə əə and the sound gəə into gəə-a-əə. In passage (2) of the khroy version, the sound eəg-gəə is already "half" ornamented and has become eəg-gəə-a-əə; it is "fully" ornamented in passage (2) of the dressed version and has become əə hə əə gəə-a-əə. These changes represent a combination of Sūntharawaathin's personal aesthetic together with her assessment of what would be the "best" version for my voice and technique.

My experience of learning with Khunjılmış Phajthuun Kidtiwan was different as she adhered to the old traditional teaching methods without the use of a tape recorder. This meant longer lessons with constant repetition on both our parts. As a result, a rapport developed which meant that I became more aware of subtle changes, variations and nuances in the song being learnt. She went through the songs phrase by phrase, singing them as they should be sung in her thung and correcting me as we went along. This method meant instant assessment on her part, as she was aiming to arrive at the "perfect" version for me by the end of a single lesson. In fact, with her permission, I did record these sessions for my own ease of learning, as I knew I only had a limited time with her, and to make sure that any details of what was an alien style to me did not go unnoticed, but this did not change her teaching approach in any way, in my opinion.

6.6 Music competitions

I have included this section as I regard the preparations for music competitions to be an opportunity for teachers to expand and reinforce their message. Teaching new material,
rehearsing pupils or students, and evaluating final performances all increase the imparting of fresh knowledge, as Chajseerii said of the good effects of competitions: "they stimulated the composition of new songs and variations and encouraged hard work and diligent practice" (quoted by Myers-Moro 1993:120).

There are two main types of music competitions at the present time. The first is known as *kaan prachum* and is a traditional competition which can take place in either a formal or informal setting, though there is no difference in name. The formal *kaan prachum* is an arranged competition where some rules come into play, e.g. the songs to be played are agreed in advance, as is which group will play first. They are very numerous and can take place anywhere – they have become something of a rite of passage for aspiring musicians and singers, and no-one is taken seriously if they haven’t taken part in one. The informal version normally takes place in a temple, on the occasion of a funeral or major festival, when several different ensembles have all been employed at the same time. These ensembles engage in vying with each other during the ordered service, each trying to outdo the others in ingenuity and skill. The competition is unspoken, but everybody knows exactly what is going on without being told. Myers-Moro notes that:

One group might perform the very same song which another group has just played to show that it can play it better, or it might choose to perform an obviously much more difficult, complex piece. (ibid:121)

The second major type of competition is called *kaan prakvund*. It is similar to the formal form of *kaan prachum* but it differs in that it contains opportunities for single instruments and voices to compete, as well as being almost entirely made up of schoolchildren and university students. *Kaan prakvund* is arranged by government agencies and have no religious dimension, being purely about the excellence of the musicians and singers. The first competition was only for singers and took place in 1950, arranged by the government Department of Public Relations (*krom khöodsunaakua*).
Kuaan prakud competitions allow students of a new generation to experience traditional ways of learning through music camps which are set up expressly to prepare for them. Not all of the competitors attend these camps, but the winners generally have done so. Camps include those of Chulalongkorn University (Bangkok), Kannasodsygsaalaj School (Supanburii) and Râadwinid Baaatkew (Samudpraakaan). The regime employed by these builds personal discipline, as I know from experience in 1987-9, when I attended the Chulalongkorn camp and had to get up at 5 a.m. every morning to practice until 7 a.m. and then attend a morning of normal classes, before spending the afternoon and early evening learning and revising songs for the competition. It is no exaggeration to say that the legacy of this formed the foundation of my professional life as a singer and musician.

There is a downside to kuaan prakud competitions. They tend to lead Thai music into standardisation: melodies or rhythms that are variable and open to many interpretations according to khaungbecome standardised so that they can be subjected to a marking system by the judges. For example, there is a melody in the song "Ciin Aanuu" that some singers will sing using C as the lbug tög, while others use an E. Before the competition, it was announced that the C lbug tög was the correct version and had to be used. Consequently, prospective competitors were only taught one version, thus limiting their educational outlook. It is debatable whether this is a healthy thing for the future of Thai music.

6.7 Recent movements in teaching theory

In 1986, the 5th National Plan was launched, its subject being the preservation and promotion of Thai culture. This led to the first ever national conference on Thai music on 20-22 October 1987 at Mahidol University. The conference discussed several issues, including the role of higher education institutions in preserving Thai music and giving support to musicians and singers. It also discussed the initiation of the development of a
teaching method for universities and the role of higher education in popularising Thai music amongst the general populace. Finally, it debated the lack of truly excellent musicians and singers, and set out a plan to increase their number.

As a consequence of this, in 1988 the Ministry of Higher Education set up a committee under Wäröawud Súmaawon and Phuunphid Amàadtajakun. This decided that it should proceed along the following lines: it would encourage research into Thai music, so that high quality treatises would result; it would set a musical curriculum from primary schools right up to postgraduate study; it would encourage excellent musicians and singers, including academics, and also encourage regular performances from them, certifying them so that they might enter public sector employment; it would set out to create standards for the knowledge of Thai music and to create a marketplace to cater for the number of students of Thai music graduating each year; finally, it would promote the performance of Thai music as a tool for moral development. Three concrete proposals emerged from all this and were immediately put into action. They were:

1. the grading of musical compositions in terms of their complexity;
2. the grading of music theory in terms of its complexity;
3. the standardisation of the examination system for Thai music performance.

In addition, in 1995, a comprehensive book called *Keen mändrutiñ añ siñhrañ wîchn le wîchnchiiñ dontrií thaj* ("Standard grades of Thai music for students and professionals") was published together with the first of a set of accompanying cassette tapes giving examples of the songs used (as already discussed earlier). 69

Again, the downside of what at first appears to be a very positive endeavour on the part of the government is that there is no room for variety of approach. Thai music has developed piecemeal from numerous strands and traditions, resulting in a complex, multifaceted brew. A single regulated approach cannot encompass this, no matter how well-

69 See Appendix VIII for more details of this enterprise.
meaning. Creeping standardisation has resulted from the work of the 1988 committee, as embodied by this new common university entrance singing examination:

Tasks for the university entrance singing examination

1. The ability to play the drums
2. The ability to use chig for self-accompaniment
3. The ability to sing in the Thai style
4. The ability to sing the following songs
   4.1 Compulsory songs
      4.1.1 For the examination of physical ability and concentration
         1) "Tôn Phleen Chiq" suite (suan chith)
         2) "Pé" (suan chith)
      4.1.2 For the examination of mental ability: memory, understanding, voice control, and the correctness of the song
         1) "Klêm Naarii" (thinh)
         2) "Kaarawëeg Lög" (thiwin)
      4.1.3 For the examination of emotion and interpretation
         1) "Tàw Kin Phagbûŋ" (söog chith)
         2) "Naan Khruuan" (thiwin)
         3) "Sûd Sa-nûuan" (thiwin)
         4) "Khêqmôon Baaŋ Khûnprom" (thiwin)
      4.1.4 For the examination of singing songs for social functions
         1) "Wiwaa Phrá Samûd" suite (söog chith)
         2) "Naan Nâag" suite (söog chith)
         3) "Laaw Duuaŋ Dyyan" (söog chith)
         4) "Laaw Dâmnaeŋ Saaŋ" (söog chith)
         5) "Khamën Sajjôg" (suan chith)
         6) A regional folk song of the area where the university is
   4.2 Optional song
      The entrant chooses their own favourite song

On the plus side, Thai singing is more widespread and appreciated now than it has been for many decades, and continues to increase in popularity. Perhaps standardisation is the price
we have to pay for this. Hopefully, it is only a temporary price, reflecting our current place in the cycle of these things. Standardisation will reach a critical mass which will in turn generate curiosity and longing for the diverse world of the past.
Chapter 7

Conclusion

What I feel I have achieved in this thesis is to provide the groundwork to link past and present practices in Thai court singing, a groundwork which can be built upon by future researchers. I have been aided and privileged in this research by having experienced three "incarnations" on which I was able to draw: Thai student of Thai court singing, practicing Thai singer, and Western-based analyst. Hopefully, the result is a mixture of emic and etic insights, expounded in such a way as to create cross-cultural accessibility.

Amongst my main findings and conclusions is the fact that, in agreement with Morton (1976), Thai court singing does not use the equidistant scale in practice, thus disagreeing with the theory and practice of Thai melodic percussion instruments. The beginnings of a basic grammar of jyus is established and set down. Tanese's formulae of the relationship between speech-tones and the vocal melody, a major contribution to Thai singing studies, is evaluated and proven to be useful in detecting metabole, with some notable exceptions.

The patterns which govern the positioning of words in the vocal melody are revealed as having their origins in the kloa poetic form, and shown to be codifiable. Also, the process by which one set of lyrics is replaced by another, with particular reference to singkrawan performances, is explained. Thai court singing is seen to be essentially non-improvisational in nature, regardless of the appearance of some alterations between the composed form and the performed form. Vocal melodies are shown to grow, in common with instrumental melodies, out of the kloa melody, but within their own idiom, and the influence of thuayon any given composition is shown to be a significant factor. The melodic flexibility of phlyegthayjoojaas embodied in the practice of kwan looj cujwa is analysed and discussed.
A change is diagnosed in the approach to teaching, from the traditional method of beginning with a difficult song containing a large amount of *jyna* in order to discourage unworthy students, to the contemporary method of starting off with the simplest songs, in order to achieve an inclusive approach, and to therefore win back interest from young people in the context of a modern multicultural musical environment, in which court singing is only one choice of many, and an unfashionable one at that.

Following on from this thesis, there is plenty of scope for both deeper and wider research into Thai court singing. Amongst the most important topics for further research, would be studies into *phleeg lakhoon* with special reference to songs not included in either the *phleeg probkijor* *phleeg suam nau* repertoires, and into *sweep mue* melody. Also, a study into *surnhijor* "accents", and the differences between the closely related court singing traditions of Thailand, Laos (with its tonal language, Lao) and Cambodia (whose language, Khmer, is non-tonal though related to Thai). Of great usefulness as well would be an investigation into the sources and origins of court singing, both within Thailand itself and in the Southeast Asian sphere as a whole.
Appendices

Appendix I: The abstract of Bunchūuat Sōowād's research paper: "The Sound Frequency of the Notes used in the Thai Musical Scale"

This research paper, "The Sound Frequency of the Notes used in the Thai Musical Scale", is undertaken under the personal patronage of Her Royal Highness Princess Maha Chakri Sirindhorn of Thailand, at the behest of His Majesty the King. His Majesty aims to answer the many questions still current amongst academics about the pitch-frequencies in Thai music by calling for an examination of the traditional tuning system; this system was measured and documented a long time ago, but it has become adulterated by an ever-changing world.

The current research continues the research into Thai music initiated by His Majesty the King and undertaken by the Faculty of Engineering of Chulalongkorn University during 1967-1970. The findings of that project provided good outlines which pointed the way for this current research; re-examination and recategorisation of the earlier data brought it into line with real traditions and theories of Thai music. New data was also gathered and analysed from contemporary users of the traditional tuning system, a system which was widely used before 1932. The ruan thum lek was used as the standard instrument, and a Phase Meter Type 2977 was used to read the data, which was later analysed in terms of the constant ratio of Thai musical theory in order to test the exact measurement of the second interval against its theoretical equivalent. Field data was used from both before and after 1932, and Thai tuning forks were tested and their frequencies analysed; the differences and norms of frequency used by court musicians and commoners were also considered. The accuracy of the scientific tools used in past and present research, and in Thailand and abroad, was and is both reliable and trustworthy.
The current analysis proves that the system of pitches used in Thai music is made up of seven notes divided by equal intervals within an octave, and that this system has been preserved, used and has given a unique musical identity to Thai academics and musical professionals right up to the present day.
Appendix II: The pitch ranges of some instruments and of the singing voice

Data gathered from Sōowād 1998:82

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Appendix III: An example of raw data from an analysis of intervals

Note frequencies of the song "Khèeg Khāaw" sung by Aphinjaa Chiiwàkaanon

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<th>Hz</th>
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<th>296</th>
<th>251-253</th>
<th>252</th>
<th>-252</th>
<th>339</th>
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Notes marked with hyphen are those that cannot be measured for three reasons:
1. note duration is too short
2. note is sung with a strong nasal voice
3. notes at the end of each transcription cannot be measured because that is the point where the whole ensemble joins in

The ten songs used in the analysis are:
1. "Khèeg Khǎaw" (sìım chìia, thōon1), sung by Aphinjaa Chìiwǎkaanon
2. "Khèegmoọn" (sìım chìia, thōon1), sung by Carėncaj Sǔnthawawathin
3. "Phajaa Sòog" (sìım chìia), sung by Carėncaj Sǔnthawawathin
4. "Sii Bọ́d" (sìım chìia, thōon1), sung by Wimon Phèajphàwjen
5. "Tòn Phleeŋ Chìn" (sìım chìia, thōon1), sung by Amphçoɔn Sòowàd
6. "Khèegmoọn Baarjkhùnphrom" (Prince Booriphàd's version) (sìım chìia, thōon1), sung by Usǎa Sèenphajróod
7. "Khèegmoọn Baarjkhùnphrom" (Phrájaa Sanòdurijaan's version) (sìım chìia, thōon1), sung by Čẹeŋ Khlàajśùthòŋ
8. "Khaméen Ràađchaburi" (sìım chìia, thōon1), sung by Pràwëdd Kùmùd
9. "Oò Laaw" (sìım chìia, thōon1), sung by Prachìd Khàmprasäød
10. "Thajcoŋ Ngòŋ" (sìım chìia, thōon1), sung by Sòmbàd Sànjwiëankòŋ
### Appendix IV: Categorisation of song texts

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
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<tbody>
<tr>
<td>G</td>
<td>General Songs</td>
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<tr>
<td>L</td>
<td>Love Songs</td>
</tr>
<tr>
<td>S</td>
<td>Songs of Sorrow</td>
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<tr>
<td>HB</td>
<td>Hymns to Beauty</td>
</tr>
<tr>
<td>P</td>
<td>Songs of Parting</td>
</tr>
<tr>
<td>PT</td>
<td>Patriotic Songs</td>
</tr>
<tr>
<td>R</td>
<td>Songs of Rage</td>
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<tr>
<td>GW</td>
<td>Songs of Goodwill</td>
</tr>
<tr>
<td>PR</td>
<td>Songs of Praise</td>
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<tr>
<td>M</td>
<td>Martial Songs</td>
</tr>
<tr>
<td>MI</td>
<td>Songs of Moral Instruction</td>
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<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Kôb Tên</td>
<td>MI</td>
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<tr>
<td>Krataaj Chom Dyyan</td>
<td>L (recalling the beauty of a beloved)</td>
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<tr>
<td>Krabi Lii laa</td>
<td>G</td>
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<tr>
<td>Kraaw Khêeg Ng3</td>
<td>PT</td>
</tr>
<tr>
<td>Kraaw Ram Moon</td>
<td>1 P and GW</td>
</tr>
<tr>
<td></td>
<td>2 P and GW</td>
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<tr>
<td>Klôm Naarii</td>
<td>L (romance)</td>
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<tr>
<td>Klôm Phajaa</td>
<td>1 L (romance)</td>
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<tr>
<td></td>
<td>2 L (romance)</td>
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<tr>
<td>Kwaan Thoon</td>
<td>G</td>
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<tr>
<td>Kansaaj Sawaad</td>
<td>PT</td>
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<tr>
<td>Kamphud</td>
<td>G</td>
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<tr>
<td>Kanlajaa Kiam Hng</td>
<td>S</td>
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<tr>
<td>Kaarawêeg Lég</td>
<td>L (waiting for love)</td>
</tr>
<tr>
<td>Kaarawêeg Jaj</td>
<td>L (hopeless love)</td>
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<tr>
<td>Kaariian Thoon</td>
<td>1 HB (a deer)</td>
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<tr>
<td></td>
<td>2 HB (a girl)</td>
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<tr>
<td>Kamsûuan Sûraaj</td>
<td>1 P (sad)</td>
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<tr>
<td></td>
<td>2 P (sad departure)</td>
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<tr>
<td></td>
<td>3 S (lonely lady)</td>
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<tr>
<td>Kég Mën</td>
<td>M</td>
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<tr>
<td>Keescoon Sâm-aaj</td>
<td>HB (nature)</td>
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<tr>
<td>Kâaw Thâb</td>
<td>PT</td>
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<tr>
<td>Kwâaaj Daab</td>
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<tr>
<td>Khôom Klôm Lûug</td>
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<td>2 GW</td>
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<td>3 GW</td>
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<td>4 PT</td>
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<td>Khôom Soê Khrîyyaj</td>
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<td>Khôom Thoon</td>
<td>G</td>
</tr>
<tr>
<td>Khôom Boosan</td>
<td>G and R</td>
</tr>
<tr>
<td>Khôom Rathom</td>
<td>G</td>
</tr>
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</table>
| Khāmēen Jāj | 1 G  
|           | 2 G  
|           | 3 HB (nature) and L  
|           | 4 G  
| Khanēen | 1 L (broken heart)  
|         | 2 L (romance)  
| Khāmēen Khuaw | G  
| Khāmēen Chonnabod | S  
| Khāmēen Chom Doj | G  
| Khāmēen Sajjōog | 1 HB (nature)  
|         | 2 HB (nature)  
| Khāmēen Noj | G  
| Khāmēen Paagthōo | 1 P and L  
|         | 2 G  
| Khāmēen Phuuaq | 1 HB (an object) and R  
|         | 2 L (romance)  
|         | 3 HB (an object)  
|         | 4 S  
| Khāmēen Phaaaj Ryya | 1 G  
|         | 2 G  
| Khāmēen Phoothisad | L (romance) and S  
| Khāmēen Phuumprasad | G  
| Khāmēen Rāadchaburii | G and S  
| Khāmēen La-oo-oŋ | G and R  
| Khāmēen Līlab Phránakhoon | G with R  
| Khāmēen Sud Caj | S  
| Khāmēen Lýyan | 1 R  
|         | 2 G  
| Khāmēen Jāj | L and S  
| Khāmēen Eew Baaj | G  
| Khēeg Kōlid | HB (landscape and wildlife)  
| Khēeg Khāaw | 1 G and S  
|         | 2 G and S  
| Khēeg Ngō | L and S  
| Khēeg Čhōn Cāaw | G  
| Khēeg Deŋ | HB (army troop)  
| Khēeg Tōj Mōc | HB (furniture)  
| Khēeg Saj | 1 S and L  
|         | 2 L (romance)  
| Khēeg Booratheed | G  
| Khēegmoön | G (bad dream)  
| Khēegmoön Baankhūmphrom | 1 G  
|         | 2 L (romance)  
|         | 3 L and S  
| Khēegmoön Baančhāaŋ | 1 R  
|         | 2 L  
| Khēeg Mádsari | 1 L (chiding)  
|         | 2 L, S and R  
| Khēeg Lōbburii | P and S  

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<td>2 HB (garden and flowers)</td>
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<td>Khèng Súi Klào</td>
<td>S and L</td>
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<td>Khèng Hèe</td>
<td>P and S</td>
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<td>Khèng Aàwaj</td>
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<td>2 S</td>
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Jipùn Rancuuan  L (lonely heart)
Dògməaj Saj  1 L (thinking of the beloved)
2 L (romance)
Dògməaj Phraj  HB (nature)
Daaw Coorakhiē  G
Dyyan Ngāaj Klaaŋ Pāa  G
Tōn Booraithēed  P and S
Tuuaŋ Phráthāad  L
Tōj Rūrub  1 L (romance)
2 L (romance)
Tanaaw Pīseŋ  S
Talūm Poon  1 HB (building and garden)
2 HB (garden)
3 P and S
Taam Kwaango  HB (golden deer)
Tāw Hēe  G
Thōon Samōc  1 HB (sea)
2 HB (sea)
Thōoj Lān Khāw Klōŋ  G
Thajōoj Khamēēn  S (travel)
Thajōoj Juuan  S (travel)
Thajōoj Nōg  P and S
Thajōoj Naj  1 S
2 S (travel)
Thajōoj Laaw  S (travel)
Thawōoj  P and S
Thonj Jōon  1 L (romance)
2 G (argument)
Thajōe  L (chiding)
Thalee Bāa  1 L (chiding)
2 L (romance)
Thāgsirnādchāniwēed  HB (palace)
Thēēb Chaatni  HB (god)
Thēēb Banthom  1 G
2 G
Thēēb Rancuuan  1 P and S
2 S (thinking of the beloved)
Thēēb Sōmphōb  HB (princess)
Thēēb Hāaw Hēen  1 G
2 G (getting dressed)
Theewaa Prasid  GW
Thaj Ramryg  PT
Thoorani Rōŋhāj  1 P and S
2 S and R
3 L (chiding)
Nōg Kracōg Thoon  HB (wildlife)
Nōg Khamīn  1 L
2 P
Nōg Khāw Khames  1 HB (wildlife)
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<th>Song Title</th>
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<td>Nóg Càag</td>
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<td>Nàag Kiaw</td>
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<td>Nàag Booriphan</td>
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<tr>
<td>Nàag Khruuan</td>
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<td>Nàag Jîyûaj</td>
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<tr>
<td>Naaraaj Pleœ Pûub</td>
<td>1 L (disappointment)</td>
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<td>Nàam Lôod Tâaj Saaj</td>
<td>2 L (thinking of the beloved)</td>
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<td>Nàreesûuan Chon Chàaaj</td>
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<td>Bañ Baj</td>
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<td>Bulân</td>
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<td>Bulân Looj Lûyan</td>
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<td>Bâj Khîlûq</td>
<td>2 M and PT</td>
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<td>Prâphâad Pheetraa</td>
<td>1 L (romance)</td>
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<tr>
<td>Plaa Thoon</td>
<td>2 G (woman)</td>
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<td>Pêed Bôt</td>
<td>G (bad potent)</td>
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<td>Pé</td>
<td>1 L and S</td>
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<tr>
<td>Phakaâ Kaan</td>
<td>2 L and S</td>
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<td>Fárâj Klaaj</td>
<td>HB (flowers)</td>
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<td>Fárâj Khûuan</td>
<td>HB (woman)</td>
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<td>Fárâj Coorakaa</td>
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<td>Phajaa Si Sûw</td>
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<td>Phamâa Klôm</td>
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<td>Phamâa Kamchûâb</td>
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<td>Phamâa Pleœ</td>
<td>G</td>
</tr>
<tr>
<td>Phamâa Hâa Thôn</td>
<td>1 G and R (thinking of the beloved)</td>
</tr>
<tr>
<td>Phamuâ Hêe</td>
<td>2 HB (garden)</td>
</tr>
<tr>
<td>Phûuân Rôœj</td>
<td>3 HB (garden)</td>
</tr>
<tr>
<td>Phrácan Khrûñg Stûg</td>
<td>1 L (romance)</td>
</tr>
<tr>
<td>Phrá Aathid Chîn Duuœj</td>
<td>2 S (metaphorical love-making)</td>
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<tr>
<td>Phraam Khâw Bood</td>
<td>1 G and L</td>
</tr>
<tr>
<td>Phraam Diid Nâmûaw</td>
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3 MI
Phad Chaa
Phan Faraj

Phirun Sang Faa
Phed Nocj
Phirom Suraaj

Phruu Laaw
Moon Khruuwan
Moon Chom Can
Moon Joon Daab
Moon Ram Daab

Moon Lon Ryya
Moon Ooj Iq
Marjcon Lenn Khlyyn
Maa Lon
Maa Ram
Maalii Huan

Mulog
Maalaph Phu Thocj
Juuan Khlaaw

Jasoothoon
Jooree
Joon Daab

Joo Salam
Rasam Rasaj
Rahog Rahoen

Ratrii Pradab Daaw
Lon Song Laaw
Lom Phad Chaaaj Khaw

Lon Lom
Looj Prathiib
Laaw Krasaw
Laaw Khruuwan
Laaw Carasnii
Laaw Damnaen Saaj
Laaw Lam Paaj

G (interpret a dream)
1 G
2 G
1 S
2 HB (heaven)
HB (wildlife)
R
HB (the moon)
Pr (the Buddha)
1 G
2 R and P
1 G and HB (the sea)
2 G
HB (the sea and sea fish)
1 G
2 G and L (thinking of the beloved)
1 G
2 HB (horse)
1 L and S (thinking of the beloved)
2 L (romance)
G and HB (plants and nature)
L and R
1 G
2 S
3 P and S
M
G (argument)
1 L and R
2 Pr (god)
S and R
G
1 L and S
2 S
L (romance)
G (getting dressed)
1 L (thinking of the beloved)
2 HB (wild flowers)
1 L (loneliness)
2 L (loneliness)
PR (the river)
S
G
L (thinking of the beloved)
P
L (wooing)
Laaw Lam Paaq Jāj  G
Laaw Liab Khāaj  G and L (thinking of the beloved)
Laaw Sōmdèd  HB (woman)
Laaw Sūuaj Ruuaj  1 G
  2 G
Laaw Sūn Khöon  S
Laaw Sāaw Sūuaj  1 G
  2 G
Laaw Sīia Thīiian  HB (princesses)
Līla Krathūm  G
Loom Anṓt  L
Wādthana Wīiadinām  PT
Waajūbud Jāadtraa  G
Wiīlandaa Oō̄d  R
Wīwēeg Weehāa  L
Wīhōg Hēēn  G
Wēen Thōọ́  L (romance)
Sūthammarād  S
Sūsūg Manjakhaanūsōn  G
Sūsūg Ramlyōg  HB (music)
Sadaajōng  1 G
  2 G
Sadaajōng Plooŋ  L and S
Sōn Thōọ́  L (thinking of the beloved)
Sōmphōo Phranākhoon  PR (royal)
Sāmī Thōọ́  HB (plants)
Sāmī Thōọ́ Thēed  G
Sajammaanūdsō̄t  PT
Sōj Thajee  G
Sōj Mājūraa  HB (curtain)
Sōj Lampaag  HB (curtain)
Sōg Fān Khōoon  G
Sōod Sū  HB (plants) and L
Slām Māaj Nāj  HB (plants) and L
Sārāthii  L (romance)
Salīkaa Kēew  L
Sālikaa Khāmēen  1 HB (birds)
  2 HB (birds)
Sālikaa Chom Dyyan  L (thinking of the beloved)
Sāaw Nōo Lēn Nāam  G
Sāaw Wiian Nīyya  L (thinking of the beloved)
Sāaw Sōod Wēen  1 L (romance) and S
  2 L (romance)
  3 L and P
Sāaw Sōd Sūuaj  L (romance)
Sījtoo Lēn Hāaj  L (asking for apology)
Sīnuuaan  L
Sī Bōd  1 S (thinking of the beloved)
  2 HB (plants and landscape)
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<thead>
<tr>
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<tbody>
<tr>
<td>Sùd Caj</td>
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<td>S</td>
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<tr>
<td>Sùd Sa-ŋuuan</td>
<td>L (romance)</td>
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<tr>
<td>Sùd Sáaj Caj</td>
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<td>Sùd Aalaj</td>
<td>PR (Thai music)</td>
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<td>Sùdaa Phirom</td>
<td>MI</td>
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<tr>
<td>Sùdaa Sawán</td>
<td>L</td>
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<tr>
<td>Súraaq Camriiaq</td>
<td>G</td>
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<tr>
<td>Súrintharaahùu</td>
<td>1 L (thinking of the beloved)</td>
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<td>2 L (thinking of the beloved) and S</td>
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<tr>
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<td>3 L (thinking of the beloved) and S</td>
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<td>Súrijoothaj</td>
<td>PR (a queen)</td>
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<tr>
<td>Sèen Khamnyŋ</td>
<td>S</td>
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<td>Sèen Sùd Sawaad</td>
<td>S</td>
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<td>Sòom Sọŋ Sọŋ</td>
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<td>Hòg Bòd</td>
<td>1 S and R</td>
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<td>2 L (chiding)</td>
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<td>Hòŋ Thcoŋ</td>
<td>1 G</td>
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<td></td>
<td>2 MI</td>
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<td></td>
<td>3 G</td>
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<td>G</td>
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<td>Rùm</td>
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<td></td>
<td>2 G</td>
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<td>Hùuan Khamnyŋ</td>
<td>L and S (chiding)</td>
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<td>Hëeraa Lèn Nàam</td>
<td>1 HB (curtain)</td>
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<tr>
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<td>3 S (travel by sea)</td>
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<tr>
<td>Wësa Pradàd Kòj</td>
<td>S (travel by sea)</td>
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<tr>
<td>Oŋ Chìiaŋ Sỳy</td>
<td>G</td>
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<tr>
<td>Anoŋ Sùchaadaa</td>
<td>1 G</td>
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<tr>
<td></td>
<td>2 G</td>
</tr>
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<td></td>
<td>3 PR (gods)</td>
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<td>Aseewùnktii</td>
<td>G</td>
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<td>Absøn Sám-añ</td>
<td>HB (woman)</td>
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<td>Aathan</td>
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<td>2 R</td>
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<tr>
<td>Ináw Pleŋ</td>
<td>S (thinking of the beloved)</td>
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<td></td>
<td>2 G</td>
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<tr>
<td>Oô Laaw</td>
<td>S (travel)</td>
</tr>
<tr>
<td>Aj-jaréed</td>
<td>HB (wildlife)</td>
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</tbody>
</table>

I have been practicing this method of singing and its principles from the time I began to sing right up until the present day, exactly as it was defined and expounded to me by my father Phrájaa Sanđdurijàaj (Chêm Sűntharawaathin) in person. His teaching method included a rigorous attention to the details of singing; songs would be taught by rote in short "phrases" or "sentences", until the learner could sing them perfectly, then moving on to the next phrase or sentence. This principle of teaching, with its standard method and strict quality control, allowed me to develop into a skilful singer after much serious practice, my own experience vouching for its efficacy in creating an intricate style of singing, full of feeling and emotion. I want to analyse and explain this method of singing here, so that it may become a useful source of learning and help future singing students.

Because this area of study is previously undocumented and is, in fact, difficult to explain in written form, ideally, recorded examples should accompany this essay. This is not, however, the case and I apologise for this and hope the essay will still prove useful for an understanding of Thai singing.

Every subject has to have principles and methods of learning, and singing is no exception. Some would say especially singing, a delicate art, which if performed without precepts cannot become truly great, no matter how good the voice. The learner needs to be taught the significant principles in order to be able to practice correctly and surely, thus allowing the beauty and delicacy of the song to be delivered to the listeners. These main precepts are set out below.

1 Voice

1.1 voice quality
Every human being is born with a different quality of voice; for example, some with a soft voice (sīng lēgor "little voice"), some with a high range (sīng sūgor "high voice") and others with a deep voice (sīng jīgor "big voice") and so on. However, quality of voice is only one factor in creating perfect singing. Some singers have a beautiful voice, but no technique and so, as I will explain later, cannot sing effectively. It is a handicap if a singer does not know how to use the qualities of their own voice to best advantage; for example, someone with a high range using only the top of their range and losing the sweeter qualities of their voice, or a medium-range singer using high pitches in the wrong places and so losing clear pronunciation. Singers need to understand the term mokhuan ("appropriateness") in the use of voice. Having a high range is a natural advantage, but only if it is used properly, otherwise someone with a medium range but an effective technique will, in the end, be the better singer.

1.2 Vocal strength

Singing Thai songs requires the full power of the singer; even singing a soft passage one needs a lot of strength to control the utterance. The singer must be able to exhale for long periods, and the muscles which relate to breathing and sound-production must be strong; the singer needs to be well-trained to reach this full physical potential.

1.3 Voice production

Singing Thai songs, as well as power, requires control to produce the required sound: sīng nāng ("a heavy sound"), sīng bōu ("a light sound") and sīng klōm ("a round sound"); or to correctly modify a sound – for example, to phyā sīngor 'soften' a sound. The singer also needs to consider when to use sīng tévi ("real sound") and when to use sīng aasīj ("supported sound" or "nasal sound"). On this point, two significant techniques need to be explained:

1.3.1 Air control

The singer has to create the correct passage of air in singing and use the correct body parts to control it. To sing the a sound, the air must proceed directly from the throat and
through the mouth; to sing the ɲ̟sound, the air must come directly from the throat and pass through both the mouth and the nose; and to sing the ɰ̃sound, the air must finish in the nose only.

1.3.2 vocal cord usage

The vocal cords need to be trained in order to be able to use the following essential vocal embellishments:

a)  khrân sua (to vibrate the sound), which is similar to the technique of phroom "trilling" on a sɔɔ (fiddle). If the muscle is not vibrating, the singing will sound krûd Ϭ̄ and khē̆ng (terms which both mean "rigid").

b) the three-note ɲ̟n̟ as in the example below:

(i)

\[ \text{[Musical notation image]} \]

(ii)

\[ \text{[Musical notation image]} \]

Both (i) and (ii) require good control of the vocal cords in order to phll (literally to "turn over") and so utter the three notes with strict clarity. In some cases, when the middle note is not pronounced independently, the result is a sin̟ hag ("broken sound"), which is the result of loss of control. Singers have to be taught this three-note ɲ̟n̟ because it is the main vocalisation of Thai singing.

1.4 muscle control

On those occasions when a singer has to reach very high notes, they are required to use muscle tension, for example, pulling in the diaphragm in order to move the air upwards. This kind of muscle control creates sin̟ klor ("round sound"), a type of "non-shouting" sound, and also increases the length of exhalation - necessary for singing long notes.
2 Song text

There are three significant aspects in this area:

2.1 Conveying the meaning of a word clearly

A song which illustrates the need for this is "Chôod ciîn", in which the line จีน (low tone) meaning "don't" - this should not be too embellished, otherwise the result could be จีน (falling tone), meaning "grass" or "grandmother". In this case, if the word is sung from a higher note down to a lower note the sound will be จีน (falling tone), whereas if it is sung from a lower note up to a higher note, it will have the required sound and be heard as จีน (low tone). Again, in the song "Laaw khamhoom", in the line หอม ดอกตูม กาม หอม จึง ดาว ("The scent of the khamhoom flower makes me want to inhale it"), if the word จึง (low tone) meaning "to want" is sung from a higher note down to a lower, it will sound like จึง (falling tone), a word which means "difficult", whereas if it is sung from a lower note up to a higher the correct low tone will be preserved and so will the meaning.70

Singing in such a way as to preserve the meaning of a word is not always the order of the day; not in \textit{phleeq phaussia}(foreign style songs), for example. When these are sung, some words actually need to be \textit{phieu}("incorrect" or "with accent") in order to recreate the feel of a foreign language. If one tries too hard to sing with a "Thai" accent, one cannot convey the foreign air; for as the Thai say: ซินนิ้ง บน บอด ฟอสซิล- "the accent reveals its origin".

2.2 Giving lyrics the correct phrasing

This is important. For example to sing ดู (gap) พอ ผิว ผิว, gives the meaning "Oh, young boy", but to sing ดู ผิว (gap) ผิว ผิว, means "Oh father, Phlaaj". Again singing ดี (gap) มา (gap) บอน, means "has already come", but to sing ดี (gap) มา บอน means "has already got it". Another example appears in a song called "Khêng sâ–râaj" where a phrase is sung ดู (gap) ผิว ฝ่าย, meaning "O butterfly" and not ดู ผิว (gap) ฝ่าย, meaning "O

70 This may not seem important, but the whole meaning of the phrase could be changed from "... makes me want to inhale it" to "it is difficult to inhale" - D. Swangviboonpong
shirt spirit”. Moreover, if individual syllables are wrongly emphasised, an unpleasant rather than a pleasant meaning can be conveyed. To read the lyrics carefully is very important, so that the singer understands their meaning, and so, through the correct phrasing and emphasis, conveys their true feeling.

2.3 Singing with the exactness needed for full expression and emotion

In addition to the above aspects for increasing the pleasure and understanding of the audience, each syllable has to be treated correctly. For example single syllables such as ผิว (brother), ผ่อ (father), รัก (love), ผิด (foolish), ฝัน (want) and ฝัน (emptiness), need to be divided into two or three notes, with each note of appropriate duration and emphasis so that the correct meaning is delivered with expression and emotion. If the division or duration is inappropriate, the result will be displeasing and may even result in the wrong meaning. In the song "Bài khảo", there is a line: ดู ครั้ง ครั้ง เจ้า (“Oh, my heart is chill and cold”); the word ครั้ง (“chill”) should be divided into three notes, namely, 'doh', 'sol' and 'me'. The first two notes, should be of the same duration, but with more emphasis on the 'sol'; the last note 'mi' should be the longest and have the most emphasis of all. The following word, เจ้า ("cold") then needs to be softened so that the full feeling of "chilly coldness" is communicated to the audience.

3 โยนิก

โยนิก is the most important vocal technique in Thai singing and singers need to be taught it thoroughly. The โยนิก technique can be divided into two significant aspects:

3.1 Sound

There are many types of โยนิก sound: for instance, อ หาร, ยย, ยย, ยย, ยย, ยย (very short), ยาง and, included here, กระตุ้น สะท้อน ("shaking sound") and กระตุ้น สะท้อน ("bouncing sound"). The singer has to choose which sounds they will sing carefully and make sure that the duration and emphasis of the sound is correct within each phrase. When this is

71 As in the above example where if ผิน is over-emphasised, the pleasant butterfly becomes a non-existent, but unpleasant-sounding spirit! - D.S.
done the overall singing will be smooth and pleasing. For example, the sound ό should always be soft in order to create this smoothness and also be used as a "resting place of the breath". If the singer does not have this "rest", they may become over-extended, causing the breaking up of the musical "sentence" and thus spoiling the continuity of phraseology of the song. In addition, when a sentence is coming to an end, if the last consonant of the จย uses an "ơ" (ơ), it has to be sung as "ơơ", and again if it is a "ơ" (ơ), it has to be sung as ơơ in order to signal a feeling of ending.

3.2 The use of จย emphasise feeling

The treatment of จย similar to the way syllables within a word are treated: in terms of duration, emphasis and pronunciation. Choosing the appropriate จย means that different feelings can be created, for example, sadness, and in some cases จย can help to enlarge the feeling of words. In the song "Sūd sa-จู" there is a line: มีสมทิพย์ ("oh, fragrant-skinned girl"); as well as the emphasis on the word ทิพย์ itself ("fragrant"), if one uses a group of จย after it appropriately, the word will stand out even more, so the scent of the girl will be carried out to the audience.

4 Rhythm

A good Thai singer needs to have a good sense of rhythm and be able to sing in time perfectly. There is no doubt about this. However, the two techniques จย ("to steal the rhythm") and จย ("to loosen the rhythm") should be included in a singer's repertoire, otherwise their singing will be จย ("tasteless"). Using the appropriate rhythm creates good pronunciation and makes the words ทิพย์ ("sharp"). However, the singers are sometimes allowed to sing freely, avoiding the normal rhythm, and returning to it afterwards as in the group of songs known as ทิพย์. There are some places in ทิพย์ songs, for instance, that allow the singer to จย ("to float the rhythm") in order to ทิพย์ ("bemoan fate"); this contrasts with the singing in time which characterizes
the rest of the song. This technique also reveals the understanding of rhythm by the singer through their ability to use it skilfully.

5 Breathing

Breathing should be fixed and used to hide the gap between phrases from listeners, and so the singer will not become over-tired. The right breathing technique helps to make a smooth sound; the breathing place, therefore, should be set in advance.

6 Revealing emotion

Thai music can be classified as "classic" when it requires a high level of knowledge and understanding from the audience in order for them to appreciate and judge. The highest aspiration of Thai song, and indeed, of all other kinds of classic music, is to tap into the core emotion of the piece and not just to simply finish the song or tell the story or sing correctly in terms of notes and timing. The question is, how can this emotion be achieved?

To free the emotion in a song in order to show sadness, sweetness, tragic love, gladness or grief or even to create sarcasm and complaint cannot and should not be done by the use of the face, physical action or the voice. It requires various techniques, as stated previously, such as the emphasis of word and punctuation, the use of different kinds of sound and its control, and these all have to be done in an appropriate way. Not only knowledge on the part of the singer is required, but also consideration, interpretation and a lot of practice in order to uncover the emotion within the song.

7 Khwaam praatiid

One of the most important elements of Thai singing is singing with khwaam praatiid and banco meaning "precision" and "carefulness". This can be compared with the art of handwriting which can either be executed with carelessness or banco("with

72 Thai singing does not make use of these physical aids, but instead relies on the internal dynamics of the song to convey its message.
carefulness”). Every word, phrase and sentence has to be sung precisely so that the meaning and feeling of the lines (normally taken from famous poems) can be illustrated. If a singer does not use *banco* these words cannot come alive but merely tell a story without vision or emotion.

8 Teaching

If learners are beginners, they should be taught to simply memorise a basic version of a song first, then to "manipulate" the words and then later. This procedure does not take a long time, but the singing will please the ear from the beginning and the learners themselves will understand the pattern beneath the singing of a song. In the ensuing songs, more advanced techniques can be added with regard to the ability of the learner. After three or four songs following this method, the learner’s singing will certainly improve.

Following the original teaching method of Phrája Sanõduriāṇ (Chêm Sûnthonwaathin), which taught the learner phrase by phrase as stated in the introduction, helped the learner to improve gradually from one stage to another. However, nowadays, it is impossible to teach in such a way. I have, therefore, developed the new method as set out above and found it also to be successful. It should be noted, though, that most of my students already had basic experience in singing to a certain level and were willing to learn and to love song; when taught by my method of demonstration and comparison, they learned to sing superbly within a short time.

Only singing of high quality should be taught, singing which constitutes a national heritage and which should be placed in the forefront of Thai culture. Quality of performance should also be concentrated on, so that the audience appreciates a pleasing and attractive sound. While it is true that being able to learn to play music and sing songs within a short time is to be applauded, the most important thing is the brilliance of the performance of that same music and those same songs.

April 1987
Appendix VI: Transcriptions of some Thai court songs

"Khêagmoon"

siyum chiin thoon
sung by Caréencaj Suntharawaathin

(phrai eej phraisoglug)

juum phaug phaug phuing duang bulun (caw eej)
"Khœemkœeoon Bœakhœunphœrom"

šœum čhœn thœon

khœoœmelody converted from Phichid Chajšœeri'œi's notation

1st version sung by Úsñá Sœœnphajrœoj

khraa nœn
phœunchunphœon dœj fœq kœj jœj jœd
cœj tœob wœn raw phœu rœyug ridbirœd

2nd version sung by Cœœn Khlœaœsœithœon

phœunjaœum khwaœm aœœœjœj laœœjia
fœq miœœ maj khlœaœ namœœuœj dœj
"Oô Laaw"

sîum chîn thôon
sung by Carâncaj Suntharawaathin

doön thang mañ uaj kluaj mooënkahv
phrück thChuck thöön caj jaj
ôo wûu weën kum dûj thûm waj
cu tôg pûj pen khûlû ciw phruum chûi
Appendix VII: *Khơơg* melodies of the songs "Tôn Phleen Chìn" and "Thações"

"Tôn Phleen Chìn" (*siâm chiia*)

**Thọa 1**

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Appendix VIII: Translation of the standard levels used in Thai singing exams

In 1992, the Thai Ministry of Higher Education invited teachers of traditional singing to join them in setting up a standardised Thai singing examination. The committee was composed of singers, musicians and representatives of the ministry and it took twelve meetings over two years to reach the following conclusions.

The Scope of the Singing Examination

The committee has agreed that the examination of Thai singing should include the following points:
1. The correct sitting position
2. Singing techniques
3. Voice quality
4. The accurate memorisation of the basic melody
5. The accurate memorisation of a set vocal melody including rhythm
6. The rearrangement of the vocal melody and the creation of a chuangplius version of it
7. General excellence and aesthetic quality

The examination will include the following tests:
1. A singing examination
2. An examination of the use of chig for self-accompaniment (level 4 upwards)
3. An examination of the singing of drum-pattern mnemonics (levels 5 and 6)
4 An examination of *thoon ranman* playing (above level 6)

Clarification of the above headings

1 The correct sitting position
   1.1 Sit in the *phat phia*b position appropriate to your sex with feet pointing backwards
   1.2 Using your arms to support yourself is forbidden; hands should be folded in your lap
   1.3 Backs should be perfectly straight and heads held high
   1.4 Singers should be focussed and still, with no unnecessary movement of the head, face or eyes
   1.5 Wear a natural expression
   1.6 Do not use hands or feet to keep the beat
   1.7 Singers should exhibit a knowledge of their seating position in relation to different ensembles

2 Singing techniques

The fundamental ability of Thai singing is to combine wordless vocalisation (*phrai*) with sung lyrics. Singing technique consists of:

   2.1 Enunciation
   2.2 Projection
   2.3 Breath control
   2.4 Rhythm

2.1 Enunciation

The singer should be able to sing accurately and clearly, following the song text, dividing words into syllables appropriately according to set rules - this includes the reading of poetry - and the proper pronunciation of every sound. There are five levels of competence:
2.1.1 Singers should be able to read poems from the written page or deliver them from memory following the traditional set rules

2.1.2 Singers should be able to read poems from the written page or deliver them from memory following the traditional set rules, and divide words according to the metre of the poem (at this level perfect pronunciation is not expected)

2.1.3 As above but with perfect pronunciation

2.1.4 The singer should be able to perform a melodic recitation (*kaan dan thumrooy su-nd*) according to the rules of the type of recitation performed

2.1.5 The singer should be able to sing lyrics with the correct emphasis, careful control and precision

2.2 Projection

The singer should be able to use their neck, chest, diaphragm and nasal cavity to project notes at high volume with evenness and correct pitch. There are 18 levels of competence:

2.2.1 To be able to go up and down the Thai scale keeping the correct pitches

2.2.2 To create a continuous stream of sound for the duration of a *chig* and a *chubat* the *siox chadlalevel*, breathe and continue

2.2.3 To be able to go up and down the Thai scale with one breath

2.2.4 To create a continuous stream of sound for the duration of a *chig* and a *chubat* the *siam chadlalevel*, breathe and continue

2.2.5 To sing a note with even volume for the duration of one breath

2.2.6 To go up and down an octave with one breath

2.2.7 To reproduce precisely the pitch of an instrument or a human voice

2.2.8 To sing the sound in the following manner

   (1) from the chest (low range)

   (2) from the neck (middle range)

   (3) with nasality (high range)

2.2.9 To sing set songs clearly with continuity
2.2.10 To sing utable
2.2.11 To sing the interval of a second using the utabletechnique
2.2.12 To sing the interval of a third using the utabletechnique
2.2.13 To jump up or down the vocal scale appropriately
2.2.14 To sing using the techniques of utable, prakhob utable, and utable in the same manner as the committee's examples
2.2.15 To sing using the techniques of utable, prakhob utable, and utable in the same manner as the committee's examples, and to identify these techniques from a tape recording
2.2.16 To sing using the following techniques (perfection is not expected)
   - kliy utable
   - klyg utable
   - klyyn utable
   - changing from a nasal to a "real" sound appropriately
   - utable hruuan
   - kruum
   - khruuag utable
   - chion utable
   - pan utable
   - utable prih
   - utable prooj
   - phuoa utable
   - phuan utable
   - phuan utable
   - muan utableand muan khum
   - jodg utable
- joon ₩Ian
- ráuang ₩Ian
- ₩Ian rón phirw lom
- lúag cagwa and jócjagwa
- lýag lêj (up and down)
- ₩Ian sóıò (the gentle version of this technique is the same as ₩Ian prib)
- ₩Ian nág and ₩Ian baw
- húug ₩Ian
- hología ₩Ian
- hoon ₩Ian
- ₩Ian looy
- ₩Ian wá-síj (also known as ₩Ian phíh)

2.2.17 To sing using the above techniques perfectly

2.2.18 To sing khúb sëephaa and other kinds of khúb, phíag and ceeqraa

Note: To include the techniques of 2.2.16 in singing results in a high quality performance called "singing with mêd phrai?" Without mêd phrai?, singing cannot be pleasing to the ear and is known as rón dìaad dìaad pøjor "just singing".

2.3 Breath control

This covers the knowledge of when to take a breath, in synchronization with melodic phrases and lyrics

2.3.1 Principles and methods

2.3.1.1 Singers must breathe-in deeply and naturally without making any excess noise

2.3.1.2 Exhalation has to be through the mouth, gently and slowly with complete control for as long as possible

2.3.1.3 Good singers should breathe in the right places, normally after the khúb beats
2.3.1.4 Singers should be able to *lag hiuj ca'or* "steal the breath"; this is a brief inhalation without the knowledge of the listener

2.3.2 The examination of breathing control

2.3.2.1 To breathe and to control the breath correctly

2.3.2.2 To take a deep breath and control the exhalation as long as a double length of *chig* and *chil* beats (perfection is not expected yet)

2.3.2.3 To take a deep breath and control the exhalation as long as a double length of *chig* and *chil* beats (perfection is expected at this level)

2.3.2.4 To breathe and to exhale appropriately in the right places in the melody (perfection is not expected yet)

2.3.2.5 To breathe and to exhale appropriately in the right places in the melody (perfection is expected at this level)

2.3.2.6 To *lag hiuj ca'or* efficiently and appropriately

The methods of singing different *fyun*

Singers must include these *fyun* in their singing: *aa*, *aoj*, *yx*, *oaj*; *bab*, *bwy*, *by*; *bwy*; *aaj-aoj* and *aaj-aaj* Singing is learnt by imitating the sounds a teacher makes, therefore the following explanations might help singing teachers during their teaching practice.

The production of the sound *aa*:

Use the very back of the tongue; tense neck; open mouth a little, project the sound directly from the throat without moving the chin

The production of the sound *aoj*:

Follow the same procedure as when producing the sound *ao*, but at the end lift the the tongue until both sides touch the palate, then widen the mouth a little (this *fyun* is normally situated at the end of the *fyun* section just preceding the lyrics)
The production of the sound \( \mathcal{y} \):
Open the mouth a little, project the sound directly from the throat, keep the chin still, lift the tongue a little bit in order to let the air touch the palate, let the air come through both the mouth and the nasal passage.

The production of the sound \( \mathcal{y} \):
Use the same technique as when producing the sound \( \mathcal{y} \), but make it briefer. (This sound is normally used in combination with the other sounds, not on its own.)

The production of the sound \( \mathcal{z} \):
Use the same technique as when producing the sound \( \mathcal{z} \), but make it briefer.

The production of the sound \( \mathcal{a} \):
Use the same technique as when producing the sound \( \mathcal{a} \), but make it briefer.

The production of the sound \( \mathcal{a} \):
The sound is produced in the throat and channelled mainly through the palate but also through the nasal passage.

The production of the sound \( \mathcal{a} \):
Use the same technique as when producing the sound \( \mathcal{a} \), but with more nasality and allowing the tongue to rise upwards. If this sound is followed by \( \mathcal{a} \) then \( \eta \) has to be added to it.

The production of the sound \( \mathcal{a} \):
Use the same technique as when producing the sound \( \mathcal{a} \) but make it briefer.

The production of the sound \( \mathcal{a} \):
Half open the mouth, then produce the sound \( \mathcal{a} \) slowly and let the sound swoop up through the nasal cavity; the sound should fade out gradually.

The production of the sound \( \mathcal{a} \mathcal{g} - \mathcal{a} \mathcal{g} \):
Produce the sound \( \mathcal{a} \), then raise the tongue upwards until it touch the palate, let the air come through the nasal cavity resulting in the sound \( \mathcal{a} \mathcal{g} \) then immediately produce the sound \( \mathcal{a} \mathcal{g} \) once more.
The production of the sound əəj-əəj.
Use the same technique as for əəg-əə then produce the sound əəj

3 Voice quality

[Good] voice quality can be defined as follows:
1. The loudness and clarity of the voice is excellent, without shouting
2. The volume of the voice is evenly produced and tuneful
3. The voice is not cracked or husky

4 The accurate memorisation of the basic melody

This refers to the ability to sing the melody of the khōq wōŋ jījì with the exception of songs that are not created from a khōq wōŋ jījì melody, or where the vocal melody has no relationship with the khōq wōŋ jījì, for example in songs used in plays (such as "Châa Pîi", "Oō Pîi" and "Hèe Châöd Chíŋ").

5 The accurate memorisation of a set vocal melody including its rhythm

5.1 The accurate memorisation of a set vocal melody will be examined by the following test:

5.1.1 The accuracy of the melody and lyrics
5.1.2 The ability to sing in tune throughout the performance
5.2 The ability to sing with the right tempo
5.3 The ability to sing with the right rhythm

6 The rearrangement of the vocal melody and the creation of a chuangpliata version of it

6.1 The ability to change some parts of the songs correctly according to the theory of Thai music

6.2 The ability to convert an instrumental melody into a vocal melody

6.2.1 For some phrases
6.2.2 For the whole song

6.3 The ability to create a *thoang ptiian*(version) of a song without changing the *lông tòg*
(corresponding notes)

7 General excellence and aesthetic quality

This means an excellence of hearing, seeing, understanding and interpreting in order to
be able to use the voice in singing with clear pronunciation, correct tones and the
conveyance of the emotions of the songs to the audience. To achieve this, the singers have
to use all of the techniques appropriately.

Note: In the past the strategy of teaching and learning singing was not standardised, but
based on imitation and mimicking of teacher by pupils. It is the committee's duty to set up a
standard teaching method using universal terms and instructions.
Glossary of Thai Terms

**bod**
A stanza of poetry. In the kloon form, it consists of four \textit{wag}.

**bod rong**
Lyrics

**cagwi**
Rhythmic cycle; also known as \textit{cagw} \textit{niathub}. A unit for measuring the length of a thoon of a song; the shortest thoon consists of two cagwi.

**chhia**
Level; sometimes called "metrical expansion level". Term used for indicating melodic and rhythmic form of a melody of which there are three: \textit{siiam chhia} (level 3), \textit{sogg chhia} (level 2) and \textit{chhia ditaaw} (level 1). \textit{Siiam chhia} is the longest with a high degree of \textit{yyan}; \textit{sogg chhia} is half the length of \textit{siiam chhia}, with a medium degree of \textit{yyan}; \textit{chhia ditaaw} is half the length of \textit{sogg chhia}, with a low degree of \textit{yyan}.

**chhia ditaaw**
Level 1 (see the term \textit{chhia})

**chhia**
A kind of poetic form, believed to have originated in China

**joos**
A type of melody based around a single note, used mainly in \textit{phleej thajooj}

**kaan looj cagwi**
Flying rhythm: a singing technique used exclusively in \textit{phleej thajooj}

**khloog**
A kind of poetic form, believed to have originated in India

**kloon**
A kind of poetic form, believed to be indigenous to Thai-Lao speaking peoples

**kloon peed**
A type of kloon poetry, with eight syllables to the \textit{wag} (half-line)

**kloon hong**
A type of kloon poetry, with six syllables to the \textit{wag} (half-line)

**kloon saykrawaa**
Kloon peed poetry used in saykrawaa competitions; differentiated by the use of the word "saykrawaa" at the beginning of each stanza

**lab sihag**
Avoiding the pitch: a practice where the singer comes down or goes up an octave when a melody is either too high or too low for their voice
Structural notes: normally refers to notes of the *khōyg* melody that fall on the last *chib* beat of each rhythmic cycle; it can also be used for other "important" notes of a melody.

Rhythmic pattern: can be divided into three main types, *nāathāb prōbkaj*, *nāathāb sōgmānj* and *nāathāb phisēed*.

The *prōbkaj* rhythmic pattern: drum pattern that lasts for the length of four *chīg*–*chīb* cycles.

The *sōgmānj* rhythmic pattern: drum pattern that lasts for the length of two *chīg*–*chīb* cycles.

The term used for *nāathāb sōgmānj* when it is used to accompany *phleeg*.

A set-length melody used in *phleeg*.

Term used amongst Thai musicians to refer to both the *khōyg* melody and the basic structure of a song.

Music; songs; musical compositions; musical repertoires.

Songs used in plays.

Songs containing a small degree of *jīyaur*, literally "full-text songs".

Musical repertoire containing songs made up of musical phrases each of which are the length of one cycle of *nāathāb prōbkaj*; also known as *phleeg*.

Musical repertoire containing songs made up of musical phrases each of which are the length of one cycle of *nāathāb sōgmānj*; also known as *phleeg*.

Songs made up of *jīyaur* melodies in alternation with *jōom* melodies and accompanied by *nāathāb thajjō*; also known as *phleeg*.

Level 3 (see the term *chān*).

Poetic game in which several poets try to outdo each other with the brilliance of their poetry, which is set to music and sung.

A repertoire of musical recitations, where the vocalist accompanies him or herself with a set of *krōb sēēphaa*(hand-held woodblocks).

Level 2 (see the term *chān*).
thauj  Style, including vocal styles, the style of each instrument, an individual’s style, or the style typical of a school of music. Another unrelated meaning of thauj is “pitch-level” or “key”.

thauw  A type of melody based on a single note, commonly used in phleeg probkalj

thaw  A form of musical repertoire consisting of melodies at three chula (levels): level 3, level 2 and level 1

thóon  Self-contained melody made up of a set number of cagwà, from a minimum of two to a variable maximum number

wol  Term used for a half-line unit of klopo poetry, which can be divided up into three distinct groups of syllables

yyaa  Wordless vocalisation
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Audiography

Dates in brackets are the date of issue for a recording; dates in square brackets are the date the piece was recorded, if different from the former.

R1 "Būlān" (siūm chūnd): Ruuambanleeq, Narong (1980s) (F), radio, Bangkok

R2 "Chin Sēn" (sōng chūnd): Prasidthikun, Thúuam [1970s] (1992) (C), on cassette tape distributed on her cremation day, 22/1/92


R4 "Fārāq Ram Thāaw" (sōng chūnd): Sūntharawaathin, Carœncaj (1989) (F), private lesson, Bangkok

R5 "Hēeraa Lēn Nāam" (siūm chūnd): Thábphoon, Sōmchaaj (1980s) (CUSA)


R7 "Khamèen Rāadchaburi" (siūm chūnd): Prawēed Kumúd [1970s] (1995) (C), on cassette tape distributed for his 72nd birthday

R8 "Khèeg Boorathēed" (sōng chūnd): Chuuchōokèaw, Nanthaa (1996) (C) on Dūrijápraniid phleeg thaj dēam [Thai classical music], Vol 1, np


R10 "Khèegmoon" (thūn): Dūrijáphan, Niiaw (1950s) (F), radio, Bangkok

R12 "Khègmoon Baančháaŋ" (thùn): Sūwosàà, Maniirád (1992) (F), concert, Paris

R12.2 "Khègmoon Baančháaŋ" (thùn): Thábphoon, Sômchaaj (1980s) (CUSA)

R13 "Khègmoon Bančkhùnphrom" (thùn): Khlàajtsùcòònj, Cèøŋ (1980s) (CUSA)

R14 "Khègmoon Bančkhùnphrom" (thùn): Usàa Sèsñphajróod (1980s) (CUSA)

R15 "Khèg Pàdtaanii" (sàog chàd): Prasìdhìkhun, Thùam [1970s] (1992) (C) on cassette tape distributed for her cremation day, 22/1/92

R16 "Khèg Pàdtaanii" (sàog chàd): Dùrijápranìd, Sücìd (1993) (C) on Phleeg thaj priàiadchànìphón ["songs by royals"] 2 volumes, Bangkok

R16.2 "Khèg Pàdtaanii" (sàog chàd): Sùntharawaathìn, Caréèncaj (1980s) (F), radio, Bangkok


R18 "Maháà Ràæg" (sàog chàd): Sùntharawaathìn, Caréèncaj (1982), an excerpt from "Songs for the Emerald Buddha" on Chùn chììsàìí sàëwòòj phriàphùdthàmahàlùamànnì rìádtaìà phàïìmààkkààà["An offering to the Emerald Buddha"]


R20 "Ngììaw Ramìíà" (thùn): Dùrijápranìd, Sücìd (1980s) (F), concert, Bangkok


R22 "Oō Laaw" (siam chit): Khámprasèd, Prachid (1985) (CUSA)

R23 "Oō Laaw" (siam chit): Sûnharawaathin, Carœncaj (1989) (C) on Fong Naam, From the Courts of Old Siam Pacific Music Co., Ltd.


R25 "Phajaa Sôog" (siam chit): Sûnharawaathin, Carœncaj (1995) [1966] (C) on Siay Siat Vol 1 [reissued for her 80th birthday, 16/9/95]

R25.2 ""Phajaa Sôog" (siam chit): Thâbphon Sômchaaj (1980s) (CUSA)

R26 "Sâarâthû" (siam chit): Sàngwiiankoôn, Sômbâd (1980s) (C)

R27 "Sii Bôd" (siam chit): Phôejphàwjen, Wimon (1985) (CUSA)

R28 "Sôom Sôj Sêñj" (chën): Roohitaacon, Kanjaa (1995) (C), on cassette tape distributed for Montrii Traamôd’s 95th birthday


R30 "Thajee" (siam chit): Swangviboopong, Dusadee (1995) (F), private lesson with Khunjî Phajthuun Kidtiwan, Bangkok

R31 "Thajooj Naj" (chën): Sûnharawaathin, Carœncaj (1987) (F), private lesson, Bangkok

R32 "Thajooj Naj" (chën): Chiïwâkaanon, Aphinjaaj (1991) (F), rehearsal for performance, Bangkok

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