The Learning of Life Skills Essence Textbook

Art Education

(WS21003)

Lower Secondary Level

(Revised Edition of B.E. 2554)

Non-Formal Basic Education Curriculum of B.E. 2551 (A.SD. 2008)

Office of the Non-Formal and Informal Education
Office of the Permanent Secretary
Ministry of Education

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The Essence of Way of Like Skills Textbook

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Preface

The Ministry of Education has proclaimed the use of Non-Formal Basic Education Curriculum of B.E. 2551 (A.D. 2008) on the 18th September, 2008 with an aim to replace the former principles and practices of the Non-Formal Basic Education Curriculum of B.E 2544 (A.D.2001) which was developed in accordance with the philosophical principles and basic beliefs pertaining to the conduct of the out-of-school learning programs for adult target learners whose learning practices are to accumulate their knowledge and learning experiences continuously.

In the 2001 fiscal year, the Ministry of Education had set a strategic plan for mobilizing the educational policy in order to raise the capability and potentiality of the people in terms of their competitiveness in job performances that enable them to earn an affluent living constantly, perform with discipline, to have good morality and ethical behavior, and to be aware of self-performance and responsibility as well as to assist others concerned. In order to respond to the above-mentioned policy of the Ministry of Education, the Office of the Non-Formal and Informal Education (ONIE) decided to reconsider the former Curriculum of B.E. 2551 in terms of its principles and aims, its standard and expected outcomes as well as particular substances of 5 groups of the learning essences to make them more compliant with and be responding to the new policies of the Ministry of Education. The reconsideration had contributed to the revision of non-formal education text books by adding an integration of more contents and essences of occupation, morality and virtue as well as integrating the issues concerning readiness and preparation for Thailand to join with the ASEAN community. In terms of development of the subject essences, the revision remains to keep the principle and procedures of the former text in which the learners are to do self-study, conduct learning activities, undertake tests to evaluate their own understanding, conduct group discussions to share knowledge and experiences among groups’ members and to acquire additional knowledge from local wisdom and from other sources of information.

The revision of this text book has received the generous support and collaboration from various experts and resource people as well as other concerned personnel who kindly provided useful information and data collection from various sources of knowledge to make the revision more meaningful. Their helpful information has made the new contents more relevant and appropriate to the learning standard and indicators of the expected outcomes of each subject essence. The Office of the Non-Formal and Informal Education (ONIE) wishes to express its sincere appreciation for their considerate concern and helpful cooperation. ONIE hopes that these new revised learning essences will be useful to the learners, the teachers or facilitators as well
as other concerned staff personnel at all levels. The ONIE will be pleased to invite any advice and recommendations for the improvement of future issues.

(Mr. Prasert Boonrueng)

Secretary-General

November 2011
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Lesson 4: Thai Dancing as a Profession

Qualities of a good artist
Qualities of a professional artist
The profession of a shadow play artist
The profession of a Likae artist
The profession of a Mor Lam singer
**Instruction on the use of the textbook**

This Essence of Way of Life Skills Learning Textbook on Art Education (BS21003) is designed for the use of non-formal education learners.

In using this textbook, learners should proceed as follows:

1. Study the course structure and try to understand the main topics, the scope of the content and the expected learning outcomes.

2. Study the content details of each lesson carefully and do the activities as assigned. Then check your answers using the provided answer keys. If your answers are wrong, review the lesson once again to understand the content before proceeding onto the next topic.

3. Do the activities at the end of each topic so as to summarize your knowledge and understanding of the content. In so doing, learners may check their knowledge and understanding with the teachers and friends studying the same course at the same level. This textbook consists of 4 lessons as follows:
   - Lesson 1: Thai Visual Arts
   - Lesson 2: Thai Music
   - Lesson 3: Thai Dancing
   - Lesson 4: The Profession of Thai Dancing
Art Education Course Structure

Lower Secondary Level

The Essence of Learning

To have the knowledge, understanding, moral principles, ethical behaviors, admiration, appreciation of the beauty of things we see and hear as well as of the nature and the environment of Thai visual arts, music, dancing and to be able to appropriately analyze such art forms.

Learning Expectations

1. To be able to explain the meaning of the nature and beauty of Thai visual arts, music and dancing.
2. To be able to explain the foundation of Thai visual arts, music and dancing.
3. To be able to create artworks based on the basic understanding of Thai visual arts, music and dancing.
4. To be able to admire and value Thai visual arts, music and dancing.
5. To be able to analyze, comment and criticize artworks in the areas of Thai visual arts, music and dancing.
6. To help conserve and transfer Thai visual arts, music and dancing to future generations.

Scope of Content

Lesson 1: Thai Visual Arts
Lesson 2: Thai Music
Lesson 3: Thai Dancing
Lesson 4: The Profession of Thai Dancing

Learning Media

1. Textbook
2. Activities
Lesson 1
Thai Visual Arts

Scope of content

Topic 1: Points, lines, colours, shades, forms and shapes used in Thai visual arts
Topic 2: The history of Thai visual arts covering Thai paintings, sculptures, architecture and prints
Topic 3: The beauty of Thai visual arts
Topic 4: Artwork creation based on the beauty of nature
Topic 5: The creative thinking in using a variety of materials and matters to decorate the body and places
Topic 6: The value of national culture appreciation
Topic 1

Points, lines, colours, shades, forms and shapes used in Thai visual arts

**Point** means the smallest element possible. A point can indicate both a position and direction. By placing points next to each other, we produce a line. Also, points put together give rise to the weight and volume of a shape.

**Line** means several points placed next to each other to form a long length. By drawing lines from one point to another in different directions, we create 45, 90 180 degree angles or any other angles and by changing the direction of the lines drawn we create different types of forms.

The line is an important element in art creation as it can provide a meaning to a picture as and create feelings based on its form. The basic lines are straight lines and curved lines.

Straight lines and curved lines can be used to build new kinds of lines to provide different feelings as follows:

**Vertical straight lines** provide feelings of strength, height, distinction, dignity and awe.

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**Horizontal straight lines** provide feelings of calmness, simplicity, restfulness and stillness.

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**Slanted straight lines** provide feelings of insecurity, of falling and not remaining still.

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**Crossed lines** provide feelings of coordination and strength.
Curved lines provide feelings of softness and gentleness.

![Curved line]

Wavy lines provide feelings of movement, cheerfulness and continuity.

![Wavy line]

Dotted lines provide feelings of lacking, mystery, incompleteness, showing parts which are invisible.

![Dotted line]

Spiral lines provide feelings of circular movements and dizziness.

![Spiral line]

Zigzag lines provide feelings of conflict, fright, excitement and strangeness.

![Zigzag line]

Designers use feelings created by different kinds of lines in applied works of art. They use, for example, lines to modify the form of alphabets to create feelings of movement and to better express their meaning.

Colours are hues which, when mixed, create new colours which are different from the initial ones. There are 2 kinds of primary colours, i.e.

![Primary colours diagram]
1. **Scientific colours**: These are colours resulting from light refraction through a crystal prism. There are 7 of such colours which are violet, indigo, blue, green, yellow, orange and red. Green and blue are rays of light which are the only energy with colours. Such a quality of light allows them to be used for photography, television and all kinds of lighting effects for shows and performances.

![Image of scientific colours](image)

2. **Pigmentary colours** are the colours we can get from nature and from a chemical synthesis process. There are 3 such colours which are red, yellow and blue. The pigmentary colours are widely used in artworks as well as in industries, etc. When mixed according to the established principles, the mixture of pigmentary colours creates a colour circle which is natural. The colours created in such a manner are basic colours which are generally used in all kinds of works. From the colour cycle we can see the following:

**Colour Circle**

**Primary colours**: These colours consist of red, yellow and blue.

**Secondary colours**: These are colours we get from the mixture of an equal amount of primary colours. The 3 new colours we can create in this manner are as follows:

- Red mixed with yellow gives orange
- Red mixed with blue gives violet
- Yellow mixed with blue gives green

**Tertiary colours**: These are colours created from the mixture of an equal amount of a primary colour and a secondary colour which allows us to create 6 other colours as follows:

- Red mixed with orange gives orange red
- Red mixed with violet gives magenta
- Yellow mixed with green gives greenish yellow
- Blue mixed with green gives blue green
Blue mixed with violet gives indigo
Yellow mixed with orange gives orange yellow

**Colour tones** are tones which create feelings of heat and cold. In the colour circle there are 7 hot colours and 7 cold colours with violet and yellow being both hot and cold.

**Complementary colours** or contrasting colours or a pair of opposite colours are colours the intensity of which contrast clearly. Such colours are generally not used together because each one reduces the clarity of the other. Complementary colours are normally used in the following cases:

1. When one of the colours covers a large space while the other covers a small space.
2. When other colours are mixed with one of the colours or with both colours.
3. When complementary colours are mixed with both colours.

**Neutral colours** are colours which can be used with any colour. There are 2 neutral colours in the colour cycle which are brown and grey. Brown is created by mixing complementary colours in the colour cycle by the same amount. Brown has an important characteristic in that when mixed with any other colour, it will make the other colour more intense without changing its colour value. However, the other colour will turn into brown if mixed with a lot of brown colour. Grey is created by mixing an equal amount of all of the colours of the colour cycle together. The important characteristic of grey is that when mixed with any other colour it will make such a colour darker.

This colour theory allows us to have a basis for choosing colours for our creative works. However, designs need not be limited by the theoretical framework and it is possible for us to think outside of the theoretical concept.

**Colours have 3 characteristics as follows:**

1. **Real colours** meaning the colours which we see in nature. The 12 natural colours that we see can be divided into 2 tones. These 2 tones, in turn, divide the colour cycle starting from yellow to violet into 2 parts as follows:
   1. Hot colours which create strong, hot feelings as well as feelings of excitement. Such colours are yellow, orange yellow, orange, red, magenta and violet.
2. Cold colours which create cool, calm and comfortable feelings. Such colours are yellow, green yellow, green, blue green, blue, indigo and violet. We can see that yellow and violet can be both tones because they are neutral and can be both hot and cold colours.

2. **Colour intensity** meaning the brightness or purity of any colour. Colours mixed with black will become darker and also less intense or pure. The intensity of colours is classified from the most to the least intense.

3. **Colour values** meaning the bright, neutral and opaque tones of each colour. All colours have their own values. If we mix white with any colour, that colour will become brighter or be lighter and lighter the more white we mix into it. Colour values are classified from the darkest to the lightest. Colour values are obtained by mixing with whites, greys and blacks. Colours become lighter when mixed with white and the mixture gives soft, sweet and soothing feelings. When we compare a colour picture with a black and white photocopy, we can clearly see that the light, medium and dark red colour values in the picture become white, grey and black in the photocopy due to the different values of the red colour.

The colours that we see with our eyes give us feelings immediately whether they are colours of our cloths, homes or things that we use. A question which we have to ask ourselves is what can we do to use colours appropriately in line with psychological principles? To do that we need to understand what kind of feelings human beings get from each colour. Colours give us different feelings as follows:

Red gives feelings of heat, intensity, stimulus, challenge, movement, excitement, enthusiasm, power, abundance, richness, love and importance.

Orange gives feelings heat, warmth, brightness, liveliness, youth, vitality, liberation, trendiness and precaution.

Yellow gives feelings of cheerfulness, joy, delight, renewal in life, freshness and novelty.

Dark green gives feelings of sadness and being old and blue of peace, prudence, civility, firmness, seriousness, diligence, carefulness and thoroughness.

Light blue gives feelings of relief, being care free, unconstrained, lightness, transparency, cleanliness, being secure, brightness, being able to breathe, being free, helpfulness and sharing.

Indigo gives feelings of tranquility.

Violet gives feelings of charm, attractiveness, mystery, secrecy, being powerful, having hidden powers, love, sadness, disappointment, peace and dignity.

Brown gives feelings of being old, heavy and being calm and quiet.

White gives feelings of purity, cleanliness, novelty, and brightness.

Black gives feelings of being heavy, depressed, sad and desperate.
Pink gives feelings of warmth, kindness, softness, sweetness, love, care, being young, cute and bright.

Olive green gives feelings of being full with energy and young.

Grey feelings of sadness, regret, being desperate, mystery, being depressed, old, quietness, politeness, prudence and modesty.

Gold gives feelings of opulence, luxury, being pricy, valuable, important, prosperous, happy, richness and the ability to expand.

Based on these feelings we can adapt colours to all matters in our daily life.

1. **The use of analogous colours**

   The use of analogous colours consist in the use of colours or colour values which are close or very similar to each other such as monochromes which consist of using the same colour with different values.

2. **The use of complementary colours**

   Complementary colours are opposite colours in the colour cycle. The use of complementary colours are necessary in designs because it makes the design interesting immediately. In reality, there are 6 pairs of complementary colours as follows:

   1. Yellow which is the opposite of violet.
   2. Orange which is the opposite of blue.
   3. Red which is the opposite of green.
   4. Orange yellow which is the opposite of indigo.
   5. Red orange which is the opposite of blue green.
   6. Magenta which is the opposite of yellow green.

   In using complementary colours, we must also think about colour combinations. Several techniques may be used such as using different amount of colours such as 20% of red and 80% of green.

   In designs or picture arrangements, if we know how to use colours which have hot or cold tones it would be easier for us to be able to control and create works which are more harmonious and beautiful. This is because colours have an influence over the mass, volume and empty spaces. Also, colours have the characteristics of being able to create harmony or contrast and to emphasize important points as well as to assemble all parts in a holistic manner.

**Creation of feelings**

Colours give different feelings to different beholders, depending on their experiences and background. Some colours can be used to cure some mental illnesses. The use of colours inside and outside of buildings can also have an impact on our feelings and serve to create an atmosphere.
Lights and shadows

Lights and shadows mean different lights and shadows produced when lights are casted onto surfaces which have light or dark colours and surfaces which are high or low, curved or flat or uneven.

The determinant of the value level and intensity of the shadow depend on the intensity of light. If there is a lot of light, shadows will be darker while if there is not much light shadows will be vague. If there is no light, there will not be any shadow. Also, shadows is always projected onto the opposite side of the light. The different value levels of shadows and lights casted onto a material can be distinguished as follows:

1. **Areas with a strong light:** Areas which are the closest to the source of light will be the brightest ones. In such areas, materials with a shiny surface will clearly reflect the light source.

2. **Lit areas:** Areas which are far from the light source will be less well lit up by light and will therefore have lower value levels.

3. **Shadow areas:** Areas which are not lit up or are obstructed from light will have a darker value than lit up areas.

4. **Dark shadow areas:** Areas which are the furthest or which are greatly obstructed from the light source will have a value level ranging from very dark to the darkest.

5. **Extended shadow areas:** These are areas behind surfaces where the shadow of a figure is casted. The shadow casted is external to the figure itself. Its value intensity level depends on the intensity of the shadow, the value of the backing surface, and the direction and distance of the shadow.

The importance of value

1. Allows one to differentiate between the form and the background or the shape and the empty space.

2. Provides feelings of movement

3. Provides 2- and 3-dimensional feelings of forms

4. Allows one to create distances, shallowness and depth and feelings of being near or far.

5. Allows the artwork to be harmonized and coordinated.
Topic 2

Meaning and history of Thai visual arts

The main visual arts in Thailand consist of paintings, sculptures and architecture. These art forms can be seen everywhere, especially those related to Buddhism or Buddhist art which have developed over a period of more than a thousand years, making them typically Thai in their forms. These art forms allow us to see the ways of life, customs, beliefs and values regarding beauty of the Thai people and each one of these art disciplines deserves to be studied from different perspectives.

Thai arts are unique to Thailand and Thai people are extremely proud of them. The artistic beauty which we have inherited from the past shows how our culture has developed based on Thainess. The gentle, delicate and beauty caring characteristic of the Thai society since the past has given Thai arts a delicate character which is astoundingly beautiful and impressive in the eyes of all beholders. With time, this beautiful style has developed into an esthetic expression specific to the Thai people.

Research on the origins of the Thai society has shown that Thai people led a simple way of living with customs and the religion serving as a mental refuge. The Thai society was basically an agricultural one. Thai people were, therefore, mentally closely related to nature, the rivers and the land. This closeness to nature and natural resources led Thai people to integrate them into ways of thinking, beliefs and local customs before being transferred through generations in the form of a beautiful Thai culture. More importantly, the culture has ensured the transfer of values and meanings of all the things which are accepted by the society to all its members and even further. Generally, cultural communications are transmitted by way of symbols and such symbols are all created by human beings in the form of what we call art forms.

Nowadays, the term “Thai art” tends to be forgotten as the old Thai society is being more and more replaced under the influence of new technologies. More especially, the state of communications has progressed so far that it has created a real divide compared with the past. The new world of today has led Thai people to think further than their own selves and this trend has led our people to forget about themselves, making them unknowingly confused with their new society and preoccupied with the cultural influence of telecommunications which emphasizes the value of being quick to the point where they tend to forget their national identity.

When we look back at ourselves, it may seem as though we have advanced so far that it has become impossible for us to learn about the basis of how our country or our culture have evolved. This
kind of feeling makes us forget to look back at our past. Living in today’s society forces us to fight against all kinds of problems which evolve quickly. However, if we were to have only a present without a past, we will have an unstable future. The idea in developing this art course is for it to serve as a way for us to discover our past. It is the wish of our artists of today to enable the younger generation to realize the importance of our ancestors who have created Thai arts as knowing the origins of Thai arts will enable us to make them continue to flourish in the future.

Thailand is a country with its own art and culture as well as customs developed since pre-historical times. Thai arts have continuously evolved between B.E. 300 and B.E. 1800 until they have become unique. The introduction of Thailand to Buddhism which was brought from India allowed us to see its influence on all forms of Thai arts, including our language, literature and works of art. These art forms spreaded out to various art disciplines of different periods starting from the Dhavaravadi, Sri Vijaya and Lopburi eras. Once the Thai peoples got united and became stable, these art forms were transferred from one generation to another in the form of Thai arts. Thai artists tried to create works of art which were special and different compared to the arts of other countries by having Thai designs as decorations. In so doing, they endowed Thai arts with the unique characteristics of being beautiful in a soft and delicate way. These artistic developments became harmoniously part of the Thai culture, customs and feelings as we can see in the mural paintings of our temples, our palaces as well as our decorations and the utensils that we use.

Characteristics of Thai art

Thai art is influenced by nature and the environment. The important traits of the Thai society lie in its delicate form of beauty in line with the Thai character and mentality. This is notable especially in artworks related to Buddhism which is our national religion. It can even be said that Thai arts have been developed to support Buddhism by linking and influencing the people to adhere to the Buddhist religion.

Thai arts are inspired by nature

- **Hang Hong**, a decoration of rafters resembling the tail of swans
- **Ruang Peung**, a decoration of the crossbeam in front of temples resembling a beehive.
- **Saray**, the part fixed to the pillar next to the Ruang Peung, resembling algae.
Thai painting

Thai painting is a creative way of drawing pictures which are generally 2-dimensional and without lights and shadows. The background colour tends to be plain, not bright. The colours most frequently used are black, brown and green. The lines used are mainly curved lines which make the paintings look delicate and graceful, not rough, Thai paintings are generally found in temples and are called “Mural paintings”.

Mural painting at Wat Suwannaram

Thai painting normally depicts a story based on the imagination of Thai people and the works reflect the ideals of Thai artists which are as follows:
1. Colours are painted evenly without consideration as to lights and shadows. It is also a normal practice to reinforce lines to make them very distinct. The lines used normally show feelings and movements delicately.

2. The heroes and the heroines or men and women are drawn with the same grace and style as in a play. The only difference amongst them lie in the colour of their bodies and ornaments.
3. Paintings are drawn from a bird’s eye view perspective or a downward looking perspective which depicts the entire scene or story in one image.
4. All the parts are drawn next to each other, allowing one to look at the entire painting either from the left to the right or from the bottom to the top. Each part is normally separated by rocks, trees, city walls, etc.

5. Decorations are Thai designs with golden colours which provide an amazing impression while creating an atmosphere of brightness and richness.
1. Start by learning to draw lines such as straight lines without using rulers and curved lines to obtain circles without using a compass, etc. until fluent.

2. Once the skills to draw such lines are mastered, learn to draw Thai designs such as the Three Kanok or famous literature figures such as heroes, heroines or giants, etc.

Learn the skills to draw Thai motifs

Once the skills of drawing the Three Kanok are mastered, learn to draw the other Kanok designs which are all based on the Three Kanok design such as the Kanok Plew, Kanok Bai Tes and Kanok Hang Toh which would allow one to understand the structure of the Kanok. The important part of such a drawing is to separate the body of the design from the tips. If this separation is well proportioned, the motif will seem to be flying beautifully.
Thai sculpture

Sculpture is a 3-dimensional artwork, comprising a height, width and depth. It is a shape with a volume which is tangible and takes up space in height as well as in width which is different from the volume in paintings which is an illusion created on a flat space. Sculptures are created through a variety of methods such as molding and casting, carving, perforation or embossing. In general, there are 3 types of sculptures which are sculptures in the round which can be seen from all sides, relief-type sculptures which has a supporting base at the back and can only be seen from the front and obliquely and sunk relief sculptures.

Thai sculptures are creative arts of our ancestors and are meant to benefit our society, answer our needs in the field of beliefs and help to build up our pride as well as our identity. Most Thai sculptures emphasize religious themes and can be seen in temples and palaces. Their sizes range from the smallest ones such as Buddha amulets and charms to the biggest ones such as the huge Buddha images. There are ornamental sculptures for decorating artistic matters and art places with the aim to add value as well as pure sculptures which have their own values and specific qualities which are complete in themselves. Overall, Thai sculptures can be divided into 3 types which are icon sculptures, ornamental sculptures and utility sculptures.
Periods of Thai sculpture

All 3 types of sculpture, i.e. icon, ornamental and utility sculptures are related to changes in the Thai society. Apart from allowing us to appreciate their value as a visual work of art, they enable us to see our beautiful cultural heritage from various periods. Historically, Thai art periods can be divided into 2 periods according to archeological finds as follows:

1. The pre-historical Thai period, meaning the period before the Thai people became firmly united when we still did not have a stable capital. This period can be divided into 3 eras as follows:
   - Dhavaravadi period
   - Srivijaya period
   - Lopburi period

2. The Thai art period, meaning the period after the Thai people became firmly united with a stable capital can be divided into 5 eras which are Chiangsaen, Sukhothai, Uthong, Ayudhya and Rattanakosin eras. The sculptures from these different eras show how our culture has developed and integrated various influences. Initially, Thai Sculpture had its roots derived from the Indian culture. It later integrated the Chinese and Western cultures as well. However, with their own artistic sense Thai artists managed to integrate these influences while still maintaining and showing to the world the Thai uniqueness and the beauty and delicateness of our art forms as well as the fact that Thailand has been a prosperous country since the historical times. Thai sculpture can be divided into different eras as follows:
   - Chiangsaen era
   - Sukhothai era
   - Uthong and Ayudhya eras
   - Rattanakosin era

The value of the Thai sculpture stems from the fact that most of them are related to religion and have been created based on our beliefs, traditions and faith. The fact that the relationship between our sculpture and religion is so close that they cannot be separated makes Thai sculptures valuable, beautiful and purposeful. Presently, knowledge regarding the conservation and rehabilitation of this art form is being provided to enable the new generation to understand, admire and appreciate the value of Thai arts and culture and to help preserve them.
Sculpture is a work of art created by the artist based on his/her mental creation, artistic skills and faith as well as local wisdom obtained through the know-how people got from solving local problems and is produced with tools and local materials which are easy to find such as clay.

Thai sculptures can be divided into 4 types as follows:

1. Sculptures created based on beliefs, faiths and traditions related to religion such as the various Buddha images, designs of the Chedi base or stupas.

2. Sculptures of utensils used on a daily basis such as jars, pots, earthen jars, jugs, mortars, flowerpots, etc.
3. Sculptures in the form of toys such as pottery dolls, paper dolls, cloth dolls, puppets, Fish-shaped ornaments made from palm leaf, masks, objects made of sea-shells, Thai theatrical crown and actors’ masks.
4. Sculptures serving as ornaments such as flowerpots, pottery lamps, etc.
Thai architecture

Thai architecture means the art of Thai constructions consisting of buildings, houses, various temple buildings, palaces and other types of constructions related to the building of houses in each locality which may be different depending on geographical conditions as well as the traditions of each locality. However, Buddhist religious constructions tend not to be very different because they are based on the same beliefs, faith, customs and ceremonies. Architectural buildings we normally study are different types of religious buildings or palaces which are long-lasting constructions developed over a long period of time. They were also built by artisans with a high level of expertise which makes them important, worthy to be studied. In addition, these buildings have existed for a long time and are thus excellent sites for us to study.

Thai architecture can be divided into 2 styles according to its usage and purpose as follows:

1. Architecture for housing consisting of houses, residences and palaces, etc. Houses are places where ordinary people live. There are wooden and concrete Thai houses. There are wooden houses the parts of which are tied together with rattan or bamboo houses covered with strips of split bamboo with nipa palm, lalang or leaf thatched roofs and wooden houses built with wooden panels fit together or real wooden houses built with soft or hard wood, depending on the locality with roofs covered with earthenware and floors and walls paved with real wood. The style of Thai wooden houses differ depending on the region but they all share common characteristics which are a that they have one floor with a high space under the house and a steep gable roof.
Residences and palaces are living places of noble people, royal family members or the secondary residences of the King while the Grand Palace is the King’s residence and throne hall is a building with a throne room or state room for royal functions or activities.

The architecture of Wat Benjamabopit

2. **Architecture related to the religion** are mostly located in temple compounds called Wat where there are several kinds of architectural works of art such as the Bot or Buddhist chapel where religious activities of monks are held, the image hall where the main Buddha images are placed and where monks also hold religious activities, the monks’ dwellings where all the monks and novices live, the scripture hall which is a tower where the Tripitaka and other Buddhist scriptures are kept, the bell and drum tower where bells or drums are kept for sounding the hours of the day or calling villagers to meetings, the shrine which serves for burials and the pagoda or Chedi which serves as a reminder of the religion. The Chedi can be divided into 4 types as follows:

1. That Chedi (Chedi for Relics) meaning where Buddha relics are kept.
2. Dhamma Chedi (Doctrinal Chedi) meaning the Dhamma and all the teachings of Buddha.
3. Boripok Chedi (Chedi of Goods) meaning things used by Buddha or monks.

4. Uthesik Chedi (Chedi of Remembrance) meaning edifices erected to remind us of Buddha such as stupas at the site of his birth, his illumination, where he first preached to disciples and where he acceded to Nirvana as well as all kinds of symbols such as Buddha images, the Buddhist wheel and the Bodhi tree, etc.

In this course, we shall limit our study of typical Thai architectural works of art to those related to the Wat or temples, with a special focus on chapels and stupas or Chedis which are outstanding both in their structure and ornaments which are unique Thai works of art.
Bot (Chapel) means a place where monks hold religious activities such as the Phra Patimoka sermon and ordination ceremonies.

The artistic beauty of the Bot are due to 2 features as follows:

1. The beauty within the Bot where stress is placed on tranquility to ensure that all those who come to pray will be able to meditate. It is, therefore, necessary for the beauty inside to be serene to the eyes and to the mind. It is prohibited for Buddhist worshippers to bring anything to worship Buddha into the Bot. All worshipping items such as flowers, incense and candles shall be used for praying outside only. The beauty within lies, therefore, in the importance accorded to the principle Buddha image which is in the Bot.
2. The beauty outside consists of both the structure and the ornamental designs which emphasize the importance of being noticeable and outstanding to behold. The colours are glittering due to the use of gold and coloured mirrors while imposing due respect.

To recognize a Bot it is important to know that it must be surrounded by Bai Sema or Sum Sema, (stone or arch boundary markers of the Bot).

Stone boundary markers
Vihara (Image hall): To know which building in the temple compound is a Vihara we have to know that during the time of the Buddhist era a Vihara is never surrounded by stone boundary markers.

Vihara actually means living quarters (the case of rich people donating land to Buddhist temples for religious purposes and for monks to live there and to use the place for teaching about the Buddhist religion. At present, the Vihara serves as a site for Buddha images to be enshrined so that people can pay their respects in a comparable manner as if it was an abode of Buddha.)

Construction plans and the importance accorded to the Bot and Vihara: As the Bot is more important than the Vihara, the Bot will have a bigger structure, be centrally located with the Vihara towards one of its sides.
Bot – Vihara structures

Stupa and Chedi: These are constructions which serve for Buddha relics to be enshrined. During the Buddhist eras of the past, the term Stupa which is a Pali word meaning a pile of earth was used and implies that the earth pile is the result of the remains from people’s cremation. However, with time the earth pile has progressively been covered by bricks to prevent it against rain erosion and, by being raised higher and higher, these earth covered brick piles have evolved into the Chedis which we see at present.
Stupa

In Thailand, Stupas – Chedis were initially influenced by those in India and Sri Lanka. However, Thai artists have developed and transformed this form of art by creating Thai-style stupas according to their ideals and creative imagination.
Chedi with reduced angles

Bell-shaped Chedi

- Cristal ball
- Plee (form of a banana blossom)
- Pillar
- Bell
- Bell edge decoration
- Top base
- Garland decoration
Sri Lanka-style Chedi from the Ayudhya period.

The above is a summary of some of the Thai-style architecture. There are still a lot more architectural style edifices which learners will still have to learn and research so as to help make the beauty of our Thai heritage better known.

**Printing art**

**Printing** means the reproduction of an image from a mould to produce an image which is identical to the original which enables us to have two or more identical images.

Printing is a further development to painting because it is not possible to produce two identical images by painting. The Chinese were the first to use the method of printing about a thousand years ago. The method was then expanded to other regions of the world. Westerners developed several methods of printing and, using machines, they have enabled printing to develop faster at present.
Printing comprises mainly the following elements:

1. The mound which is the most important element in printing.
2. The material to be printed.
3. Colours used in printing.
4. The printer

There are 2 kinds of prints we can obtain from printing as follows:

1. Printed images which are printed works of art which are beautiful or tell a story. Such a printed image may or may not have a text, letters or figures.
2. Printed matters which are printed works telling stories with letters, texts, figures and may or may not comprise images.

Types of prints: Prints can be divided according to their characteristics as follows:

1. Divided into 2 types according to their purposes as follows:
   1.1 Art prints which are made for the purpose of beauty and are fine artworks.
   1.2 Design prints which are made not only for beauty but also for the purpose of utility such as books, cards, posters, calendars, etc. which are applied arts.
2. Divided into 2 types according to the printing methods as follows:
   2.1 Prototypes which are printed from the mould using the printing method created and determined by the artist who is the owner of the work. In this case, the artist will have to certify all of the art prints and the number of print and the printing technique shall also be indicated.
   2.2 Reproductive prints which are prints obtained from the mould or printing methods other than the original method to get the same image. Sometimes this may lead to copyright issues.
3. Divided into 2 types according to the number of reproduction as follows:

3.1 Permanent prints which are when 2 or more identical printed images can be obtained from a mould.

3.2 Unique prints which are when we can get only one printed image and if we were to print again we would not get an identical piece.

4. Divided into 4 types according to the kind of mould as follows:

4.1 Relief mould which consists of printing in a manner which fixes colours onto the relief surfaces of the mould. Images are obtained by the colours which are affixed to the relief areas of the mould. Relief moulds were the first printing moulds to be invented. The prints obtained are for example images of sculptured wood.

4.2 Intaglio mould which is a method of printing in a manner which allows colours to be fixed into the incised lines formed by the use of acids on the metallic mould (usually copper). This printing method was invented by Westerners and can be used for printing highly detailed and sharp prints. In the past, it was used for printing books, the Bible, maps, documents, stamps, banknotes, etc. At present, it is used for printing artworks and banknotes.

4.3 Planographic mould which is a method of printing which allows colours to be affixed onto the flat surface areas of the mould with the use of chemical substances without any incisions. This kind of printed images consist of lithographic prints, offset printed images, paper printing and unique prints.

4.4 Serigraphic mould which is a method allowing colours to pass through cavities to obtain images beneath the mould. This is the only printing method which allows the print to be on the same side as the mould without turning right to left and left to right. This type of printing method is used for printing stencils, and screen prints.

In the past, people went to temples to gain knowledge because temples served as centers for philosophers or learned people to use as a site for providing knowledge. Mural paintings which can be seen in Sala, Bot, Vihara constitute another way for people to learn about various subjects, especially Buddhist history, tales of the lives of Buddha, literature and folk tales. Learning in this manner about religion, history and literature was a fun way while it was also a pleasure to enjoy the beauty of the paintings.
A Thai print from several centuries ago
Topic 3

The beauty and value of Thai visual arts

“Life may cease to be, kingdoms may disappear, individual benefits may evaporate but arts will always remain forever as testimony of human greatness”

This was a comment expressed by Professor Silpa Pirasri, the founder of Silpakorn University which supports the idea that works of art are precious treasures allowing us to see the greatness human beings and how their high mental and intellectual developments are invaluable to our life and our society.

Mental value

The value of art lies in its benefit in helping mankind to eliminate stupidity, greed and egoism by elevating our spirituality. According to Nawarat Pongpaibul, a Thai SEAWRITE poet, the importance of art in elevating the spiritual dimension of human beings lies in our admiration of beauty and the delicate subtleness of artworks. For example, if we cover the whole floor with an exquisite and clean carpet, nobody would dare walk on it with dirty shoes which would spoil its beauty. The value which helps to elevate the mental level of human beings lies in the beauty of art. It is true that when we are filled with admiration for the artistic beauty that we see, we will also feel joyful and gentle unless we are mentally abnormal.

Furthermore, some works of art are able to deeply convey messages relating beauty to goodness and beauty to ethics and to enable beholders to understand the feeling of stress and sadness of the artists who created them. It is, therefore, considered as necessary to encourage children to create artworks as a way to reduce their stress and to foster their mental development which should be the starting point of their total development.

The appreciation of beauty by human beings is limitless and can be very different for each one of us. However, it is possible to combine the main aspects of beauty as follows:

1. Beauty is something which is appreciated by our mind. Though we may have the opportunity to appreciate something which is beautiful during a short period of time but the impression of delight will last a very long time. For example, when we visit a place of natural and artistic beauty we will remember and always recall the visit with happiness and often we would also like to share this feeling with others.

2. Beauty makes us thrilled with the shape, form and colours to the point where we forget some things such as our wish to keep fruit which are beautifully and delicately carved to the point of forgetting that fruit are to be eaten and not to be kept for admiration.
3. Some things may be both beautiful and not beautiful or even ugly. However, if it is recognized as something valuable it will be seen as the opposite of being ugly immediately.

4. Beauty cannot be measured by any means and, therefore, it is impossible to say how beautiful something is.

5. The beauty of something created by mankind is the result of a human being’s conception, dexterity or wisdom. However, once it is created in a form the beauty becomes that of the form such as the beauty of a textile, of a car, etc.

Recognition of beauty: Beauty has become a more and more important value. As human beings, we recognize the value of beauty in 3 ways as follows:

1. Those who think that people are able to recognize beauty because of its intrinsic value or the characteristics which can be seen in the shape, form and colours of the artwork. Explanations regarding the beauty of visual arts are therefore not as effective as letting people see for themselves because beauty is in the artwork itself.

2. Those who think that people are able to recognize beauty because our spirit makes us think and feel beauty. According to this group, if beauty is really in the artwork we should all see beauty equally. However, the fact that we all see beauty differently shows that beauty is in the emotions and feelings of each one of us.

3. Those who think that people are able to recognize beauty because of an appropriate combination between the matter and the mind. This group thinks that the recognition of beauty does not come from any one factor but results from the appropriate relationship between the person and the matter. A comprehensive recognition can only be obtained from an outstanding beauty of the matter and the beholder who is in a state of emotion and feelings which allows him or her to access the said beauty.

It is a fact that artworks or visual arts are created by human beings. They are matters which are worked and embellished to become matters of beauty such as paintings, sculptures or carvings or constructions the beauty of which all beholders may recognize at a somewhat similar basic level. But the deep recognition arousing a lasting appreciation, impression or admiration depends on the individual beholder.
**Artistic value recognition:** There are several factors involved in the artistic value recognition as follows:

1. **A matter of beauty**, meaning a visual artwork created by an artist based on his or her artistic desire which has gone through the progressive phrases of development until its detailed completion, inclusive of the artwork itself, its frame and installation which will make its value stand out.

2. **The emotional participation**, meaning that the matter of beauty has a beautiful content or story, form and shape or colours which are able to attract the interest of the beholders and allow them to enjoy the beauty of the artwork and to share the emotional experience of the artist. An example of such an emotional participation happens when one sees a visual artwork and feels such a deep impression that one is drawn to look at it for sometime, etc.

3. **A mental determination** which is the phase following the emotional participation. When we feel an emotional participation and enjoy the pleasure arising from the visual art, most people would feel that it is sufficient to feel that the work is beautiful. However, if mentally we were to go beyond emotions and consider the visual artwork attentively to see all the details and the skills and ability of the artist, our mind will be more focused on the various artistic details, enabling us to have a different experience of the beauty we see.

To make the understanding regarding the above-mentioned 3-phase process easier to understand, let’s look at the example of the Ubosot of Wat Benjamabophit, designed by HRH. Prince Krom Phraya Narisra Nuwatiwongse, a master of Thai arts. It was an architectural work dedicated to Buddhism. Its construction was, therefore, filled with refined details and its beauty has made it one of the highlights in Thailand regularly visited by Thais and foreign tourists. Its architectural beauty as well as the serene surrounding have been appreciated by all visitors who find value in its beauty and the relaxing ambience which make them want to linger there. While taking in its beauty and peaceful surrounding, some visitors become aware that what they are admiring is a beautiful and famous architectural work of art, they then start to look at each part in detail and discover how harmonious the design is both from the viewpoint of the shape and form and the marble which makes the beauty of this temple different from other temples. Most of those who are able to mentally appreciate the architectural master piece this way tend to be people who are tasteful or have an artistic background.
Topic 4

The use of natural beauty for art creation

Creativity is the result of creative thinking. It is a way of proceeding in various manners to create something new which never existed before. Only living things can think creatively. Creative thinking is a superior level of thinking and consists of a mental ability to think in several directions and ways without any limit, leading to a thinking process which enables one to create something totally new or to develop something which already exists into something better which then becomes an individual or personal creation. It can be said that human beings are the only living things endowed with creative thinking because only human beings have in the past created new things for the purpose of improving their living conditions or developed existing things to make them better. They also had the capability to develop themselves, their societies as well as their countries and the world we live in to make them appropriate for our living conditions. However, the various animal species which initially evolved in the same manner as human beings are still living in the same conditions as before without any change. More than half of the world’s major inventions were “discovered by chance” or were discovered while there was a search for something. The development of human beings’ creative thinking led to changes. Creativity needs not be related to major issues of a global dimension but may be the development of something that may be little things for our own selves. Once we change, we will find the world is changing with us as well. Based on the experiences we have gained regarding the way the world changes, we can see that innovative thinking is a general concept which can be applied to productions, inventions, new creative processes. It is expected that creative thinking should lead to improved processes which would enable us to have more quantity and more quality of things and that our living conditions and our society would thus be improved and we would be living more happily.
Objectives of creative thinking

Artworks, especially modern ones are created by artists in a greater variety of forms and cover a larger scope. But whatever their characteristics, all works of art provide value to human beings whether by showing emotions, feelings and ideas, by communicating about an important story or an impressive event or as a response to an emotional satisfaction or the comfort in the use of the object of art.

Elements of art creation

To successfully create a piece of work, apart from ideas to determine a direction and a way, creativity is also dependent on the artist’s mastery which is an individual ability developed through trainings and extraordinary efforts because extraordinary works of art can only be created by extraordinary skills applied to the necessary materials and tools. Materials and tools used in creative artworks can be divided into raw materials used as a means of expression and tools used for creating works which depend on the expertise of each artist. The method used by each artist in the creation of artworks can be different, depending on the artist’s inspiration, ideas, feelings and impressions. However, some artists may want to show the excellence of their skills by creating works of art which cannot be compared to any others and some may use materials which are of interest to them without focusing on any special expression or ideas.
Topic 5

Creative thinking

and the use of materials and matters for decorating the body and places

Creative thinking is a thinking process of the brain which is able to think in a variety of ways and to think differently from before. Such a thinking process can be used for prudently and correctly applying theories or principles which may lead to the discovery and creation of new inventions or new thinking methods. Apart from the above description, creative thinking may be considered from other points of view such as from the viewpoint of the process more than the content to be able to cover a larger dimension such as in the work place, in studies or activities requiring creativity such as scientific experiences or in sports where creativity is necessary to develop a variety of new playing methods that competitors cannot match which are what could be called academic or technical creative thinking. However, all of the different forms of creative thinking are based on the ability of the individual to effectively link creative thinking to one’s daily life.

The appropriate teaching method to develop creating thinking should be as follows:

1. Teach, meaning teaching about opinions which may be conflicting in themselves, views which may contradict common sense, realities which are reliable or explainable and opinions or beliefs we have been holding for a long time. Apart from serving as a means for us to train in evaluating real information, thinking in this manner helps us think differently than before, trains us to see what we used to see in a different manner and helps to promote non-conformity which must be based on reasons. Teachers should, therefore, have learners compile opinions or questions and then have them exercise their skills in considering such opinions or questions in the form of a debate or a group discussion.

2. Consider characteristics, meaning to teach learners to train in the consideration of appearances of human beings, animals and things differently than before, including in unexpected ways.

3. Make comparisons, meaning to compare things or situations which are similar, different or contrary by using metaphors, sayings, proverbs, etc.

4. Tell things which do not correspond to reality, meaning to express opinions indicating matters which are not in accordance with reality, deviate from normality or are incomplete.

5. Use challenging questions and stimulate responses, meaning to use open-ended questions and challenging ones causing emotional feelings and the desire to learn more so as to find the most complete meaning as possible.
6. Change, meaning to train to think about changes. Modifications and improvements of things which have remained static for a long time and to provide the opportunity to freely use any method to create changes.

7. Change beliefs, meaning to train to be flexible, accept changes, lessen all forms of attachment and adjust to new situations.

8. Create new things from existing structures, meaning to train to know how to develop new things, rules and ideas based on existing structures and rules and to think about how to apply them differently.

9. Develop skills to research and find data, meaning to train to know how to find data and information.

10. Find answers to vague and unclear questions, meaning to train to persevere and to try to find answers to ambiguous questions and to be able to interpret questions which have double meanings, are mysterious and challenging for the mind.

11. Demonstrate what is felt intuitively, meaning to train to know how to express one’s feelings and thoughts to stimuli received by all of our five senses.

12. Develop oneself, meaning to train to know and to learn from failures which may have been caused voluntarily or involuntarily so as to be able to benefit from such failures or deficiencies both of oneself or others so as to use them as lessons which will lead us to be successful.

13. Know the characteristics of a creative person or procedure, meaning to study the history of important people and to know about their behaviors and mindset as well as their methods and experiences.

14. Assess situations, meaning to train to find an answer based on considerations relating to a result and its related implications by asking the question if this were to happen what would be the results?

15. Develop creative reading skills, meaning to train to think and express opinions. Children should be encouraged and provided with opportunities to express views and feelings regarding things they have read rather than to have them memorize and show their understanding of their reading.

16. Creatively develop listening skills, meaning to train to have feelings and thoughts while listening to articles, stories or music so as to be able to analyze the relevant data, knowledge and to further link them to other matters.

17. Creatively develop writing skills, meaning to train to express thoughts, feelings and imagination through descriptive or narrative writing to provide a clear understanding.
18. Gain skills to look at images from various dimensions, meaning to train to show feelings and thoughts gained from looking at images from new angles which have never been considered before.

**Arts and decorations of where we live**

Human beings are like animals in that we need to have a place to protect us against the surrounding environment. Wherever we are, the place we build to live in shall serve to protect us against dangers of the external environment. A living place constitutes one of the elements which are important and necessary for the livelihood of human beings. Human beings have, therefore, developed their living place according to our individual needs and satisfaction. All human beings have developed their own lives and have used such developments for their benefit. The development of their living place has been an important element for human beings. At present, our living places have been developed to become much more modern than before as we have adapted them to new situations and the world environment which has been changing. However, to be appropriate and truly respond to our needs such developments need also to take into account the geographical conditions as well as local cultures.

Our living places, especially our houses tend to be simple, close to nature and in accordance with its usage. Presently, stress is placed on technology due to changes in the taste of consumers. Interior decorations are also a mixture of Western and Eastern influences, giving rise to styles of convenience as in the Western world. Another important feature of interior decoration consists of the use of artistic principles to mix with decorations to make living in the house pleasant both physically and mentally, expressing both the appreciation of beauty and the taste of their owners. The artistic elements used for decorating houses are as follows:

1. **Sizes and proportions used in houses are as follows:**

   1.1 Size of rooms: The size of rooms depends on activities the rooms would need to serve. If there will be a lot of activities such as the case of the dining room, kitchen or living room, the rooms need to be appropriate for the activities and not to be so small as to be cramped and inconvenient.

   1.2 Size of family members: In determining the size of rooms, it is necessary to take into consideration the number of family members so as to be appropriate to accommodate them.

   1.3 Furniture: Furniture shall be selected in line with the size of the room and family members or neither to high nor too low to be convenient for family members. Designs of furniture and the arrangement of furniture in the house shall be according to the following normal standards:
Living room

- Sofas, 0.05 x 0.6 m. in size and 0.38 – 0.40 m. high

Dining room

- There are several types of dining table with sizes between 0.75 x 1.00 m. and 1.10 x 2.40 m.

Kitchen

- Should be 0.50 x 0.55 m. in width and 0.80 x 0.90 m. in height whereas the length depends on the room.

Toilet

- Should be 2.00 – 3.00 m. depending on the room size whereas the toilet should be the normal standard size.

Bedroom

- The single bed should be 0.90-1.0 x 2.00 m. in size and 0.50 m. in height while a double bed shall be 1.80 x 2.00 m. in size and 0.40 - 0.50 m. in height and the closet 0.50 – 0.80x 2.50 m. in size.

2. Harmony: The use of art for decorations can provide harmony as follows:

1. Harmony in decorating the house with natural features creating a beautiful relationship. For example, the use of plants as decoration helps to create a pleasant, happy and natural atmosphere.

2. Harmony of the furniture used for interior decoration: The choice of appropriate furniture in accordance with the desired usage creates a purposeful relationship. For example, materials to be chosen for kitchen furniture should be strong, durable, able to withstand heat as well as scratches such as Formica, granite or glazed tiles.

3. Harmony of colours for decoration: Colours have to be used with care because, if used incorrectly, instead of harmony we may create a conflict. When using colours to create harmony inside of the house, it is necessary to consider the purpose of the rooms because the colours to be chosen shall be in line with how the room is intended to be used.
3. Contrast

Contrast in house decorations is normally based on the choice of contrasting furniture to create a highlight or a point of interest and thus avoid having a too harmonious environment. Modern furniture designs are popular because they lend themselves to create decorative highlights very well.

4. Unity

Without unity in decorations, the finished result will lack completeness in interior decoration. To have a clear unity in space arrangement it is necessary to consider the combination of activities and the space of the various rooms. Unity in the use of furniture is also important. Furniture which is not well arranged will lead to misuse or inefficient usage.

5. Repetition

Repetition and spacing are related to each other. Repetition can be used in decorations in several ways as it creates an alignment in interior designs. For example, repetition can be used to create an optical awareness such as tile floors with a continuity in pattern or images decorating walls. However, even if repetition can create alignment or continuity it must not be used excessively or else it could seem confusing.

6. Spacing

Spacing of houses can be done in several ways such as by planning the surrounding space or for the house to have spaces interconnected to each other. In addition, the arrangement of useful spaces within the house is also important because it can create orderliness and convenience of usage as well as efficiency. Normally, arrangement regarding the use of spaces within the house is mainly used for the kitchen where the work area is divided into different spaces which are interconnected such as the space for storage, food preparation, washing and cleaning, cooking and serving, etc.

7. Accentuation: The art of accentuation used in houses consist of the following:

1. Accentuation by the use of colours such as the use of harmonious or bright colours for interior or exterior decorations to attract interest or be seen as pleasant, depending on the purpose of the accentuation.

2. Accentuation by using lights: The use of lights can emphasize the beauty of decorations and furniture. The use of lamps or other lights can also create beauty and a lively or aesthetic atmosphere. In using lights, it is necessary to consider the correct and appropriate lamp shapes in view of their sizes and locations. Lamp shapes must also be appropriate for the room size.
3. Accentuation by way of decorations such as by the use of materials, furniture or other decorations which go beautifully with the style and the place.

8. Balance

The use of balance in arranging the house consists in the arrangement of furniture or various materials in a balanced manner for their usage or as appropriate for the place. For example, the arrangement of a work place to make it convenient or the arrangement of the furniture direction to ensure their appropriateness for the environment and the usage required.

9. Colour

Colours are related to works of art and decorations of places because they have an effect on the mental and emotional condition of human beings. Colours can make people living in the house feel nice, happy and joyful. Colours are, therefore, an important element in the decoration of houses. However, the following shall be taken into consideration when using colours for interior decoration:

**Purpose of the room or the place**

In using colours in interior decoration, one must consider the purpose of the room or the place to be decorated so as to use the appropriate colours. The use of colours for the various places within the house shall be different according to the rooms as follows:

**Living room**: This room’s purpose is for talking to each other or for receiving guests. Therefore, warm colours should be used such as cream-colour, light orange or light yellow to give feelings of joyfulness.
**Dining room**: Colours of the dining room should be pleasant for the enjoyment of food such as harmonious or soft colours because such colours will make us feel good.

**Kitchen**: Colours which are neat, easy to clean should be used. This is a room where there will be a lot of activities and so stimulating colours should be used to encourage activities.

**Bedroom**: This is a room for resting and pleasant, warm or soft colours should be used. However, one should take into consideration the taste of the room owner as well.

**Bathroom**: This is a room for personal usage and requires comfort. Colours which are pleasant, natural and cheerful such as blue, green or white should be used. This room should also be easy to clean. The direction of the room should also be considered when choosing a colour. Soft colours should be used in a sunny room because of the reflection and soft colours should be used as well in dark or stuffy rooms to make them brighter.

Different colours should be used for different genders and ages. Men and women like different colours. Men prefer darker colours than women such as dark green, blue or gray whereas women like softer, more gentle colours such as cream-colour, yellow, etc.

**Age**: Different colours should be used for different ages. For example, for children’s rooms the appropriate colours should be sweet or soft whereas warm colours should be used for adults and gentle colours for old people.

Art is not only related to house decorations but plays a role in inspiring family members to live happily. If we wish to enjoy happiness within the family, it is important to take into consideration the element of “art” in our home.
Topic 6
The value of national culture appreciation

Thai art constitutes a national Thai identity and all Thais are proud of the Thai art. The sense of beauty inherited throughout the ages is an indication of the culture that has developed based on the long-standing characteristics of the Thai people which are sweet, gentle, beauty-loving. Such social traits have led to the development of an art which is delicate and refined, a kind of beauty which is amazingly exquisite to the eyes of all beholders. This style of beauty has become the Thai sense of aesthetics. Looking at how the Thai society has evolved, it can be seen that Thais led a simple way of living with customs and religion cementing them mentally together. Thai society was an agricultural one and, therefore, Thais were mentally very close to nature, rivers and the land. These founding factors became integrated into thoughts, beliefs and local customs prior to being transmitted to the younger generations in the form of a beautiful culture. More importantly, this culture enabled us to transmit and expand the values that were accepted by our society to a broader scale. Such cultural communications were mainly done through symbols and such symbols were man-made symbols or what we call Thai art.

Presently, the term “Thai art” is being overlooked due to the influence of modern technology which is replacing the old Thai society. More specifically, the world of communications has developed so much that differences between the modern world and the old days are easy to see. The new world of today makes Thai people think further than themselves and this influence has made us forget ourselves to the point where we have unknowingly become confused with our new society. We are so much caught up in the midst of the culture of fast communications that we tend to forget our national identity. So much so that when we turn back to look at ourselves, everything appears so far away that it seems almost impossible to get to know about how our national background developed and how our culture has evolved. Such a feeling makes us forget to look at our past. The way of living of today obliges us to fight all kinds of problems which are all developing at a fast pace. However, if we were to have only the present without a past, we would have a future which would be most unstable and insecure. The concept of developing this course on arts is conceived like a journey of discovery of our past based on the idea of our artists who wish to see the younger generations realize the significance of our ancestors who created the Thai arts for us to inherit, develop and transmit further into the future.
The origins of Thai arts

Thailand is a country with a long history of art, culture and customs of its own. According to our knowledge, starting from the pre-historical time Thai arts began to evolve until becoming unique around B.E. 300 and B.E. 1800. The influence of Buddhism introduced by Indians at the time can be seen in Thai arts in every way such as in the language, literature and arts which can be divided into art schools of different periods starting from the Dharavati, Sri Vijaya and Lopburi periods. Once the Thais became well established, these various art forms became Thai arts. Thai artists tried to develop features which were different to the arts of other countries by creating Thai designs. Such design decorations made Thai arts special by being sweet and gentle. They were also able to perfectly capture the Thai culture, customs and feelings as we can see from the mural paintings in the various temples and palaces as well as ornaments and utensils in general.

History of Thai arts

Thai arts can be divided into periods as follows:

1.) Thai pre-historical period

1. Dharavadee style (between B.E. 500-1200)
2. Sri Vijaya style (between B.E. 1200-1700)
3. Lopburi style (between B.E. 1700-1800)

1. **Dharavadee style (between B.E. 500-1200)**

   This style was initially produced with the skills of Indian artists who emigrated to Suwanaphumi with Nakorn Pathom serving as centre. This art form was a perfectionist style. Initially, it was produced by Indian artists but later when local artists took up the art they added their ideal of beauty as well as the characteristics of the Thai race into the artworks. The main artworks of the period consist of the following:

   1. Sculptures

      Dharavadee-style Buddha images: These images present Buddha in a seated position on a seat with a raised hand. Such images were mainly sculptured on limestone. Most of the sculptures of the period can be seen in the form of the Wheel of Dhamma and the resting deers around Phra Pathom Chedi.

   2. Architecture

      Evidences can be seen in Nakorn Pathom, Kanchanaburi, Rajburi, Ang-thong and Supanburi in
the form of mounds of the shape of half lemons or overturned monk’s alm bowls on a square base such as the former Chedi of Nakorn Pathom.

2. Sri Vijaya style (between B.E. 1200-1700)

The Sri Vijaya art style is an Indian-Java style. Its centre is located in Chaiya and its area extends to Sumatra island. The people of Sri Vijaya were initially migrants coming from Southern India at the same time as Mahayana Buddhism. They created the Stupa of Borobudur, an artwork which is a world wonder by sculpting an entire mountain to represent Khao Krilas.

Artworks of this style which can be found in Thailand are as follows:

1. Sculptures: The bronze sculpture of Phra Bodisatwa Avalokitesuan was discovered by HRH. Prince Damrong Rajanuparb. This sculpture is considered as the most beautiful work of art of the Sri Vijaya style.

2. Architecture: Such works can be seen in the decorations of stupas such as the Stupa of Phra Boromathat Chaiya and the Stupa of Wat Mahathat.

3. Lopburi style (between B.E. 1700 – 1800)

This art style is similar to the Khmer style. Its centre is located in Lopburi. The Brahman religion which has been introduced played a role in the area of beliefs. Huge, strong and enduring abodes of this style were built for the Devas as can be seen at Prasart Hin Panomrung and Angkor Wat which figure amongst world wonders.
1. Sculptures: Sculptures of this style consist of Buddha and Bodhisattwa images. The Lopburi-style Buddha with a naked top part of the body and an almost square face exhibits carved patterns with exquisite details.

3. Architecture: Pagodas were built as abodes for the Devas. Constructions were built with solid and enduring materials existing locally such as laterite and sandstone, An example of such artworks is the Prang Sam Yod of Lopburi.
Being a realm with a more distinct administrative centre than in the past, Sukhothai was founded at the beginning of the 19th century B.E. following the decline of the Khmer influence. The text inscribed in the 2nd stone inscription (inscription at Wat Sri Chum) mentions about a group of Thais led by Por Khun Bang Klang Hao, Governor of Muang Bang Yang and Por Khun Pha Muang, Governor of Muang Rad who cooperated to eliminate the administrative power of the Khmer. Thereafter, together they developed the city and appointed Por Khun Bang Klang Hao as the first King of Sukhothai. The arts of Sukhothai arose from a mixture of the cultures which were already well developed previously such as the Khmer, Pagan and Haripunchai cultures and the Lanna culture which was developing at the same time. However, around the 20th century B.E., the Kingdom of Sukhothai fell under the authority of Ayudhya, a central Kingdom founded around the 19th century B.E. The art of Sukhothai was based on simplicity derived from the influence of the Hinayana Buddhism concept received from Sri Lanka. Works of art, especially sculptures during this period are recognized as being admirable.

This is a picture of the Thai classical art of the region north of Sukhothai which is where Phraya Mengrai established the Kingdom of Lanna in B.E. 1839 with Chiangmai as capital. Lanna was from time to time governed by neighboring kingdoms until the beginning of the Rattakosin era when it finally became integrated as part of the Kingdom of Siam. Initially, the art of Lanna inherited features
from the art of Haripunchai mixed with the art of Pagan of Burma. It became later influenced by the arts of Sukhothai, Burma and Rattanakosin. However, it managed to maintain and to develop its artistic uniqueness up to the present time.

Prior to the foundation of Ayudthya in B.E. 1893, an art form which was a mixture of the Dharavadee, Khmer and Sukhothai styles appeared along both sides of the Chao Phraya river. This art form developed into the art of Ayudhya. As Ayudhya remained the Thai capital during 417 years, the works of art created during this period varied according to the cultural influences which it was subject to, especially the Khmer and Sukhothai cultures before it was able to develop its own style. After having reached the highest point of prosperity, Ayuthaya fell into ruins in B.E. 2310 and was followed by the Thonburi period which lasted only 15 years. As there has not been any substantial evidence as to a specific style during this time, this period tends normally to be integrated with the Bangkok period, also called the Rattanakosin period. At the beginning, the Rattanakosin art was clearly a legacy of the Ayudhya period. However, since the reign of Rama IV, influences of the European art and culture have progressively come to play a more important role. A new art form called “Contemporary Art” has thus been developed up to the present time.
Activity 1

Exercise your skills by drawing this Thai design based on what you have learned in Topics 1 – 6.
Activity 2

Analyze and comment about Thai visual arts from the picture below based on the principle of criticism and what you have learned in Topics 1 – 6.

A Buddha image from the Ayuthya period

Comment_______________________________________________________________________________________________________________________________________
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Lesson 2
Thai music

The essence of learning
To have the knowledge and understanding about the evolution, history and esthetics of Thai music and to be able to explain about them properly.

Expected learning outcome
To be able to explain the meaning, importance and history of Thai music and have the understanding about the origin, wisdom and conservation of Thai music.

Scope of content
Topic 1  History of Thai music
Topic 2  Technique and instruction of Thai musical instruments
Topic 3  Value and esthetics of Thai music and instruments
Topic 4  History of value and wisdom of Thai music
Thai music was influenced by India which was one of the oldest and most important civilizations of the world. Several nations in Asia namely, China, Cambodia, Myanmar, Indonesia, and Malaysia were influenced by the Indian civilization in various aspects, including religions, traditions, beliefs and arts, especially music where its traits can be seen in certain similarities of the musical instruments. This is because they, including the Thai music, were largely developed based on the Indian music. The main reason such an opinion was proposed by experts is because of the characteristics of the Thai musical instruments which can be divided into 4 categories as follows:

- Plucked instruments
- Bowed instruments
- Percussion instruments
- Wind instruments
Assumptions on the origin or the background of Thai music as shown below have been developed since the matter became subject of research and relevant studies have been made.

1. It has been a popular reference and the person who proposed the assumption was HRH Prince Damrong Rajanubhab, the Father of Thai History.

2. It has been assumed that Thai music was created from the idea and wisdom of the Thai people since the days Thais inhabited in the South of China. This was because music is the legacy of a nation and each and every nation has its own original music style. Although there might be certain modifications due to the influence of foreign music, it was merely alterations and adaptations to fit the musical nature and habits of people of a particular civilization. The assumption was that Thai people must have had its own music since the days they lived in the South of China because of an observation which was made that the traditional Thai musical instruments are all called with a single syllable word—the specific nature of original Thai wording characteristics namely, Graw (bamboo tube clappers), Grong (bamboo tube long clappers), Grub (wooden rhythm clappers), Ching (cymbals), Charp (alto cymbals), Pi (Thai flute), Khlu (Thai reed), Kong (gong), Glong (drum), etc.

Afterwards, Thai people migrated and settled in the Indo-China peninsula and learned about the Indian civilization, especially the Indian musical instruments which had been adopted by the Mon and Khmer peoples prior to the Thais’ settlement. As such, the Thai people whose nature was fond of music combined the Indian music with the Mon and Khmer style to create their own music. As a result, more musical instruments were developed namely, Pin (harp), Sang (conch-shaped pipe), Pichanai (Two-piece Thai flute), Ban Doh (small drum used in Brahmin rites), Kra Jub Pi (four-stringed lute), and Jakhe (three-stringed lute). After the firm establishment of the Thais in the Indo-China peninsula, contacts were made with neighboring civilizations in the same area and some Western trade partners. This was when certain musical instruments adopted from these nations were played in the Thai music orchestra. Such instruments included double-headed drum, Java flute from Indonesia, Malay drum from Malaysia, Perng Mang (small two-faced drum), Ta Pone Mon (two-faced drum from Mon), Pi Mon (Mon flute), and Mon gongs, Glong Yao (tom) from Myanmar, Khim (Chinese cymbalo) and Ma-Lor (Chinese gong) from China, Marican drum from the USA, piano, organ and violin from the Western countries, etc.
Evolution of Thai music

The establishment of the Kingdom of Thailand following the settlement in the Indo-China peninsula marked the dawn of the history of Thailand where evidences were found in written forms. Since the Sukhothai Kingdom was founded and King Ramkhamhaeng the Great invented the Thai alphabetical system, there have been written evidences about Thai music in the stone inscription, literature, and historical documents during each era. All of these items can serve as a basis for considerations relating to the prosperity and evolution of the Thai music since the Sukhothai era until the present time. Such evolution can be summarized as follows:

Sukhothai period

Music was mostly in the form of ballads, sung in the general and local context. In Tri Poom Pra Ruang, the literature created in this era, there is mention about the musical instruments of the Sukhothai period namely, Trae (horn), Pi Sung (conch-shaped pipe), Maho Ratuek (ceremonial kettledrum), gong, drum, alto cymbals, Chang (cymbals), small drum used in Brahmin rites, Pin (harp), Sor Poong Tor fiddle (assumed to be three-stringed fiddle), Pichanai (Two-piece Thai flute), Ra Kung (bells), and Kungsadan (moon-shaped bell). Evidences indicated that they were played together in a band, including references in the stone inscription and Tri Poom Pra Ruang which mentioned “the sound of gamelan and harp”. Such evidences led to the following assumptions about the music of the Sukhothai period:

1. The harp band consisted of 1 harp player who sings the ballads along with the music;
2. Wong Khub Mai (a type of band) consisted of 3 players, i.e. 1 ballad singer, 1 three-stringed fiddle player who was also a chorus singer, and 1 player of small drum used in the Brahman rites which controlled the rhythm.
3. The gamelan orchestra consisted of 5 musical instruments and was divided into 2 types

   The small gamelan orchestra consisted of 5 small musical instruments, i.e. 1. Thai flute; 2. Glong Cha Tri (paired drum); 3. Taab (Tone) (one-faced drum); 4. doubled gongs; and 5. alto cymbals. The music was played along with the Cha Tri play (the oldest genre of plays of Thailand)

   The big gamelan orchestra consisted of 5 musical instruments, i.e. 1. Pi Nai (large Thai flute); 2. Kong Wong (Yai) (large-sized grouped gongs); 3. Tom-tom; 4. Double-headed drum; and 5. alto-cymbals. The music was played in ceremonies and performances. It was noted that Ranad Ek (lead Thai xylophone) did not yet exist in the Sukhothai period.
4. Wong Mahori (Thai orchestra) was another type of orchestra where the harp band and Wong Khub Mai were mixed and formed a Thai orchestra of 4 instruments. The orchestra consisted of 4 players i.e. 1. Ballad singer who also controlled the rhythm using wooden rhythm clappers; 2. Three-stringed fiddle player who sang in the chorus; 3. Harp player; 4. Taab (One-faced drum) player who also controlled the rhythm.

Ayutthaya period

The royal law during the Ayutthaya period specified additional Thai musical instruments, i.e. four-stringed lute, reed, three-stringed lute, and Rammana (one-sided drum with shallow body) other than those mentioned in the Sukhothai period, and therefore it is assumed that they were created during the period. In addition, the royal law under the reign of Somdet Phra Ramesuan Boromma Trailokkanat Bophit (1991-2031 B.E.) there was mention about a restriction that “…No singing of Pleng Ruea (Boat song), and no playing of reed, pipe, fiddle, four-stringed lute, three-stringed lute, and One-faced drum Taab are allowed in the royal area…”. The restriction indicated that such music was highly popular and that people sang and played the music so loudly in the royal area to the extent that the King had to enforce the related royal law. The characteristics of the Thai music band in the Ayutthaya period were changed and developed from the bands in the Sukhothai period as follows:

1. The gamelan orchestra still consisted of 5 musical instruments in the same manner as that of the Sukhothai period, with an additional musical instrument called Ranad Ek or the lead xylophone. Therefore, the gamelan orchestra in the Ayutthaya period consisted of the following instruments.

   1. Lead xylophone
   2. Pipe
   3. Large-sized grouped gongs
   4. One-faced drum, Double-headed drum; and
   5. Altocymbals

2. The Thai orchestra in the Ayutthaya period was developed from the 4-piece Thai orchestra of the Sukhothai period to a 6-piece Thai orchestra as 2 additional musical instruments were added, i.e. reed and one-sided drum with a shallow body. As such, The Thai orchestra during this period consisted of the following 6 musical instruments.
1. Three-stringed fiddle
2. Four-stringed lute (replacing harp)
3. One-faced drum
4. One-sided drum with shallow body
5. Reed
6. Wooden rhythm clappers

**Thonburi period**

Since the Thonburi period covered a rather short period of only 15 years and it was the era of securing the nation’s stability and defense, there was no evidence about musical developments during this period. The assumption was that the pattern remained the same as that of the Thai music of the Ayutthaya period.

**Rattanakosin period**

The Rattanakosin period was the time when the nation was free from wars and the nation was heading towards stability and peace. In general, the art and culture of the nation was revived and supported to prosper, especially the Thai music which underwent development until it reached flourishing growth as follows:

**King Rama I**

The characteristics and pattern of the Thai music during this period remained the same as those of the Ayutthaya period. The development was in the addition of another double-headed drum in the gamelan orchestra from the previous 1 Glong Taad (double-headed drum). In the reign of King Rama I, the gamelan orchestra consisted of 2 double-headed drums, i.e. 1 alto double-headed drum (male drum) and basso double-headed drum (female drum), which has remained popular until at present.

**King Rama II**

This period was deemed one of golden ages of the Thai music. This was because the King was highly interested in the Thai music. His Majesty was talented in the Thai music and he played the three-stringed fiddle really well. His beloved fiddle was named “Sor Sai Fah Fad” (Thunderbolt Fiddle). Furthermore, His Majesty composed one of the all-time classical songs, which has been played until
today, called “Bulun Loy Luen”. The development of the Thai music during this period was that the
gamelan orchestra played music along with the Sepa or Thai verse recital for the first time. Moreover,
another drum was invented by modifying the Mon “Perng Mang” drum called “Song Na” or Two-faced
drum. The drum was played to control the rhythm in replacement of tom-tom in the gamelan orchestra for
the music to be played along with the Sepa performances as the sound of tom-tom was so loud that it
drowned out the Sepa recital. The two-faced drum has been popular and is often used to control the drum
pattern in the big gamelan orchestra.

King Rama III

The gamelan orchestra was developed into the double-instrument gamelan orchestra as the alto
Thai xylophone was invented to play with the lead Thai xylophone and the small-sized grouped gongs was
invented to play with the large-sized grouped gongs.

King Rama IV

The gamelan orchestra was developed to a large-sized gamelan orchestra as 2 additional musical
instruments were invented to mimic the lead Thai xylophone and the alto Thai xylophone. However, the
pieces of these Thai xylophones were made of metal to differentiate them from the Ranad Ek and Ranad
Thum (wood) and they were called Ranad Ek Lek or metal lead Thai xylophone and Ranad Thum Lek or
metal alto Thai xylophone. These instruments were played in the double-instrument gamelan orchestra
and therefore; the larger gamelan orchestra was called the large-sized gamelan orchestra. In this regard,
the singing which was followed by the music or “Rong Song” was a popular style in the Thai music
during this period to the extent that it surpassed Sepa recital. Rong Song style led to the composition of
the slow-rhythm music from the original medium-rhythm music, which later became a fast-rhythm music.
The music was eventually developed to “Pleng Thao” or Thao song (there were various Thao songs
composed during this period). In addition, Wong Krueng Sai or stringed orchestra was formed under the
reign of King Rama III.

King Rama V

A new type of gamelan orchestra was created and called the “Duek Dam Ban gamelan orchestra”
or the gamelan orchestra for the Thai-style opera. It was developed by His Royal Highness Prince
Narisara Nuvativongse for the purpose of playing the music for “Lakorn Duek Dam Ban” or the Thai-style
opera which was created in this period. Principally, the instruments which gave the bass and gentle sound were kept while those giving shrilly sound or those which were too loud were excluded and replaced by additional instruments. As such, the Duek Dam Ban gamelan orchestra consisted of the lead Thai xylophone, large-sized grouped gongs, alto Thai xylophone, metal alto Thai xylophone, reed, Saw Ou or two-stringed fiddle, Hui Gong (7 gongs), tom-tom, tambour, and rhythm keeping instruments.

King Rama VI

another gamelan orchestra called “Mon gamelan orchestra” was invented by mixing the Mon musical band with the gamelan orchestra. It was invented by Luang Pradit Pairoh (Sorn Sinlapabanleng). The Mon gamelan orchestra consisted of the Mon five-instruments, double-instruments and large-sized instruments similar to the Thai counterparts and they became a popular music band arranged for playing at funerals until the present time. In addition, foreign musical instruments were mixed with the Thai ones and some were modified to become Thai musical instruments. Therefore, the Thai musical bands have evolved as follows:-

1. A Java or Indonesian musical instrument called “Aung Ka Lung” was introduced to Thailand for the first time by Luang Pradit Pairoh (Sorn Sinlapabanleng). It was modified and adjusted to give 7 notes (from its original 5 notes). The playing technique was also modified as the instrument was held and shaken for 2 notes each. As such, it has become another Thai instrument as it could be produced locally and the playing technique was unique and completely different from that of Java.

2. Foreign musical instruments were mixed in a stringed-instruments band, including Chinese cymbalo from China and organ from the Western civilization. As such, the stringed band was further developed as the “mixed stringed-instruments band”

King Rama VII

King Rama VII also had a keen interest in Thai music. His Majesty composed 3 beautiful songs, i.e. Hom Rong Kluen Kra Tob Fung 3 Chun song, Khmer Loy Ong (Thao) song, and Ratri Pradub Dao (Thao) song. His Majesty and the Queen had the music teacher taught them in the royal palace. It was a pity that his reign was rather short due to the change of the government system and his abdication only 2 years thereafter. Otherwise, the Thai music would have been prosperous during his reign. Nevertheless, there were certain developments of forms and nature of the Thai music until the pattern of the current Thai music was established. During the absolute monarchy period, the Thai music was highly popular and
there were several experts with excellent skills and ideas who contributed to the changes and progress of the Thai music. Kings, princes and princesses, and noblemen sponsored and nurtured the Thai music. Their residences usually had their own bands such as Burapha Palace band, Bang Khun Prom Palace band, Bang Kho Laem Palace band, Plai Nern Palace band and so on. Each band actively recruited music masters and skillful music talents and they practiced regularly. Sometimes, contests were held, which made the Thai music flourish. After the change of the government system in B.E. 2475, the popularity of Thai music started to fade and it could be said that this was the turning point of the Thai music which almost faced extinction. This was because the government adopted the “state convention”, which affected the Thai music as it was considered to be not in alignment with the country’s development to be equal to civilized nations. As a result, any Thai music performances had to be granted authorization by the government and Thai musicians had to be granted a musician permit from the government authority. It took several years before such policy was lifted, but the Thai music never recovered its prior prosperity and has been struggling until today since the Thai way of life and the Thai society have significantly changed. Foreign music has come to play an important role in the life of Thais as it replaced “the sound of gamelan and harp” whether by the songs we hear and watch on the radio and television or the music played at various events. Although it was a delightful opportunity for Thais to learn about international music, it is a pity that it came at a price of the Thai music being abandoned and neglected and a beautiful tradition of the Thai people being faded away. Therefore, all Thais should realize the value of the Thai music as well as contribute in conserving and nurturing it as a national, cultural legacy for the future generations.

**Rattanakosin period**

The Rattanakosin period was considered one of the golden ages of Thai music. In the early Rattanakosin period, the “Tang Graw” song (a genre of song) was invented and was an addition to the existing “Tang Keb” song.

During this period, there were 3 types of bands as follows:-

- **Stringed band** consisted of stringed musical instruments such as fiddles, three-stringed lute.
- **Gamelan orchestra** consisted mostly of percussion musical instruments such as Thai xylophone, gong, and Thai flute.
- **The Thai orchestra** combined the stringed band and gamelan orchestra, except the Thai flute because its sound drowned out the sound of stringed instruments.
The most rapid advances of the Thai music resulted from its popularity amongst royalties which spread to noblemen and well-off families. Having one’s own music band was the pride of the family and; therefore skilled musicians were sought out to these bands. Contests were held to further develop their music skills, especially during the periods of King Rama V and King Rama VII, which were the peak periods of the Thai music. The stringed instruments band and The Thai orchestra were highly popular during the early Rattanakosin period because the music was gentle and appropriate to accompany activities like entertaining guests, dining, or lullabying. Royalties and noblemen had keen interests in playing stringed instruments. For example, King Rama II was talented in playing the three-stringed fiddle and had his beloved fiddle called “Sor Sai Fah Fad” (Thunderbolt Fiddle). His Majesty was greatly passionate about the three-stringed fiddle that he behest the issuance of a “Protection Shield” to be provided to the owners of orchards which had the Sor coconut (coconuts the shell of which could be used in fiddle making. They are rare nowadays and the price is very high. Each Sor coconut shell costs from 400-300,000 baht) to give them tax exemptions. In addition, His Majesty composed the “Bulun Loy Luen” song, which was inspired by his own dream. In the later years, Sepa performances based on “Khun Chang Khun Phaen” began to prosper. At first, the Sepa was a solo recital, but later on, the “gamelan orchestra” music was played to accompany the Sepa performances so as to give an interval break for Sepa performers. The popularity of the music began to outpace that of Sepa performances and therefore; the Sepa performers were excluded and only the gamelan orchestra remained. This was how the gamelan orchestra gained its popularity to the extent that it replaced the Wong Mahori and the stringed-instruments band.

In those days, the royalties and senior officials all concurred that owning an excellent gamelan orchestra was a matter of great pride. As such, talented musicians were recruited to these bands and they competed against each other in music contests as shown in the movie “Homrong” (The Overture). During the period of King Rama VI, a large number of royal titles were given to musicians serving in the court. Each title would rhyme with others namely, Prasarnduriyasab, Pardabduriyakij, Praditpairoh, Sanohduriyang, Sam-angdontri, Sriwathit, Sithiwathin, Pinbanlengraj, Pathbanlengrom, Prasomsangkeet, Praneetworasab, Kontabzathi, Dontribanleng, Plaengpairoh, Prohsamnieng, Siengsanohkan, Sanplaengsuan, Puangsamniengroi, Soisamniengson, Wimolraojai, Pirairommaya, Weenaprajin, weninpraneet, sangkeetsabsanoh, sangkrohsabsa-ang, Duriyangjanejangwa, Duriyajanejai, Prapaiplaengprasom, Prakomplaengprasarn, Charncherngranad, Chalardkongwong, Banjongthumlerd, banjerdpinashoh,Klokhluumklong, Wongjakherab, Khabkumwan, Tantrikarnjanekit, Tantrikijpreecha,
Nartprasartsab, Kontabprasitsarn. As shown in the Homrong movie, one could not miss a famous and significant musician of the Rattanakosin period—Luang Pradit Pairoh (Sorn Sinlapabanleng) whose biography inspired the director to make this movie was talented in playing in the gamelan orchestra and stringed musical instruments. He composed several famous songs namely, San Kam Nueng, Nok Kao Khmer, Lao Sieng Tien, etc. Although these names may not be so familiar, but one usually recognizes the songs. This was because musicians often based their songs on these melodies. In addition, he invented the “‘Aung Ka Lung” by modifying the local musical instrument of Indonesia.

![Luang Pradit Pairoh (Sorn Sinlapabanleng)](image)

It would not be too far-fetched to say that the golden age of the Thai music ended after the period when Luang Pradit Pairoh passed away. During World War II after the change of the government system, the government led by Field Marshal Por Phibunsongkhram launched a policy to make the country a civilized nation. The Thai music should be officially and unitedly supported to be equal to its Western counterpart. Consequently, musicians and other local artists were controlled and they, along with artists of other genres, were required to apply for a musician permit in order to ensure a single standard. Regulations were launched requiring that musicians must sit on a chair to play music, and sitting on the
floor to play music was forbidden. This caused an issue in practice as the Thai music consisted of collective patterns and techniques of different families which were different from one another. As such, no one was absolutely correct. In addition, the rules and restrictions disagreed with the way of life, especially the musician permit. Music enthusiasts were not allowed to play music in their free time as before. This was worsened by the idea of the new generation which was more into the Western culture and saw the Thai music as an unfashionable and forbidden activity. The situation immensely displeased Luang Pradit Pairoh who was already old but could not express his opposition. The only thing he could do was to compose the song called “San Kum Nueng Thao” which consisted of the three rhythms and expressed his frustration in the lyrics blaming the government about art control. However, those around him feared for his safety and destroyed the original lyrics to rewrite it as a love song. As such, no one knows about the original lyric anymore. Many misunderstood that Field Marshal Por Phibunsongkhram neglected the nation’s culture and tried to obstruct the Thai music. In fact, he was quite interested and had a passion for the Thai music. He loved to listen to Thai music and donated a large amount of personal fund for the Thai music as well. The purpose of Field Marshal Por Phibunsongkhram to control the Thai music came from his good intention to formalize the Thai music to make it equal to its Western counterpart. However, the result was the opposite of what he visualized and the Thai music suffered a decline until at present. Even though there have been attempts to encourage Thais to access to the Thai music, it was merely seen as a ceremonial music and it was all about specific patterns which were neither understandable nor accessible. In reality, everyone can effectively enjoy the beauty of the Thai music as much as we can enjoy the Thai modern music we listen to nowadays.
Topic 2
Technique and instruction of Thai musical instruments

Two-stringed fiddle
Tuning

Play the “sol” note using the Pieng Au reed by closing the upper hand and the handling finger. Apply the medium wind to achieve the “sol” note to tune the alto string. For the bass string, close the lower hand entirely to the little finger. Apply mild wind to achieve the “do” note to tune the bass string accordingly.

Sitting position to play the fiddle

Sit in the lotus position on the floor. For a woman, sit with legs folded to the right side with the right leg over the left leg. With the left hand hold the bow around an inch lower than the fiddle’s grip. With the right hand hold the neck by dividing the neck into 5 parts, with 3 parts staying on the index finger and the middle finger of an open palm. The thumb controls the bow by pressing the index, middle and little fingers to bend against each other so as to push the bow when the alto string is bowed and pull when the bass string is bowed.

Bowing the fiddle

Place the bow on the inner side to form the position of bowing out, then bow out slowly to the end of the bow. Then, bow in the same string and repeat until fluent. As one is fluent with bowing, switch to the alto string by pushing the ring and little fingers out a little. The fiddle will play the “sol” note immediately. As such, the player must practice the bowing out for the notes “do do sol sol” until fluent.

Caution: The fiddle must be placed vertically. The left hand must hold the fiddle neither too tight nor too loose. The wrist must be in the right angle. While playing, sit with chest straight and do not slump. Hold the fiddle firmly to prevent the fiddle from tossing and turning.
**Tuning Saw Duang (Higher-pitch two-stringed fiddle)**

Play the “sol” note using the Pieng Au reed by closing the upper hand and the handling finger. Apply the medium wind to achieve the “sol” note to tune the bass string. For the alto string, the 3 fingers remain closed. Apply strong wind to achieve the “re” note to tune the alto string accordingly.

**Sitting position to play the fiddle**

Sit on the floor with legs folded to one side. The left hand holds the bow around the middle of the neck and a little lower than the fiddle’s grip. The fiddle should be a little tilted away from the body. The bow is in the palm of the left hand while the shell sits on the lap at the joint pressed against the body. The right hand holds the neck by dividing the neck into 5 parts, and holds the third part from the end with the index finger while the middle finger supports the bow. The thumb presses the bow while the ring and little fingers bend on the inner side so as to push the bow to the alto string and pull it when the bass string is bowed.

**Bowing the fiddle**

Place the bow on the inner side to form the position of bowing out, then bow out slowly to the end of the bow to play the “sol” note. Then, bow in the same string and repeat until fluent. As one is fluent with bowing the bass string, switch to the alto string by pushing the bow with the ring and little fingers of the right hand. A player is to practice the bowing to achieve fluency. Try practicing by switching the sound as follows:

Bowing out, in, out, in

Notes: sol, sol, re, re

**Caution:** The fiddle must be placed vertically. The left wrist must control the fiddle to prevent it from tossing and turning.
Plucked instruments

Jakhe, three-stringed lute

The three-stringed lute is a plucked instrument with 3 strings. It is understood that the instrument was modified from the harp so as to be able to be put on the floor when playing for enhanced convenience. The three-stringed lute was included in the Thai orchestra and paired with the four-stringed lute. The instrument was highly popular in the King Rama II of the Rattanakosin period. The three-stringed lute consisted of 2 parts, i.e. the head and the tail. The head is a large bulge made of the heartwood of jackfruit tree. The head and tail are hollow and sealed with wood board. The head is supported by 4 legs while the tail has a leg. The middle of the back is bulged and tapered on both sides. Three strings are connected from the head to the tail, each with a tuning knob. The 1st string is made of brass while the other 2 are made of nylon. There is a bridge connecting the string on the tail before the tuning knob. The instrument has a wooden board called “fret” on the fret board to attach the strings onto the instrument. Each three-stringed lute consists of 11 cascading frets, which will be pressed by the player’s fingers while playing. The instrument is plucked with a tapered plectrum made of ivory or animals’ bones bound with thread for tying the plectrum to the tip of the index finger on the right hand of the player. The thumb and middle finger are used to ensure a firm grip while the hand swings in alignment with the left hand which is pressing the strings.
Sueng (plucked fretted lute)

The plucked fretter lute has 4 strings similar to the four-stringed lute, but of a smaller size. The shell is round in shape and the head and neck is made of crafted hardwood. The head is made hollow, sealed with a round-shape board with a hole in the middle to produce reverberation. The neck is flat on the front to attach 9 frets while the end of the neck is curved. Nooks and holes are made to insert 2 tuning knobs on each side, or a total of 4 tuning knobs. The strings are made of 2 small and 2 large steel wires. Northern Thai people usually play the instrument together with the Thai flutes, fiddles, and Sa Lo (Sa Lo fiddle).

Pin Phia (Pia lute)

Pin Phia or Pin Pia is a type of Lanna musical instrument. It is a plucked instrument with an adjoined neck. The end of the neck is made of metal cast in the form of an elephant’s head. The brass is used as the base for string fastening and will rest on the bolt on the shell and be tied to the left bolt. A Pia lute can have either 2 or 4 strings and the shell of the Pia lute may be made of a halved coconut shell or calabash. To play a Pia lute, the player is to place the shell on the chest and open and close it to get the intended sound. In the old days, the Pia lute was usually played to serenade ladies.
Bowed instruments

Saw Duang (Higher-pitch two-stringed fiddle)

The higher-pitch two-stringed fiddle consists of 2 strings. The head of the instrument was originally made of bamboo. However, nowadays, it is made of real wood or ivory. The popular wood which is considered to produce beautiful sound is the screw pine wood. It is popular to use the skin of python as the front of the fiddle as it will produce the exquisite bright and lively sound. The instrument looks like a Chinese fiddle called “Huchin” and it is called Saw Duang because it looks like an animal trap which is also made of bamboo.

Saw Ou (Two-stringed fiddle)

Saw Ou has 2 strings, with its head made of coconut shell. Its neck is around 79- centimeter long and the 2 strings are tied under the head, crossing the front of the fiddle and tied with the 2 tuning knobs. Holes are made to the top of the neck where the tuning knobs are inserted through the neck. Nylon is tied to the neck as a grip to tighten the strings and to serve as the pressing spot for the strings when playing. The bow is made of real wood and tail horsehair. A round-shaped cloth is used to function as a cushion for the strings to be lifted off from the front board of the head. The back of the fiddle looks like a Chinese fiddle called Hu-hu fiddle and the name Saw Ou mimicks the sound produced by the instrument.
Sa Lo (Sa Lo fiddle)

Sa Lo fiddle is a type of Lanna musical instrument. It is a bowed instrument with either 2 or 3 strings. The bow is unattached similar to that of the Saw Sam Sai or the three-stringed fiddle. Sa Lo fiddle is also called by other names such as Tro or Sa Lho. A thin wood board is used to seal off the main part of the head for brass placement. The back of the head is fret in different decorative patterns. The lower part of the head is pierced through to insert the neck made of rosewood. The middle of the neck is tied with a rattan grip. Holes are made to the top part of the neck where 2 or 3 tuning knobs are inserted for strings stretching from the tip of tuning knobs to the middle of the head. A bridge supports the strings to produce sounds when the instrument is bowed. The bow is made of curved wood stretched with tail horsehair or plastic. Resin is rubbed when the instrument is bowed to produce sounds. The Sa Lo fiddle is played to accompany performances or along with the lyrics or melody of all types of songs. For example, it can be played with the fiddle band, the plucked fretted lute of a local band or it could be played solo along with the lyrics.

Sor Sam Sai (Three-stringed fiddle)

The Three-stringed fiddle was mentioned in the chronicle of La Loubere that “… Siam people have a small and hideous musical instrument with 3 strings called “Sor”…” Such document indicated that the three-stringed fiddle existed in the Ayutthaya period or before and it was popular. In the early Rattanakosin period, the three-stringed fiddle was the favorite musical instrument of King Rama II. As such, His Majesty invented elaborate and elegant three-stringed fiddles which have become the prototypes until the present day.

The names of components of the Three-stringed fiddle are as follows:-

(1) Tuan Bon is the top part of the neck, which is hollow on the inside. The top part is made in the shape of diadem at the tip of the Tuan Lang part. Tuan Bon functions like an air column to produce frequency of the sound from the head which comes through to Tuan Bon.

(2) Tuan Lang is of the shape of a cylinder embellished with beautiful decorations. It is called Tuan Ngern, Tuan Tong, Tuan Mook, Tuan Long Ya, etc. Tuan Lang functions as the fingerboard for different chords.
Prom Bon is adjacent to Tuan Lang. The top part is lathed while the low part is made in the shape of the elephant’s mouth for splice with the head of the fiddle.

Prom Lang is the part made in the shape of the elephant’s mouth which is spliced with the head of the fiddle, similar to that of the low part of Prom Bon. Holes are made to the top of the middle of Prom Lang for inserting “Nuad Phram” which hooks and stretches the 3 strings. The end part of Prom Lang is lathed in the shape of “Kleaw Chedi Yod”.

Tuang Na controls the frequency of the sound to produce softer and gentler sounds.

Yong is made from bamboo, carved in a bent shape with both tips widened in round shapes to enhance the echo of the sound sent to the front of the fiddle.

Kun See (Kun Chuk) is the bow of the three-stringed fiddle. It consists of wood and tail horsehair. Kun See is sharpened in the shape of a bow. The popular material to build the bow is Satinwood which is hardwood with beautiful patterns.

Percussion instruments

Ranad Ek (Lead Thai xylophone)

The instrument has evolved from the wooden rhythm clappers. The bars are made of Bong bamboo (Bambusa nutans) or core wood, sharpened to the desirable size and placed on the frame which is shaped like a ship with a lifted head and tail called the xylophone frame. The board closing the sides of the xylophone is called “Khon”. Nowadays, the lead xylophone consists of 21 bars, with a length of around 120 centimeters. The instrument has 1 leg shaped like “Pan Wan Fah” (two-tiered tray with pedestal)
Ranad Thum (low-pitch Thai xylophone)

The instrument was invented in the reign of King Rama III during the Rattanakosin period. It mimicks the lead Thai xylophone and the frame was designed to resemble a wooden box with a curve in the middle and Khon to close the back and front of the instrument. From end-to-end of the Khon, the length of the low-pitch Thai xylophone is around 124 centimeters while the width of the frame around 22 centimeters with the short legs supporting its 4 corners.

Ranad Ek Lek or Ranad Tong (Metal lead Thai xylophone or Brass lead Thai xylophone)

Ranad Ek Lek was invented during the reign of King Rama IV of the Rattanakosin period. Originally, the bars were made of brass and that was why it was called Ranad Tong. The metal lead Thai xylophone is 23.5 centimeters long with a 4 centimeter width, cascading up to the top bar which is 19 centimeter long with a 4 centimeter width. The frame of the metal lead Thai xylophone is square shaped and it has 4 supporting legs.

Ranad Thum Lek (metal low-pitch Thai xylophone)

The metal low-pitch xylophone was invented based on the concept royally bestowed by King Pinklao during the reign of King Rama IV. The metal low-pitch Thai xylophone has 16 or 17 bars. The frame is 1 meter long and around 20 centimeter wide with 4 wheeled supporting legs for moving convenience. The frame is around 26 centimeter high, measured from the floor to the frame. All mentioned xylophones are played using 2 mallets. The metal lead Thai xylophone is played with 2 types of mallets. One is the hard tip mallet which produces loud sound and when played with the band, the band will be called “the hardwood gamelan orchestra”. The other type—the soft tip mallet-- was invented in the reign of King Rama V to produce a gentler sound, and when played with the band, the band will be called “the softwood gamelan orchestra”.

Characteristics of the mallets are as follows:-

1. Hard tip mallet: the tip is made of hardened lacquered cloth.
2. Soft tip mallet: the tip is made of cloth wrapped with weaved thread to make the tip soft.
3. The mallet of low-pitch Thai xylophone: the tip is made of bulged wrapped cloth to produce the bass sound.
(4) The mallet of metal lead Thai xylophone: the tip is made of raw leather cut in a round shape with holes in the middle. The handle is made of wood of bigger sizes than the lead Thai xylophone’s mallet

(5) The mallet of metal low-pitch Thai xylophone: It is made in the same style as the grouped gongs mallet, but the tip is wrapped with raw leather to harden it so as to produce the sound.

**Wind instruments**

**Khlui (reed)**

Reed is made of a long bamboo where the ends are retained but the tube is pierced throughout. The bamboo stick is roasted until dry and the burnt surface is decorated with a beautiful pattern. The front side is pierced with 7 aligned tone holes to be closed and open with fingers of the player. The reed does not have the valve like the flute, but the hollow tube is filled with wood with a hole left at the lower part. The wood filling is called “Dak” which is made of teak wood. The part below Dak on the back is pierced in a rectangular hole where the lower part is slit in a slanted shape, not a direct shape like the hole in the front. This rectangular hole is called “Ru Pak Nok Kaew”. Another hole is pierced under the rectangular hole called “Ru New Kum” (the supporting hole). The part above the supporting hole on the back side and the right side above the highest tone hole of the 7 tone holes is pierced and called “Ru Yuea” (bamboo tissue hole). The name came from the production in the old days where the bamboo tissue was filled in the hole, which is rarely done since then. The tip of the reed is pierced on the right and left with 2 aligned holes to insert the rope and are called “Ru Roi Chueak” (Roping hole). Therefore, a reed has a total of 14 holes.
There are 3 types of reeds
(1) Khlui Leeb is of small size
(2) Khlui Pieng Au is of medium size
(3) Khlui Ou is of large size
Gruad reed was later invented and produces 1 higher pitch than the Pieng Au reed. Gruad reed is played with the mixed string instruments band when foreign musical instruments are played.

Pi (Thai flute)

The Thai flute is a traditional Thai musical instrument made of real wood, lathed to get the expanded head and tail, with a swollen middle. The tube is pierced throughout. The head has a small hole while the tail has a big hole which is added with dammar or other materials by around half a centimeter each. The head is called “Tuan Bon” and the tail is called “Tuan Lang”. The middle part of the Thai flute is pierced with 6 tone holes, 4 of which are aligned and the other 2 tone holes are pierced at the lower part. The middle of the tube is lathed in the shape of 14 paired curves to enhance beauty and prevent slipping. On Tuan Bon, a valve made of 4-layered palm leaves cut in round shape is tied to a small wind pipe called “Gum Puad”, made of either brass, silver, copper alloy or other metals. The tying method to attach the small wind pipe and palm leaves is called “Pook Ta Grood Bet”. The part of the small wind pipe which is inserted into the tube is woven with thread that is inserted and tied to fasten it with the tube.

There are 3 types of Thai flutes as follows:-
(1) Pi Nok is of small size and was originally used
(2) Pi Glang is of medium size and used to be played to accompany Nang Yai (grand shadow play). Its sounds are in between that of Pi Nok and Pi Nai
(3) Pi Nai is of large size. It is the Thai flute that Phra Aphai Mani played for Nang Phisua Samut
A genre of Thai musical band comprising mostly stringed instruments which chiefly produces such music as the higher-pitch two-stringed fiddle, two-stringed fiddle, and three-stringed lute and is called the “String instruments band” although the playing methods may be bowing, plucking, or percussion.

The string instruments band may consist of wind instruments such as the Thai reed or percussion instruments such as the alto-cymbals and drums. It is stilled called the string instruments band because such instruments are only a minor part serving to add to the aesthetics of the songs.

The string instrument band was formed in the Ayutthaya period and consisted of the bowed instruments such as fiddles, the plucked instruments such as the three-stringed lute and four-stringed lute. Currently, there are 4 types of string instruments band.

1. **Single, string instruments band** is described as a string instruments band comprising 1. An instruments per different playing methods. This band is also called the small string instruments band. The musical instruments in this genre of band are important and are deemed as the indispensable core of the Thai string instruments band. This is because they function differently and once mixed together, each function and sounds are greatly mixed. The musical instruments of the single string instruments band are as follows:-
1. Higher-pitch two-stringed fiddle is a stringed instrument that produces the high-pitch and loud sound. Its function is to lead the melody and the band as it plays the core melody.

2. Two-stringed fiddle is a stringed instrument that produces the bass sound. Its function is to play the playful melody to add the fun and lively feeling of the melody.

3. Three-stringed lute is a plucked instrument that produces the melody like the higher-pitch two-stringed fiddle, but in different way.

4. Khlui Pieng Au is the medium-sized reed that inserts the shrilling or full-play melody for different occasions.

5. One-faced drum and one-sided drum with a shallow body are one-sided percussion instruments and both instruments must be played in alignment to produce the blended percussion melody. Its function is to control the Na Tub rhythm, relay the flavor and tune of the songs in different languages and enhance the amusement.

6. Alto-cymbals are the percussion instrument. Its function is to control the smoothness of the melody or speed up or slow down the melody.

More instruments may be added to the musical instruments of the single, string instruments band to enhance the beauty of the music such as wooden rhythm clappers and Charp Lek (small cymbals) for playful percussion sounds obtained by the controlling instruments and Mong (Mong gong) so as to control the main rhythm.

2. **Double, string instruments band:** the word “double” clearly indicates that there are 2 pieces of each musical instrument. Mixing the instruments depends on the required beauty of the songs. As such, the double, string instruments band only add one more piece of certain instruments as follows:

1. Two of higher-pitch two-stringed fiddles, with one leading the band and assisted by the other one.

2. Two of two-stringed fiddles, played together if possible. If they do not play the same melody, one is to periodically produce the playful part of the melody while the other plays the melody frequently or each may take turn to play certain chords.

3. Two of the three-stringed lutes, playing the same melody.

4. Two reeds, i.e. a Khlui Pieng Au similar to the single, string instruments band and
a Khlui Leeb, which is smaller than Khlui Pieng Au and produces 3 higher pitches. Its function is to play the minor melody that is to provide the playful tones of the high pitch chords. However, there remains only one each of the one-faced drum, one-sided drum with the shallow body, alto-cymbals, and Mong gong which may be mixed in the band similarly to the original band in the old days. These are the only paired instruments of the Thai string instruments band. The large Thai string instruments band was later invented to add melody playing instruments such as 3 or 4 pieces of the higher-pitch two-stringed fiddles, two-stringed fiddles, and reeds. Mixing any instruments is doable as long as that instrument blends well with others. However, adding the rhythm controlling instruments such as the one-faced drum, one-sided head drum with the shallow body, alto-cymbals, cymbals and Mong gong cannot be done. Only different instruments may be added such as replacing the one-faced drum or one-sided head drum with the shallow body with the Glong Khaek (double-headed barrel drum) is possible.

3. **Mixed, string instruments band** is the string instruments band that mixes foreign musical instruments with Thai string instruments. The mixed, string instruments band is often called based on the foreign instruments mixed in the band. For example, the band is called “Chinese cymbalo mixed, string instruments band” if the Chinese cymbalo is played together with the higher-pitch two-stringed fiddle, two-stringed fiddle, reeds, and other rhythm controlling instruments in replacement of the three-stringed lute; or the band is called “Organ mixed, string instruments band” or “Violin mixed, string instruments band” if an organ or violin is played together with other instruments of the band. Popular foreign musical instruments played with the mixed, string instruments band are the Chinese cymbalo, violin, organ, piano, and accordion.

4. **Java flute string instruments band** is the string instruments band playing together with the double-headed barrel drum band without the one-faced drum and the one-sided drum with the shallow body and the Khlui Pieng Au is replaced by Khlui Leeb for a better mix with the Java flute. It was originally called the double-headed barrel drum large band. The Java flute string instruments band was invented in the reign of King Rama IV and it requires skillful musicians with wit and expertise with the melody. The best concentration is required for musicians playing the rhythm controlling alto-cymbals so
as to achieve the beautiful music. It is popular for the Java flute string instruments band to play the overture such as Pleng Reuang Chom Samut, Pleng Chaloke, Pleng Koh, Pleng Ragum, Pleng Sa Ra Ma and then to play the modified songs of Pleang Awk Phasa (multi-nation mixed songs) before playing the modified songs again.

Wong Mahori (Thai orchestra)

The Thai orchestra is a genre of music band consisting of the plucked, bowed, percussion, and wind instruments and it usually plays music only without accompanying any performances.

There are 5 types of the Thai orchestra as follows:-

1. **The 4-instrument Thai orchestra** combined with harps and Khub Mai according to an ancient tradition. It was first invented in the Ayutthaya period and there are 4 pieces of instruments as follows:-

   1.1. Taab (nowadays called One-faced drum) as a rhythm controller
   1.2. Three-stringed fiddle
   1.3. Four-stringed lute
   1.4. Grouped wooden rhythm clappers (Singer also plays the clappers)

   Originally, men were assigned to play in this type of Thai orchestra. However, it became more popular so titled men had female players practice and they became popular as well.

2. **The 6-instrument Thai orchestra** adds 2 additional musical instruments, i.e. one-sided head drum with a shallow body to be played in pair with the Taab; and reed (nowadays called Khlui Pieng Au) to play the melody. The alto-cymbals were replaced by the grouped wooden rhythm clappers. This type of band produces a music comprising the plucked, bowed, percussion, and wind instruments and it was
invented in the late Ayutthaya period.

3. The single-instrument Thai orchestra or the small Thai orchestra is the band where the musical instruments were added and changed chronologically since the early Rattanakosin period. First, the lead Thai xylophone and the grouped gongs (later called the medium or the Thai orchestra gong) were added (Please refer to the Thai orchestra gong). Then, the higher-pitch two-stringed fiddle and the two-stringed fiddle were added while the four-stringed lute was replaced by the three-stringed lute. This was because the three-stringed lute can be played by placing it on the floor while the four-stringed lute must be held vertically when played. Moreover, the frets supporting and controlling the strings of the three-stringed lute were in a more suitable space than those of the four-stringed lute; hence, it offered more convenience for the players. Furthermore, the three-stringed lute produces sounds which are louder and more varied than the four-stringed lute.

Currently, the single-instrument Thai orchestra consists of the following instruments:

1. A three-stringed fiddle for playing in the background when the lyrics are sung and playing the melody with the band
2. A higher-pitch two-stringed fiddle for playing the full-play and sweet and slow melody
3. A two-stringed fiddle for playing the playful and testing notes along with the melody
4. A three-stringed lute for playing the full-play, fast play and distant play
5. A Khlui Pieng Au for playing the full-play or shrilling sounds
6. A lead Thai xylophone for playing the full-play and rolling play, and to lead the band
7. A grouped gong (called the medium gong or Thai orchestra gong) for playing the main melody and be the main center of the band
8. A One-faced drum, a one-sided head drum with the shallow body, taking turns to play and control the Na Tub rhythm.
9. A pair of alto-cymbals to separate the hard and soft rhythms

4. The double-instrument Thai orchestra is the single-instrument Thai orchestra to which the low-pitched xylophone and small grouped gongs were added. During the reign of King Rama III, the low-pitch Thai xylophone and small grouped gongs were added to the gamelan orchestra and therefore, the same was added to the Thai orchestra. In addition, one additional higher-pitch two stringed fiddle, one two-stringed fiddle and one three-stringed fiddle were also added. Furthermore, Khlui Leeb was also
added while the original band had only Khlui Pieng Au. Saw Sami Sai Leeb (small three-stringed fiddle) and a pair of small alto-cymbals were added as well.

**Currently, the double-instrument Thai orchestra consists of the following instruments**

A three-stringed fiddle functioning in the same manner as in the single-instrument Thai orchestra
A small three-stringed fiddle playing with other melody playing instruments
Two higher-pitch two-stringed fiddles functioning in the same manner as in the single-instrument Thai orchestra
Two three-stringed lute functioning in the same manner as in the single-instrument Thai orchestra
A Khlui Pieng Au functioning in the same manner as in the single-instrument Thai orchestra
A Khlui Leeb playing the full-play, shrilling notes and the teasing chords for the high-pitched tones
A lead Thai xylophone functioning in the same manner as in the single-instrument Thai orchestra
A low-pitch Thai xylophone playing the teasing melody to enhance amusement
A grouped gong functioning in the same manner as in the single-instrument Thai orchestra
A small grouped gong playing the fast full-play, the flicking chords, and inserting the high-pitched tones
A One-faced drum and a one-sided drum with the shallow body functioning in the same manner as in the single-instrument Thai orchestra
A pair of alto cymbals functioning in the same manner as in the single-instrument Thai orchestra
A pair of small cymbals
Gamelan orchestra

This is another genre of the Thai music orchestra consisting mainly of wind instruments, i.e. the Thai flute, the percussion instruments such as Thai xylophone and grouped gongs, as well as the rhythm controlling instruments such as alto- cymbals, cymbals, wooden rhythm clappers, Mong gong, tom-tom, doubled head drum, double-headed barrel drum, and Glong Song Na (two-faced drum). Sometimes, this orchestra is called “Pin Pat”. There are 8 types of the gamelan orchestra as follows:
1. **The 5-instrument gamelan orchestra** is the main gamelan orchestra with the least pieces of instruments as follows:
   - A large Thai flute
   - A lead Thai xylophone
   - A large grouped gong
   - Two doubled head drums
   - A tom-tom
   - A pair of alto-cymbals
   - In some cases, cymbals, wooden rhythm clappers, and Mong gong may be included

2. **The double-instrument gamelan orchestra** consists of the melody playing instruments played in pairs. This was because 2 additional musical instruments were invented in the reign of King Rama III, i.e. the low-pitch Thai xylophone and the small grouped gongs while the small Thai flute used to be played in the gamelan music to accompany the grand shadow play were included in the original 5-instrument gamelan orchestra.

   **The double-instruments gamelan orchestra consists of the following instruments.**
   - A pair of Thai flutes—large and small large Thai flutes
   - A pair of Thai xylophones—lead and low-pitch Thai xylophones
   - A pair of gongs—large and small grouped gongs
   - A pair of doubled head drums
   - A tom-tom
   - A pair of alto-cymbals
   - A pair of small cymbals
   - A pair of large cymbals
   - A Mong gong
   - A two-faced drum (sometimes replaced by the double-headed barrel drum)
   - In some cases, wooden rhythm clappers may be included.

3. **The large gamelan orchestra** is the double-instrument gamelan orchestra which included the metal lead Thai xylophone and the metal low-pitch Thai xylophone that was invented by King Pinklao. It became the gamelan orchestra with 4-frame Thai xylophone. The metal lead Thai
xylophone is placed on the right hand side and the metal low-pitch Thai xylophone is placed on the left hand side, which is popularly called “Perm Hua Tay” among musicians. The large gamelan orchestra in the reign of King Rama IV sometimes included the double-headed drum, totaling 3 or 4 drums. The large cymbals were included in the gamelan orchestra in the reign of King Rama V. When the 5-instrument gamelan orchestra, the double-gamelan orchestra and the large gamelan orchestra plays foreign songs, the national foreign instruments will be played to control the rhythm as follow:-

Khmer songs use the one-faced drum
Chinese songs use the Chinese drum, Glong Tok (double faced Chinese drum) and Taew (a type of percussion instrument)
Western songs use the Glong Merican (American drum) or Glong Trak (side drum, snare drum)
Myanmar songs use the the tom
Mon songs use the tom-tom and Perng Mang

4. **Nang Hong gamelan orchestra** is an ordinary gamelan orchestra, but when playing in a funeral it would include Wong Boi Loy (Boi Loy band) consisting of 1 Java flute, 1 Malayu drum, and 1 Meng gong (refer Boi Loy band). The large Thai flute, tom-tom, and double-head drum are excluded. The Java flute replaced the large Thai flute while the Malayu drum replaced the tom-tom and double-head drum. Meng gong’s sound is not suitable for the gamelan orchestra so it was excluded while Mong gong remained in the orchestra. It is called “Nang Hong gamelan orchestra” and was designated to play only in funerals since the old days before the Mon gamelan orchestra. The name Nang Hong came from the songs they play which were mainly based on Pleng Nang Hong Song Chun (medium rhythm Nang Hong song). Moreover, the orchestra evolved to play foreign songs or “Awk Phasa” songs.

5. **Mon gamelan orchestra** consists of musical instruments influenced by the Mons such as Mon gong, Mon flute, Mon tom-tom, Perng Mang Cok (Grouped 7-Perng Mang drums). Nowadays, there are 3 types of Mon gamelan orchestra as follows:-
a. Five-instrument Mon gamelan orchestra consisting of Mon flute, lead Thai xylophone, Mon gong, Mon tom-tom, grouped 7-Perng Mang drums with rhythm controlling instruments, i.e. alto-cymbals, cymbals, Mon gongs.

b. Double-instruments Mon gamelan orchestra is of similar nature to the 5-instrument gamelan orchestra, with the low-pitch Thai xylophone and small Mon grouped gongs added.

c. The large Mon gamelan orchestra is of similar nature to the double-instruments Mon gamelan orchestra, with the metal lead Thai xylophone and metal low-pitch Thai xylophone.

In fact, the Mon gamelan orchestra can play on different occasions such as the celebratory event for the Emerald Buddha during the Thonburi period and sorrowful events such as funerals. However, it later became the popular choice for funerals since Mon music is melancholic and mourning which suits the funeral mood. Some people even think that the Mon gamelan orchestra plays only at funerals.
1. The culture of the central region local music: The central-region local music mostly consists of percussion and wind instruments, inclusively called the percussion and wind instruments. They were the most original and ancient form of musical band which have been developed until they became the gamelan orchestra we know today. Originally, the Thai flutes and drums were the key instruments. The Thai xylophones and grouped gongs were later added along with more pieces of existing instruments in order to increase the volume of the music. It is unpopular for a gamelan orchestra to play music to accompany entertaining performances as it is usually assigned to play music in ceremonial events, performances and contests to gain respect and acceptability from the society. The music of the gamelan orchestra consists of the Homrong songs (overture), Na Pat songs (music accompanying gesture of characters), Rueang songs (medley), Hang Krueang songs (short ending songs), and Phasa songs (mixed foreign songs). These 5 types of music have formal patterns, whether for solo and band play, and musicians can demonstrate their skills when the same pattern is played. The central-region local music is considered as the interchange of the royal and common cultures which have been combined until such music has become uniquely different from that of other regions.

2. The culture of the Northern-region local music: In the early periods, the Northern-region local music comprised mostly percussion instruments, originally called Ton Mai Kluang (hollow wood stick). Then, they were covered with leather and became drums. Later on, the plucked and bowed instruments were invented after bows and arrows were invented for gaming purposes. The sound of bows plucked to shoot out arrows to desired targets inspired men of that era to invent musical instruments such as Pia lute, plucked fretted lute, different types of fiddles, including Sa Lo fiddle. Wind instruments were later invented such as the Thai reeds and Thai flutes which were inspired by the wind blowing through the caves or leaves.

3. The culture of the Northeastern-region local music is divided into 3 groups as follows:-
   - Mo Lum cultural music is the largest culture of the Northeastern region. The music contains lyrics and Can (reed mouth organ) play. Less popular instruments were Thai harps. Nowadays, Pong Lang (log xylophone) has gained increasing popularity.
   - Gan Truem cultural music: Its music contains lyrics called Jrieng which is a type of the musical instrument of people in Surin, Burirum, and Sri Saket provinces.
- Korat cultural music: Korat songs are a type of performance similar to the Li Kae of the Central region, which are the counter-singing between male and female singers.

4. The culture of Southern-region music: The culture of the Southern-region music is essentially music about superstitious beliefs such as ghosts, demons and supernatural powers for good causes. Ma Tue Ri (Music played in spirit communicating ceremonies) among Muslim Thais and Ta Kruem among Buddhist Thais.

- Cultural music related to traditions: As a life ends, music is used to send the deceased to a peaceful rest. As such, one can see the Ka Lho musical instruments played at funerals to pray to the gods to take the deceased to a peaceful afterlife.

- Cultural music related to livelihood: It is popular among Southern Thais to play Pra Kome Pued (Tom-tom like drum) and PraKome Pone Pone (tom-tom-like drum) to send signals to the local people that the Chak Phra festive boat is being built for the Chak Phra festival.

- Cultural music related to building unity such as Grue Toh and Ba Nor which were invented by the local people to encourage community participation in competitions.
**Topic 4**

**History of the value and wisdom of Thai music**

Thai music is one of the refined arts which have co-existed with the Thai people throughout our history. It is considered as an invaluable cultural heritage passed down to the present time. Since Thai music is not recorded in notes, learning Thai music is all about “remembering”. Although there are no notes, Thai music can be transcribed using the international note system. However, only major keys or Am are applicable as Thai music does not have sharp or flat keys.

**Benefits of the Thai music**

1. It is a tool which effectively responds to our needs to lift or arouse our moods and emotions.
2. It fills our lives with emotions, feelings, sensitivity and amusement.
3. It makes the world a bright and colorful place.
4. It helps in soothing and boosting our mental condition.

**Value of music as a cultural heritage and Thai wisdom**

1. The culture of the central region local music: The central-region local music mostly consists of percussion and wind instruments, inclusively called the percussion and wind instruments. They were the most original and ancient forms of musical band which have been developed until they became the gamelan orchestra we know today. Originally, Thai flutes and drums were the key instruments. The Thai xylophones and grouped gongs were later added with more pieces of existing instruments in order to increase the volume of the music. It is unpopular for a gamelan orchestra to play music to accompany entertaining performances as it is usually assigned to play music in ceremonial events, performances and contests to gain respect and acceptability from the society. The music of the gamelan orchestra consists of the Homrong songs (overture), Na Pat songs (music accompanying gesture of characters), Rueang songs (medley), Hang Krueang songs (short ending songs), and Phasa songs (mixed foreign songs). These 5 types of music have formal patterns, whether for solo and band play, and musicians can demonstrate their skills when the same pattern is played. The central-region local music is considered the interchange of the royal and common cultures which have been combined until such music has become uniquely different from that of other regions.
2. The culture of the Northern-region local music: In the early periods, the Northern-region local music comprised mostly percussion instruments, originally called Ton Mai Kluang (hollow wood stick). They were later covered with leather and became drums. Later on, the plucked and bowed instruments were invented after bows and arrows were invented for gaming purposes. The sound of bows plucked to shoot out arrows to desired targets inspired men of that era to invent musical instruments such as Pia lute, plucked fretted lute, different types of fiddles, including Sa Lo fiddle. Wind instruments such as the Thai reeds and Thai flutes which were inspired by the wind blown through the mouth of caves or leaves were later invented.

3. The culture of the Northeastern-region local music is divided into 3 groups as follows:

- Mo Lum cultural music is the largest culture of the Northeastern region. The music contains lyrics and Can (reed mouth organ) play. Less popular instruments were Thai harps. Nowadays, Pong Lang (log xylophone) has gained increasing popularity.

- Gan Truem cultural music: Its music contains lyrics called Jrieng, which is a type of the musical instrument of people in Surin, Buriram, and Sri Saket provinces.

- Korat cultural music: Korat songs are a type of performance similar to the Li Kae of the Central region, which are a counter-singing between male and female singers.

4. The culture of the Southern-region music: The culture of the Southern-region music is essentially a music about superstitious beliefs such as ghosts, demons, and supernatural powers for good causes. Ma Tue Ri (Music played at spirit communicating ceremonies) among Muslim Thais and Ta Kruem among Buddhist Thais.

- Cultural music related to traditions: As a life ends, music is used to send the deceased to a peaceful rest. As such, one can see the Ka Lho musical instruments played at funerals to pray to the gods to take the deceased to a peaceful afterlife.

- Cultural music related to livelihood: It is popular among Southern Thais to play Pra Kome Pued (Tom-tom like drum) and PraKome Pone Pone (tom-tom-like drum) to send signals to the local people that the Chak Phra festive boat is being built for the Chak Phra festival.
- Cultural music related to building unity such as Grue Toh and Ba Nor which were invented by the local people to encourage community participation in competitions.

Activities

1. Explain the nature of the Thai music in sequential order as per the lesson learnt.
2. Study the Thai music in your locality and record your study for discussions in class.
3. Learn how to play the Thai music and perform in front of the class.
4. Write a report on how to conserve the Thai music in your locality for discussion in class.
Lesson 3

Thai dramatic arts

The essence of learning

1. Definition and history of Thai dramatic arts
2. Genres of Thai dramatic arts
3. Value and conservation of Thai dramatic arts

Expected learning outcome

1. To be able to explain about the definition and history of different types of Thai dramatic arts.
2. To have a basic knowledge and be able to correctly express opinions about the esthetics of Thai dramatic arts.
3. To be able to express opinions and feelings towards Thai dramatic arts.
4. To realize and appreciate the value of Thai dramatic arts and identify the concepts relating to the conservation of Thai dramatic arts.

Scope of content

Topic 1 Origins of Thai dramatic arts
Topic 2 History of Thai dramatic arts
Topic 3 Type of Thai dramatic arts
Topic 4 Thai dance terms
Topic 5 Standard Thai folk dance
Topic 6 Conserving Thai dramatic arts


**Topic 1**

**Origins of Thai dramatic arts**

**Dramatic arts** are the art of singing and dancing created by humans in an elaborate and formal manner for entertainment purposes. It is a significant foundation which indicates the prosperity of a culture and a nation.

**Origins of Thai dramatic arts**

**Thai dramatic arts** or the art of dancing play performances have evolved from four factors as follows:

1. They were created in response to the need of human beings to express their natural emotions with the chief purpose being to communicate meanings as follows:-
   1.1. Human beings express emotions directly such as crying when sad and clapping and laughing when glad.
   1.2. Human beings use gestures to better communicate meaning which led to the body language such as calling somebody to come nearer with the hand.
   1.3. Gestures were developed to enhance elaboration until they became beautiful dance gestures called “Nataya Phasa” or “Dramatic arts terms” which allows the communication of meanings through beautiful movements.

2. They were created because human beings wished to conquer nature with different methods which led to the worship of gods of their religions. The belief in holy spirits led to praying and after the plucked, bowed, percussion and wind instruments were invented, singing and dancing were invented to please the gods even more.

3. They were created from imitation of human gestures which was the primitive learning method of human beings which led to various artistic creations and dramatic arts were no different. Human beings like to mimic what they can observe. Children love to do role-playing and play houses, play with dolls, pretend to cook or imitate nature and the environment which led to such games as the “Snake Eats Tail”, the horse dance, buffalo dance and peacock dance (Songsak Prangwattanasakul: unavailable reference).

4. They were invented because human beings wished to invent entertaining activities at the end of the day after they finished daily tasks. These activities might start from tale-telling. Then, music
and gestures were incorporated to the story-telling and that led to the development of dances and performances.

Khon performance: Rama Chasing Deer episode
Topic 2

History of Thai dramatic arts

Thai dramatic arts are the art of dancing which is uniquely Thai. Based on a research on the background and history of Thai dramatic arts, it is deemed to be related to the Thai history and culture. Evidences which confirmed that Thai dramatic arts have existed for a long time included the inscription No. 4 of the Sukhothai period. A text was discovered saying that “Dances and play every day”. This text indicated that Thai dramatic arts existed at least since the Sukhothai period.

Thai dramatic arts can be summarized as follows:

1. They were based on recreational activities of the local people to entertain and cheer up the mood after the harvesting season. Not only Thai dramatic arts were developed in this manner but those of other civilizations were also developed from native or local entertaining activities as well. Native entertaining activities which included counter-singing between male and female singers constituted the cradle of Por Pleang and Mae Pleang or professional male or female singers as well as entertainment patterns which were progressively further developed.

2. Local dancing and singing were developed to become the dramatic arts of the royal court. The forms and patterns were improved for enhanced elaboration. Formality and norms were established. In addition, kings of the Sukhothai, Ayutthaya, and Rattanakosin periods were poets and authors. Therefore, the Thai dramatic arts as well as the Thai music were elegant and refined because performers performed for the kings who were talented in poetry, music, and Thai dramatic arts. It can be said that almost all the kings were greatly talented in poetry and art and some were highly talented, especially the kings of the Rattanakosin period. The Thai kings who have demonstrated their poetic and art talents to the world are namely, King Rama II, King Rama VI and King Rama IX who are highly recognized by the global music community.
Jao Ngoh and Rojana performance

Khon performance
Unique characters of Thai dramatic arts

1. Delicate, beautiful, and expressive postures reflecting the true nature of the Thai people with corresponding movements.

2. Unique sets of costumes with unique patterns for flexible sizes. Certain costumes such as the fixed costumes assigned to each character are sewn for each performance instead of using ready-to-wear costumes.

3. Performances may be accompanied with music which may contain only the melody or with lyrics.

4. Lyrics are mostly poems, most of which are of 8 stanzas and which could be sung as fast or medium rhythm songs. Postures are created by dance teachers or dancers to accord with the lyrics.

Lead male costume

Lead female costume
Thai dramatic arts are the arts which incorporate all genres of art. They can be divided into 5 types, i.e. Khon, Lakorn (play), Rum (formal dances), Rabum (non-formal dances), and native entertaining activities.

1. Khon

Khon is the art of dances performed to tell stories and is combined with various other forms of arts. There are several genres of Khon such as Khon Glang Plang, Khon Nung Rao, Khon Rong Nai, Khon Na Jor, and Khon Shak. Each type of Khon has its unique traits and the key element of the Khon performance is that it tells an episode of the story of the Ramanaya epic. The Khon costumes consist of Khon masks worn to identify the key characters. The performance contains narration, dialogues and singing and it is accompanied by music played by a gamelan orchestra. Strict norms and patterns are adhered to for this type of performance.
History of Khon

Khon is said to have been influenced by various Thai entertaining activities which were combined into Khon performances as summarized below.

1. The Chuk Nak Duek Dam Ban performance which depicts the legend of Vishnu making the immortal nectar. Performers were divided into 2 sides, i.e. the ogres, angels and monkey gods. The ogres pulled the head while the angels and monkey gods pulled the tail of Naga which is used as a rope. The Sumeru mountain is used as the core location. This performance is believed to have influenced the Khon into dividing performers into 2 sides as well as the creation of the costumes of angels, ogres and monkey gods.

2. The Krabi Krabong performance which is a martial art focusing on defensive tactics. All Thai people had to learn to protect themselves and the nation. It is believed that the fighting actions of Khon were influenced by the movements of Krabi Krabong performances.

3. The Nang Yai (grand shadow play) which is the entertainment of ancient Thais. The cowhide was perforated as different characters. On stage, the light will be shown on the characters making beautiful shadows become alive on the white screen. The distinguished feature of the grand shadow play is the dance of puppeteers along the rhythm of the music called “Na Pat” and the play’s dialogues. Therefore, Khon is likely to have been influenced from the narration and dialogues of the grand shadow play.

The stories of Khon were influenced by the Indian Ramayana with Phra Rama, the Arayan heroic king as the hero.

Grand shadow play
Types of Khon

Khon has been developed and adapted in alignment with the social conditions, conventions, and traditions. As a result, there are several types of Khon which are divided based on the components of the performances as follows:

1. **Khon Glang Plang** is an outdoor performance using the natural surroundings as scenes and props. War episodes are mostly chosen for this type of performance because they require a large troop of performers depicting the troop marching scenes and the fights between Rama, Lakshman, the monkey troops and the ogres led by Ravana.

Khon Glang Plang performance
2. **Khon Rong Nok** or Khon Nung Rao has been developed from Khon Glang Plang but the performance venue is a stage with a large bamboo rack at the back. Performers perform in sitting positions while the show is run with narration and dialogues.

3. **Khon Rong Nai** adapts the performance style of Khon Rong Nok and is combined with Lakorn Nai play where actors sing and dance. The performance is run with narration, dialogues, singing, formal dances as well as non-formal dances.
4. **Khon Na Jor** is performed in front of the grand shadow play screen which is used as the scene of the performance. Pictures of palaces and pavilions are drawn on both sides and performers perform in front of the screen. The performance is run with narration, dialogues, singing, as well as formal and non-formal dance performances.

5. **Khon Shak** is the last type of Khon development, i.e. it is performed in a theatre and settings are changed as the story proceeds. The performance is run with narration, dialogues, singing, and dancing and singing as well as formal and non-formal dance performances.

2. **Lakorn** (play) is a story telling performance aiming to entertain, create amusement, delight or create dramatic emotions following the plot of plays while the audience learns about moral principles and philosophy from the play.

**Types of Lakorn Thai (Thai plays)**

Thai plays have been developed since the Ayutthaya period until the present time. Therefore, there are various genres of Thai plays which can be classified into the following main categories.
1. Lakorn Rum (Dance play)
2. Lakorn Rong (Singing play)
3. Lakorn Pood (Dialogue play)

1. **Lakorn Rum (Dance play)**

The dance play is a Thai art of performance consisting of dance movements with the music and the lyrics sung to run the story. The play has leading male and female characters dressed in beautifully-designed costumes. The dance movements which are fast or slow in alignment with the feelings of the characters are in accordance with the lyrics which are sung along with the melody. Scripts are fun, amusing or sad and the actors communicate their emotions with gestures. Singers are the storytellers who recite the story in poems. The narration tells who the characters are, where they are and what they are thinking or doing. The play consists of the melody, lyrics, Na Pat songs and dance movements in accordance with the poems in line with the dancing norms. The accompanying music is played by a gamelan orchestra.

Dance plays are divided into 6 types, i.e. Lakorn Nok, Lakorn Nai, Lakorn Duek Dam Bun, Lakorn Pun Tang, Lakorn Sepa, and Lakorn Chatri Krueang Yai.

A Scene from the play “Inao”
1. **Rum (formal dance) and Rabum (non-formal dance)** are miscellaneous performances of various forms, i.e. Rum Na Pat, Rum Bot, Rum Diew, Rum Moo, Rabum Mat Tra Tan, and modified non-formal dances. Most formal dances or non-formal dances emphasize the beauty and unison for grouped performance and the performance is kept short so as not to bore the audience.
Native entertaining activities

The native entertaining activities have been passed down over a long time. They are divided into those of the Central, Northern, Southern and Northeastern regions. The activities of each region are of a unique performance style depending on several factors such as the geographical conditions, traditions, religions, beliefs and values. As such, various forms of the native entertaining activities were created. For
example, some activities involve singing such as Pleang Kiew Khao, Pleang Bok, Pleang Sor and some activities involve performances such as Fon Tien, Serng Kra Yang, and Rabum Tarigipus. These forms of entertaining activities have been conserved, modified or developed to preserve such heritage.

Fon Tien performance
Topic 4
Thai dramatic arts terms

The Thai dramatic arts terms are defined as specific terms used in Thai dramatic arts and convey the meaning and communications of the Thai dramatic arts circle.

The Thai dramatic arts terms can be divided into 3 categories as follows:-

1. Nouns which describe different dance poses and movements
   - Wong (circle) such as Wong Bon, Wong Glang
   - Jeeb (Thai finger gesture) such as Jeeb Ngai, Jeeb Kwam, Jeeb Lung
   - Ta Tao (Foot position) such as Yok Tao, Pra Tao, Kradok

2. Verbs which describe poses and gestures which can be divided into Sub Serm and Sub Sueam
   - Sub Serm means verbs which enhance completeness and correctness of poses such as Song Tua, Song Mue, Jiang, Luk Kor, Kod Lai, Teeb Khao.
   - Sub Sueam means verbs which identify poses that are below the standards so as to warn performers to be aware of their mistakes and correct them accordingly such as Wong La, Wong Tuk, Wong Lon, Rum Lueay, Rum Lon.

3. Miscellaneous Thai dramatic arts terms which describe Thai dramatic arts terms other than the nouns and verbs as follows:-
   - **Liam** means the space between both knees when spreaded. The width of space depends on different characters such as male or female characters, ogres, monkeys, with the widest space belonging to the Liam Yak of the ogres.
   - **Dern Mue** means the movements of arms and hands to connect between movements
   - **Mae Ta** means standard movements such as Mae Bot movement
   - **Khuen Ta** means graceful poses which are divided into the following poses.
     A. **Khuen Ta Yai** consists of 4 poses as follows:
        (1) Ta Pra Si Na expresses prosperity and prominence
        (2) Ta Na Pa Pon expresses the same gesture as Prom Si Na
        (3) Ta Cherd Chin expresses beauty
        (4) Ta Pisamai Rieng Mon expresses honor
B. Khuen Ta Noi comprise different poses as follows:

1. Pose where one hand does the Wong Bua Barn pose while the other hand does the Jeeb Lung pose.
2. Ta Yod Tong Lom
3. Ta Pa La Pieng Lai
4. Pose where one hand does the Wong Bon pose while the other hand does the Wong Klang pose like Ta Bung Suriya
5. Ta Mekhala Plang where the open hand does not have to do the New Lo Kaew pose

Pra Yai- Pra Noi means the characters with an almost equal importance. Pra Yai means the hero such as Inao or Rama while Pra Noi means second-leading characters like Sungkamarata or Lakshna.

Nai Rong means the leading male which is a special term for Lakorn Rum

Yuen Kreuang means fully dressed in Lakorn Rum costumes

Nang Kasut has elegant manners and noble traits

Nang Talat has fast and sassy manner such as Nang Yak or Nang Maew

“Cherd Chin” pose

Thai dramatic arts terms: Right hand does the “Wong Bua Barn” pose while the left hand does the “Wong Na” pose and the left foot does the Kradok Lang pose
Phasa Ta means the gestures acted to convey meanings instead of words. They are mostly used in the Thai dramatic arts performances and Thai plays and can be divided into 3 genres as follows:

1. Gestures to convey words such as go, come, call, deny
2. Gestures to convey inner emotions such as love, anger, gladness, sorrow
3. Gestures or poises such as standing, walking, sitting

Dance movements are performed along with the lyrics and music with the focus being on the elegance of the poses. The artform and esthetics are also required to complement the dance movements. The study relating to the use of movements to complement lessons, narration, and Pun Tang music is called Kan Tee Bot or Kan Rum Bot.
Topic 5

Standard Thai folk dance

History of standard Thai folk dance

Rum Wong Mattratan or standard Thai folk dance is derived from Rum Tone—a native entertainment activity of the Thai people which conveys amusement. Originally, Rum Tone was a group folk dance and, therefore, it was also called “Rum Wong” (group dance). Originally, the word “Mattratan” (standard) did not exist and the name of the performance was “Rum Wong”. Around World War II, Rum Tone was modified to ensure that its beauty, both in terms of singing and dancing, was up to the standard of the Department of Fine Arts. It was thus adjusted to ensure that it was appropriate to be performed in any region nationwide. Hence, the name was changed from Rum Tone to Rum Wong for the following reasons. First, there were more musical instruments than just alto-cymbals, small wooden clappers and the one-faced drum to enhance the fun ambience and its beauty was developed to both Thai and international standards. Secondly, the group activity remained unchanged. However, the dance movements were developed to become standardized simple Thai dance movements to enable international learning, making it an easy-to-learn, fun and authentic Thai dance. The lyrics were also developed in a constructive manner. The modified group dance was named the standard Thai folk dance. There are 10 songs for the performance and standard dance movements (according to the Mae Bot) are assigned for each song.

Name of songs for the standard Thai folk dance and dance movements

<table>
<thead>
<tr>
<th>Name of songs</th>
<th>Dance movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ngam Sang Duan</td>
<td>Sod Soi Mala</td>
</tr>
<tr>
<td>Chao Thai</td>
<td>Chug Pang Pud Na</td>
</tr>
<tr>
<td>Rum Ma Si Ma Rum</td>
<td>Rum Sai</td>
</tr>
<tr>
<td>Kuen Duan Ngai</td>
<td>Sod Soi Mala Plang</td>
</tr>
<tr>
<td>Duang Chun Wun Pen</td>
<td>Khaek Tao Khao Rung</td>
</tr>
</tbody>
</table>

Standard Thai folk dance songs

1. **Song: Ngam Sang Duan**
   - The moonlight is so beautiful
   - Your face is also beautiful when you dance (Twice)
   - We dance for fun
   - and forget sorrow (Twice)
   - Let’s come out and dance
   - For our unity.

Dance movements: Sod Soi Mala
2. **Song: Chao Thai**
   Dance movements: Chug Pang Pud Na
   - Dear Thai people
   - We can have leisure and fun
   - Because we are a free nation
   - That’s why we owe it to our nation
   - For the greater happiness
   Don’t neglect your duties
   Without sorrow and only happiness
   We have absolute independence
   To make it prosper and flourish
   For all of us Thais.

3. **Song: Rum Ma Si Ma Rum**
   Dance movements: Rum Sai
   - Let’s come out and dance
   - When we work, we work hard
   - When we have free time, we dance
   - We dance the trendy moves
   - We play with proper orders
   - Let’s come out and dance
   Dance for the great pleasure
   We never neglected our duties
   To forget our misery
   We dance in cultured manner
   We follow rules neatly
   Dance our non-formal dance.

4. **Song: Kuen Duan Ngai**
   **Dance movements:** Sod Soi Mala Plang
   - At night under the bright moonlight
   - Nothing tops the cool mind
   - Seeing Thai flags nationwide is cool
   The cool wind blows gently
   and cool friendship is never boring
   It is even cooler than the cool rain.

<table>
<thead>
<tr>
<th>Name of songs</th>
<th>Dance movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Dok Mai Kong Chart</td>
<td>6. Rum Yua</td>
</tr>
<tr>
<td>6. Ying Thai Jai Ngam</td>
<td>7. Prom Si Na, Yoong Fon Hang</td>
</tr>
<tr>
<td>7. Duang Chun Kwun Fah</td>
<td>8. Chang Pra Sarn Nga, Chun Song Glod</td>
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<td></td>
<td>Plang</td>
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<tr>
<td>8. Yod Chai Jai Harn</td>
<td>9. Chanee Rai Mai (female), Jor Plueng</td>
</tr>
<tr>
<td></td>
<td>Karn (male)</td>
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<tr>
<td></td>
<td>Chun Song Klod (male)</td>
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<tr>
<td></td>
<td>Second round: Lor Gaew (female)</td>
</tr>
<tr>
<td></td>
<td>Khor Gaew (male)</td>
</tr>
</tbody>
</table>
Standard Thai folk dance poses

Sod Soi Mala

Chug Pang Pud Na
Khaek Tao Khao Rung
Thai dramatic arts are concrete products of the culture and a cultural heritage collectively shaped and cherished by the Thais since the ancient times. It is the identity of a nation and it proves that Thailand is a civilized country which has preserved its independence ever since its foundation. Thai dramatic arts have been admired internationally for its esthetics and its value which deserve to be conserved and passed down to the new generations.

**Guideline on the conservation of Thai dramatic arts**

1. Conserving the forms, meaning to maintain the original art forms. For example, to preserve the singing protocol, melody, costumes, etc. Any reproduction shall maintain these elements.

2. Conserving the content, meaning conserving the content, benefits and value by way of producing and gathering information for educational purposes such as producing documentation and using various information technology and media.

Without transfers and promotion, both conservation approaches would be useless. In this regard, the following guidelines on promoting conservation of Thai dramatic arts are proposed as follows:

1. Special education should be arranged and establishment of educational institutions specializing in the Thai dramatic arts should be supported so as to pass down the heritage of Thai dramatic arts such as the College of Thai dramatic arts, private institutions, certain public institutions, etc.

2. Provide basic knowledge education on the subject matter by including a dramatic art course in the curriculum of all levels of the educational system. Young people should be learning about the matter progressively —from kindergarten, elementary, secondary and university educational levels. Useful information should be gathered for the purpose of research and study which should be made available to the public.

3. Publicity in relation to Thai dramatic arts should be made in various formats namely, advertisement on radios, television and newspapers to enhance its role and importance among Thais.

4. Dramatic art performances should be arranged and shown widely by both the public and private sectors, both domestically and overseas.

5. The Thai artistic and cultural heritage should be introduced and instilled within the family so as to raise the appreciation of the Thai identity and conservation of the Thai uniqueness.
Activity 1

Expected learning outcome: Learners shall be able to tell the background and genres of the Thai dramatic arts

Instructions: Answer the following questions.
1. Why were the Thai dramatic arts created?
2. How many types of the Thai dramatic arts are there? Please elaborate.
3. Write as many names of formal and non-formal dances they have seen.
4. Find pictures and the history of the Thai dramatic arts performances

Activity 2

Expected learning outcome
1. Learners shall be able to explain the definition of the Thai dramatic arts terms
2. Learners shall understand the esthetics of the Thai dramatic performances following the principle of Phasa Ta

Instructions: Answer the following questions.
1. Explain the meaning of the Thai dramatic arts terms and give some examples
2. Explain the meaning of Phasa Ta of the Thai dramatic arts
3. Learners shall be divided into groups and come up with 3 Phasa Ta sentences. Each group is to come out and hint other groups to guess what these 3 Phasa Ta mean.

Activity 3

Expected learning outcome
1. Learners are able to express feelings and opinions logically and constructively.
2. Learners are able to apply opinions of other people in a reasonable manner.

Instructions: Name the Thai dramatic art performances they have seen and opine about these performances.
1. Name of performances
2. Plots
3. Characters
4. Scenes
5. Appropriateness of the performance
Activity 4

Expected learning outcome

1. Learners are able to tell the history and background of the standard Thai folk dance.
2. Learners are able to properly perform the standard Thai folk dance.

Instructions:

1. Elaborate on the history and background of the standard Thai folk dance.
2. Elaborate on which occasion are the standard Thai folk dance performed.
3. Learners are to be divide into groups to practice the performance of the standard Thai folk dance for 3 songs and perform in front of the class.

Activity 5

Expected learning outcome: Learners shall understand the value and the guidelines on the conservation of the Thai dramatic arts.

Instructions: Answer the following questions:

1. How would Thailand be without the Thai dramatic arts?
2. What are your guidelines on conserving the Thai dramatic arts?
Lesson 4

The profession of Thai dramatic arts

The Thai dramatic arts are a unique identity of Thailand. They are related to the Thai history, culture and their purpose is to entertain and delight people after the harvesting season. There are several genres of the Thai dramatic arts such as Khon, Lakorn, Rum and native entertaining activities.

The guideline on becoming professional performers is related to the artists for the native entertaining activities of each region as follows:

1. Nung Ta Lung (shadow play) performers
2. Li Kae performers
3. Mor Lum performers

Learners who are interested to learn about becoming a professional artist must have an interest and self confidence. They must also be ready to learn about the profession.

Qualifications of professional performers

To play different roles, performers have to be responsible. They have to practice their roles by studying the script and the assigned roles. They are to portray funny or stressful roles by using words or gestures. They may have to sing, do formal or non-formal dances or they may specialize in any role or performances. They may be called following their roles or type of performances.

Qualifications of good professional performers

Performers are required to be responsible in role playing. They have to practice their role by studying the plot and the role which they are assigned. The funny or stressed roles are to be played by dialogues or gestures, or singing and dancing. Performers may have expertise in any specific role or genre and they may be called after such roles and genres.

Qualifications of professional performers

1. Be skillful in the art of performing
2. Have esthetics and passion in beautiful things, music and literature
3. Be sensitive
4. Be imaginative, creative, and they must not copy others
Career advance opportunity

Career advance opportunity for performers depends on their talent and popularity with their fans. It also depends on their self-improvement and enthusiasm to learn.

Shadow play professional performers

Shadow play is the art of local story-telling performance of the Southern region. The performance is run by the poems sung in the Southern local dialect or called “Wah Bot”. Dialogues are inserted from time to time and the shadows on screen are used to attract the attention of the audience. A Shadow play performer is in charge of performing the Wah Bot and the dialogue as well as the shadow performance.

The shadow play has been popular for a long time, especially in the old days before the electricity was available in all villages as it is nowadays. The shadow play can be performed at merit-making events as well as at funerals. Consequently, shadow plays are always performed at events like temple fairs, funerals, or major celebratory events.

Currently, the National Artist Program of the Office of National Culture Commission promotes the conservation and inheritance of the art of shadow play to later generations so as to preserve the valuable cultural heritage.

History and background of the shadow play

Many scholars believe that the shadow play is an ancient cultural heritage of humanity which has been widely spread in Europe and Asia. Evidences appear that a shadow play (or similar performance) was performed after King Alexander conquered Egypt so as to celebrate his victory and his honor. It is believed that the shadow play was popular in Egypt before the Buddha period. In India, Brahmans also performed Chayanataga depicting the Ramayana epic so as to worship the gods and pay tribute to their
heroes. In China, there were plays to honor the integrity of the king’s first concubine of Emperor Yuan Di (411 – 495 BE)

The shadow play was eventually spread to countries in Indo-China, Khmer, Myanmar, Java, Malaysia, and Thailand. It is estimated that the grand shadow play was invented before the shadow plays and these countries must have been influenced by India because there still remains a lot of the Brahman influence. We pay respect to hermits, Shiva, Vishnu, and Brahma. The Ramayana epic is deemed a sacred story. As such, the grand shadow play performs only the Ramayana epic. In the early days, the screen might not be available and so the grand shadow play performers also had to perform with the puppets.

Musical instruments of the shadow play

In the old days, the music of the shadow play was simple and the musical instruments were locally made. The key pieces were Tom-toms, drums, Mong gong, alto-cymbals while the Thai flute was included afterwards. Nevertheless, the instruments were produced by the local people until the foreign cultures arrived and consequently, some shadow play companies added more instruments such as drums, guitars, violins and organs. With more pieces, each band had more musicians, resulting in a higher cost. As such, Ka Rad or the performance fee was raised. However, many shadow play groups continue to maintain the performance’s unique features.

Key musical instruments of the shadow play are as follows.

Caption

托福🎶 Chatri one-faced drum ซี่ง Alto-cymbals
ปิณนี่ Small Thai flute ชี้งปู้ Double gongs
ก้องชตรี Chatri drum
Double-headed drum is the most important piece to control the rhythm of the shadow play. Other pieces have to listen and follow its rhythm. Musicians who play the double-headed drums are called “Mue Taab”—to honor the great double-headed drum players.

Shadow play puppet and clown characters

Shadow play clown puppets are of great importance and “indispensable” for the shadow play performance. The funny roles are the attractive features of the play and the part where the puppet performers can impress the audience. After the show ends, the audience always relives the jokes heard from the play and the story will be repeated over and over if any puppet performers could bring to life a great clown that tells great jokes. This is deemed a kind of success of the profession. The clowns of the shadow plays are named as follows:

1. Ai Teng
2. Ai Noo Nui
3. Nai Yod Tong
4. Nai See Kaew
5. Ai Sa Moh

Steps of the shadow play performance

All shadow play companies usually perform in the same order as follows:

1. Tung Kreuang Berg Rong is the auspicious time ceremony to ask for the permission from the gods to set up the screen and chase away bad spirits. In the beginning, puppet performers will play the drum for auspiciousness while the music band plays the Cherd music. The process is called Tung Kreuung.

2. Overture is the music session to attract the audience and give time for the puppet performers to get ready. Originally, “Pleang Taab” was played and the double-headed drum was the key piece of the music playing different rhythms.
3. Org Ling Hua Kum is the shadow play tradition in the old days which is no longer performed nowadays. It is understood to be influenced from the grand shadow play because most pictures were Roob Jub—with the hermit in the middle and the white and black monkeys on each side. However, some pictures contain 3 separate pictures similar to that of the shadow play.

4. Awk Rue Si is the salute to the sacred masters and to chase away the bad spirits by the power of Brahma, Shiva, Vishnu and other gods. Some included paying respect to the Three jewels.

5. Awk Roob Sha or Roob Jub: The word “Sha” means fighting. Awk Roob Sha is when Rama fights Ravana. The narration was quite similar to the grand shadow play. However, the play is presently extinct.

6. Awk Roob Prai Na Bot: Roob Prai Na Bot is sometimes a man holding a lotus and sometimes a flag. The character represents puppet performers and used to pay respect to the sacred master, sacred beings and all sacred spirits respected by the shadow play performers. Poems are sung to woo the audience to like them.

7. Awk Roob Bok Rueang: The Roob Bok Rueang is a funny picture. Most shadow plays use the picture of Kwan Muang to represent puppet performers. There is only talking and no singing and reciting poems. The aim of this act is to give the audience a summary of the play.

8. Giew Jor is the recital of short poems before the Tung Nam Muang session to give moral principles to the audience or the recital of poems to describe the nature or inner thoughts. These poems are composed in advance and they are usually very sharp.

9. Tung Nam Muang or Tung Muang is the introduction of kings in the story as a kingdom needs to be set up before the story begins.

**Objectives of the shadow play**

Based on the above information, the shadow play is among traditional plays for entertainment purposes. There are 2 plays for ritual purposes which are the Len Gae Mrei play and the Krob Mue play performed in the Krob Mue ceremony. Gae Mrei play is performed to worship the sacred shadow play master or as offering to the sacred beings to honor one’s pledge in return for the wishes that have come true according to the prayers addressed to the sacred beings. The shadow play performers who perform the Gae Mrei play must have expertise in the related rite and they must undergo the Krob Mue ceremony. An auspicious time must be specified for the Gae Mrei play to be performed and the host must prepare a complete set of offerings as promised to the gods. The custom of the play is similar to the shadow play for entertaining purposes, but the offering ceremony is performed during the Awk Roob session.
The Prai Na Bot is performed to invite the shadow play sacred master or the sacred beings to accept the offerings. An episode of the Ramayana epic is then depicted as the offering such as Chao Butr Chao Lob episode. Then, other characters such as the hermit, king, lead male and female and crown performers are gathered on the screen as witnesses to the offering called “Mrei”. Next, the puppet performer use a knife to cut and wrap the Mrei before throwing it out of the performing stage to complete the ceremony, the process of which is called “Tud Mrei”. The Krob Nue ceremony is held to pay respect to the sacred puppet masters in the ancient days called “Kru Ton” comprising Pra Ounrutchaiten, Pra Pirabnatong, Ta Nhui, Ta Nuktong, Ta Pet, etc.

Example of a successful professional puppet performer in the shadow play profession

Puppet performer: Promnoi

Puppet performer Promnoi Talungsakol is one of the popular puppet performers because of his talents in various aspects as follows:
1. His beautiful voice and articulate poem recital
2. His well-round knowledge in secular and dharma matters
3. His applying the current news and situations to the play
4. His funny jokes

Puppet performer Promnoi Talungsakol has an outstanding voice. He can perform the shadow play consecutively for hours and his voice did not become hoarse. He can also dub different voices that suit different characters. He can communicate well with the audience about the role of the puppet performer.

The stories depicted by Puppet performer Promnoi Talungsakol always give the audience some moral principles so as to enhance their knowledge, both in worldly and dharma matters. The stories accord with the latest situations in the local area and political events are also modified to suit the play in order to communicate with the local people on what is happening at the moment. Puppet performer Promnoi Talungsakol blends great jokes in the performance to entertain the local people as well as enhance their participation to the play.
Puppet performer Promnoi Talungsakol has chorus singers who are talented in playing the music accompanying the shadow play. The music is also modernized as it is mixed with local music, making it more popular among the audience of all ages. International music is also incorporated into the shadow play of Puppet performer Promnoi Talungsakol where it is mixed with the traditional Thai music while modern music is also blended into the shadow play as well.

Besides the talent of a puppet performer, puppet performers should use their talent and the composition of the shadow play to contribute to society. Puppet performer Promnoi Talungsakol said that once one is successful and becomes popular, one should give back to society. Puppet performer Promnoi Talungsakol has donated his money to help communities and sometimes, he performs the shadow play to raise money for the development of villages, schools, temples and government premises to provide more convenience for community members.

**Special talents of puppet performers**

The special talents of puppet performers are a good loud voice, multi-voices making ability and naturally spontaneous change of voices. When giving voice to a giant character, the voice has to be coarse. One is to give a gentle voice for female characters, and funny voices for various clown characters. This dubbing skill is called “Gin Roob”. The voice must be beautiful and goes well with the sound of Mong gong which is called “Khao Sieng Mong”. The quality of voice must be consistent as a show is usually performed from around 21:00 hr. until dawn of the next morning. The puppet performer must also have a well-round knowledge in art and other disciplines as well as both worldly and dharma matters so as to be able to entertain the audience with both useful and amusing contents and make the performance more attractive for the audience.
2. Li Kae professional performers

Li Kae play was invented during the reign of King Rama V. The word “Li Kae” is derived from the Malayu language and means singing. It was originally a praying to worship the gods in the Islam religion along with the one-sided drum with the shallow body. The Jao Sen Muslims chanted the prayer in a royal merit-making ceremony in 2423 B.E. The praying style was later modified with added ending songs, foreign language chanting words, puppet play with the one-sided drum with the shallow body as the background. Li Kae was hence developed into an entertaining activity. After that, the Li Kae was invented and performed as a play starting with the singing of Islam songs followed by the Lakorn Rum play, accompanied by the gamelan orchestra similar to that of the Lakorn.

There are 4 types of Li Ke as follows:

Li Kae Bun Ton starts with Bun Ton songs in the Malayu language and Thai words were later added. The music is played using the one-sided drum with the shallow body. After that, there were performances in different languages such as Islamic, Laotian, Mon, Myanmar language. However, the Islamic language show shall be the first one to be performed. Performers dressed in costumes of different nations sing along to the music played by the one-sided drum with the shallow body players. The Bun Ton songs are sung during the interval of each performance.

Li Kae Loog Bot is a combination of the singing and playing of the music of Loog Bot songs along with dancing. The gamelan plays instead of the one-sided drum with the shallow body. Dresses accord to the latest fashion of each period, but with flashy colors. Performers are all males. After the end
of each performance, the gamelan orchestra plays the slow-rhythm Mae Bot songs and the ending songs, and then repeats the whole process again in other languages.

**Li Kae Song Krueang** is a combination between the Li Kae Bun Ton and Li Kae Loog Bot. The play has formal dancing poses and the dresses are quite similar to the Lakorn Rum. The stories are long following the norm of the play. The show begins with the overture and foreign songs called “Awk Phasa” or “Awk Sib Song Phasa”, with the last performance being the one with Islamic songs. After the gamelan music ends, the one-sided drum with the shallow body is played to signal the beginning of the Bun Ton songs. The Khaek performance is then played to pay respect to the sacred master, accompanied by the gamelan music. Then, the play begins. Most of current Li Kae are Li Kae Song Kreung.

**Li Kae Pa** is the art of performance which was once highly popular in Surat Thani and other provinces in the Southern region of Thailand. However, there are only a few of them left these days. Elderly people say that it was once played at all kinds of events such as ordination ceremonies, temple fairs and funerals.

There are 3 pieces of instruments playing music of Li Kae Pa which are 1-2 one-sided drum with the shallow body, a pair of alto-cymbals and 1 pair of small wooden clappers. Some Li Kae company may add the Mong gong and double-headed drum. The Li Kae performer is very much like those of the shadow and Manohra plays and the performance is quite similar to Manohra performance. The Li Kae Pa has around 6-8 members per company or around the same number of performers as those of a Manohra company if chorus singers are included. The show begins with the overture or “Krern Wong”, followed by the singing and dancing performance of Khaek Kao and Khaek Dang along with the chorus singers. Then, the narrator comes out to give the prelude followed by the play.

**Performing method**: The story is fast and funny. It begins with 3 overtures, the Sa Thu Karn song for performers to pay respect to the sacred masters, followed by Awk Khaek or the prelude of the narrator. In the old days, there were the Rum Tawai Mue or Rum Berg Rong performances first. But the Rum Tawai Mue was later cancelled and the prelude was moved up, followed by the play. Nowadays, fewer and fewer dance performances are left until they are almost non-existing and only some Li Kae companies have preserved the dance tradition.

**Performers** used to be all male. Thereafter, there were both male and female performers. The performers are required to be witty to sing and play the role without any script, except for the plots told by the head of the company. In addition, performers have to be adept at making their voices abnormal for the
main characters as such a voice is among one of the unique traits of a Li Kae while for the roles of common people and clowns, the voices can be normal.

**Music and lyrics:** The play is accompanied by fast-rhythm Hong Tong songs, modified for long lyrics and accompanied by the gamelan music. For foreign plays, the music is of the relevant foreign languages with some modification to be more similar to the Hong Tong song. Mr. Dokdin Suea-Sanga modified the Mon Kruan song of Li Kae Bun Ton to be a serenade played for sad scenes,

**Stories:** Popular stories are the same as those depicted by the Lakorn Nok, Lakorn Nai and Chinese, Mon, Vietnamese chronicles such as the Three Kingdoms and the Rachathirat.

**Costumes:** Performers are dressed beautifully in costumes mimicking the King’s royal costume. That is the reason why such a play is called the Li Kae Song Krueang. During economic recessions, the dazzling accessories are reduced. However, certain companies preserved the traditional costumes with the male lead actor still wearing the dress that mimics the royal costume which is not the official ceremonial wardrobe such as the golden-thread Panung, gold and silk blouse with long, large sleeves, belts worn on top of the blouse, modified insignia such as tiara, chest accessories, sash, and shoulder accessories while the female lead actress wears a golden-thread Panung Jeeb, tube-sleeve blouse, embellished shawl and accessories on top of the tiara. The Li Kae is different from other plays in that the performers wear long white socks instead of putting on a make-up powder like other performances and they do not wear any shoes in the performance.

**Performance venues** include the yard of temples, the space in markets, large fields with a stage set up with the front being the stage and the back being the backstage arrangement space.

**Qualification of the Li Kae performers**
- Have a passion for acting and practice to gain expertise
- Have good singing and dancing skills which are the essence of the Thai Li Kae
- Are able to combine and mix Thai culture beautifully
- Are punctual, highly responsible, and able to work well with the team because the Li Kae play involves a lot of performers.

**Successful professional Li Kae performer**

Mr. Panom Peung-amnaj, aged 40, is the owner of the Panompeungamnaj Li Kae company with the address at No. 121/1, Amphoe Muang, Petchaburi province. The Panompeungamnaj Li Kae company has been in the business since the time of his ancestors. His father and mother were Li Kae performers. Mr. Panom began his Li Kae career when he was 26 years old. Previously, he was a salary man at a bank,
but he decided to quit for the Li Kae because of his passion for the Thai art and culture. He established his own Li Kae company to carry on the family’s legacy. He sees the Li Kae as both easy and hard and thinks that passion can help to make it easier. His role model was his father. There are around 27 performers in his Li Kae company, ranging from 17 year-old to 20 year-old performers, with the oldest one being 60 years of age. Each story requires these performers to act differently according to the suitability of each character. Most of the members perform Li Kae for a living. There are shows every month on a continual basis, with the peak period being the end of the Lent Period. The highest fee received is 60,000 baht and each show lasts around 4 hours. The performing hours are usually at nighttime between 21:00 hr. to 01:00 hr.of the next day. The charm of Li Kae lies in the story, costumes, and most importantly, the art of singing and dancing, which are the outstanding features of the Li Kae as it brings forth the exquisite Thai art and culture.

**Career advances of the Li Kae profession**

It is necessary to practice singing and dancing to obtain expertise and improvement. Also, one has to be responsible and gain acceptance from the audience to succeed.

3. **Mor Lum profession**

The word “Lum” has a double meaning, i.e. a story, and a way of singing. Story-wise, it means different stories such as Nok Jok Noi, Tao Gum Ga Dum, Khu Lu Nang Oua, etc. These stories were written in the ancient time in verses. Instead of calling them “stories”, they are called “Lum”. The poems from Lum books are called Lum poems.

Singing-wise, the word “Lum” means singing about the literature of the Northeastern region. The ones who have expertise in singing the said literature or telling such stories are called “Mor Lum”
**Evolution of Mor Lum**

The evolution of Mor Lum was no different than other art performances. First, it must have started with the elderlies telling stories about the norms, traditions, and moral principles. Children were gathered to hear the stories. At first, the elderlies sat and told the stories. After that, they had to stand up as more and more children came to listen to these stories. Stories were from literature such as KalaKet, and Sinchai. Since some literature was not fun without acting, the story-tellers had to act as the male and female leads, or warriors, etc. to make the stories more interesting.

To tell a good story, there must be a variety of tone of voices along with the music from various instruments such as Soong (harp in a different name), fiddle, the Thai flute and the reed mouth organ for a livelier atmosphere. All male performers were dull so female performers were added to complete the performance. Once there were women, wooing, bragging against one another, fighting over men and women, teasing, counter-teasing, competing, daring, and many more jokes followed until it became the complete Lum as at present.

From the solo male Mor Lum performer, Mor Lum was developed and female Mor Lum performers were added. After that, music was also added to make it more fun. Next, more performers were added at equal numbers of the characters in the play, i.e. leading male and female, villain, clowns, noblemen. Such an evolution can be summarized as follows:

**Lum Boran** is the story-telling by the elderlies to their children. There was no movements and music.

**Loog Koo or Lum Glon** is the Lum performance where the male and female Mor Lum performers take turns to sing a story, accompanied by the music played by the reed mouth organ. Such stories included Northeastern Archeological stories called Lum Rueang Tor Glon, Lum Tuay Pan Ha (sing and ask question). Lum performers must be witty so as to counteract or win over the discussion with good reasons. Another type of Lum performer was later added which can be either a male or female performer when the performance became about love stories and love affairs called Lum Ching Choo.

**Lum Moo** is the Lum performance with almost the same number of performers as the number of characters in the story. There are more musical instruments such as the harp (Soong or Sueng) and drum. There are 2 types of such a performance, i.e. Lum Vieng which is the poem singing and the Mor Lum performers acting the role of the characters. The story is run quite slowly but it is more like a local play. Mor Lum performers express their talents in singing, being witty and having a sharp memory. The performance was popular among the elderlies. However, with the growing influence of the Loog Toong or
country music, Mor Lum has evolved into Lum Plern which has fast and fun beats. The country music band would play early in the night before the start of the Lum performance to attract more audience. Singers (Mor Lum performers) would sing the latest country song hits with dancers dancing in the background and the music played by modern instruments such as the guitar, keyboard, saxophone, trumpets and drums combined with the original ones like the harp and reed mouth organ for a different sound of music. This was during the peak period of Mor Lum performances and popular Mor Lum companies were mostly in Khon Khaen, Mahasarakham, and Ubon Ratchathani provinces.

**Lum Xing:** After Mor Lum Koo and Mor Lum Plern gradually lost popularity due to the arrival of the radio and television which brought with them modern music to the Northeastern people. This clearly affected the popularity of the Mor Lum to the extent that it became a concern among the local cultural conservation groups. However, Mor Lum was back to life again in a new format called “Lum Xing”, which evolved from Lum Koo (because it consists of 2-3 performers). Modern musical instruments were added and there were dancers in the background like for the Loog Toong music. The fast and fun beat made the performance popular very quickly and such developments affected other local performances which had to adapt as well. For example, Korat songs became Korat Xing songs, Gan Truem cultural music became the Gan Truem Rock songs, Nung Pra Mo Thai (Northeastern shadow play) became Pra Mo Thai Xing. There were even contests which were recorded on tapes and sold widely. Some even say that “Mor Lum will never die from the Northeastern people’s heart”

**Types of Lum poems**

Many of the poems mentioned here contain explicit wording and we apologize if they are too offensive for anyone. Our intention is merely to document such information to carry on the cultural heritage, and not to present any obscene stories. It must be admitted that this is the way of life of the Northeastern people and these Lum poems are mainly intended to make it funny for the audience. The understanding of those who live in other areas are appreciated.

There are too many types of poems sung in Lum performances to be categorized. However, they can be roughly divided into short and long poems.

Short poems are short poems for small events such as home merit-making or annual events like the 6th month merit making event. The short poems are as follows:

1. Glon Khuen Lum
2. Glon Long Lum  
3. Glon Lum Mued Kuen  
4. Glon Tone  
5. Glon Ting  
6. Glon Tong  
7. Glon Assachan  
8. Glon Soi  
9. Glon Nungsue Jiang  
10. Glon Teoi or Phaya  
11. Lum Si Fun Don  
12. Short Lum called “Tid Sa Ne”

Long poems are the poems for charity and entertaining events. It takes around half or an hour to perform long poems. For example, solo Lum such as Lum Puen or Lum Rueng would take days or nights to complete. The length of the Lum depends on the nature of the poems as follows:

1. Historical poems  
2. Glon Lum Puen or Lum Rueang  
3. Glon Serng  
4. Glon song  
5. Glon Pur  
6. Glon Long Khong  
7. Glon Wao Sao  
8. Various types of Glon Fon

**The equipment and performing method:** The performance consists of performers and reed mouth organ player called “Mor Can” as per the following types of Mor Lum performances:

1. Mor Lum Puen consists of 1 Mor Lum performer and 1 reed mouth organ player.  
2. Mor Lum Glon consists of 2-3 Mor Lum performers and 1-2 reed mouth performers.  
3. Mor Lum Rueang Tor Glon consists of several Mor Lum performers called grouped Mor Lum performers. The music is played by reed mouth organ, harp, alto-cymbals, drum, and modern musical instruments.  
4. Mor Lum Plern consists of many Mor Lum performers and musicians.
Performing venue: The performance is performed in festive events; ordination ceremonies, Kathin ceremonies (religious ceremonies to present robes to Buddhist monks), birthday parties, funerals, etc. It was very popular among the Northeastern people in the past.

Successful professional Mor Lum performer

Mor Pan or Suchart Tongpan MD, a 36 year-old physician, who lives a balanced life as a doctor and a Mor Lum performer. What makes him choose to live such extremely different lives where dreams and reality meet?

“Mor Pan” is a physician at the Mahasarakham Hospital. He is a dedicated doctor and loved by the medical personnel at all levels being a very nice and efficient doctor who genuinely cares about patients.

Mor Pan shares that he was passionate about Mor Lum since he was a boy. When he studied the 4th year at the Faculty of Medicine, there was a Mor Lum singing class. He wanted to enroll so much because it has been his passion. However, when he told his parents they did not think it was a good idea, so he did not enroll for the course. Nevertheless, he kept on watching Mor Lum performances and lots of time he watched it the whole night up to 6 AM of the next day. He could still go to class in the morning and kept up with his studies without any problem as he knew how to manage his time. His Mor Lum skills came from self-practice and self-study. In 2004, he and his friends at the hospital set up a Mor Lum band called “Baan Rom Yen”. Currently, there are around 30 members who are doctors, nurses, nutritionists, housekeepers, patients, etc. At first, the band was funded by his own money. The Baan Rom Yen Fund
was later set up to fund make-up purchases. The “Mor Lum” profession was a local art performance which nurtures the soul of the Northeastern people. Both disciplines are most unlikely to be merged in the same person who cures patients and also lift audience’s mood by entertaining them but they did merge in Mor Pan..

**Career advances of the Mor Lum profession**

One must perform and practice often to enhance and improve one’s skills. One must also be highly responsible and win the acceptance of the audience to be successful.

**Venue for Mor Lum Study**

The school for Mor Lum Glon and Lum Xing (local art performances) in the Northeastern region and Roi Et College of Thai dramatic arts provide courses for any person interested to study the art of performing Mor Lum Glon, Tao Diew reed mouth organ or Lum Xing. The study of Lum comes before the Fon and various other basic skills. The study of Lum Glon consists of 5 courses while there are 3-4 courses for the Lum Xing.

**Chapter-end lessons**

**Expected learning outcome**

Learners shall be able to tell the characteristics, background and types of Thai dramatic arts

**Instructions:** Answer the following questions

1. Explain the steps of a professional puppet performer in the shadow play
2. Explain the steps of a Li Kae profession
3. Explain the steps of a Mor Lum profession
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