

Developing of Thai Classical Music Ensemble in Rattanakosin Period

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Abstract—The research titled “Developing of Thai Classical Music Ensemble in Rattanakosin Period” aimed 1) to study the history of Thai Classical Music Ensemble in Rattanakosin Period and 2) to analyze changing in each period of Rattanakosin Era. This is the historical and documentary research. The data was collected by in-depth interview those musicians, and academic music experts and field study. The focus group discussion was conducted to analyze and conclude the findings. The research found that the history of Thai Classical Music Ensemble in Rattanakosin Period derived from the Ayutthaya period. Thai classical music ensemble consisted of “Wong Pipat”, “Wong Mahori”, “Wong Kreang Sai”. “Wong Kubmai”, “Wong Krongkak”, “Brass Band”, and “Kan Band” which were used to ceremony, ritual, drama, performs and entertainment. Changed of the Thai music in the early Rattanakosin Period were passed from the Ayutthaya Period and the influence of the western civilization. New Band formed in Thai Music were “Orchestra” and “Contemporary Band”. The role of Thai music was changed from the ceremonial rituals to entertainment.

Development of the Thai music during the reign of King Rama 1 to King Rama 7, was improved from the court. But after the revolution, the musical patronage of the court was maintained by the Government. Thai Classical Music Ensemble were performed to be standard pattern.

Keywords—Development, Rattanakosin Period, Thai Classical Music Ensemble.

I. INTRODUCTION

IN Rattanakosin Period, Thailand continuously developed for the social solidarity after the war. The arts and cultures were revived since the reign of His Majesty Buddha YodfaChulaloke (King Rama 1) and up till King Rama 9 which were divided into 3 periods:

The earlyRattanakosin Period during King Rama 1 – King Rama 3; His Majesty Phra BuddhaYodfa Chulaloke, His Majesty Phra Buddha Lertla Napalai and His Majesty Phra Nungklao Chaoyoohua, it was the restoration of the country continuously from the Dhonburi Period in order to revive the country to be similarity to the golden time of Ayuddhaya Period.

After changing the governance into the Democracy, the country reform run in Rattanakosin Period during the next 4 reigns until B.E. 2475 of His Majesty Phra Jomklao Chaoyoohua, His Majesty Phra Joon lajomklao Chaoyoohua, His Majesty Phra Mongkutklao Chaoyoohua and His Majesty PhraPokklaoChaoyoohua for the advancement and protecting the independence from the western imperialism.

Thailand had been under the constitutional monarchy and

the governance has been divided into 3 parties; the administrative section, the legislature and the judiciary. Over 80 years under the constitutional monarchy, Thailand was vulnerably due to the several numbers of the overthrows and the constitution revises.

The development of Rattanakosin Period was classified by the changing of city and the governance. The country changed, the way of life, social, culture changed as well. Western civilization influenced the country restoration in the earlyRattanakosin Period and had an affect on arts and cultures restoration connecting with the Ayuddhaya Period. The arts and cultures were various according to the paths of democracy[1].

Arts and cultures in the area of Thai classical music influenced by the way of life and social changing which progressed respectively i.e. adding one more “Klong Tad” into “Wong Pipat”, there were 2 Klong Tads; one with high-pitched sound “male” and the other one with low-pitched sound “female”. This band had been popular until the present. In the King Rama 2, the role of “Wong Pipat” developed to play along with Thai verse singing “Se Pa”. The three-stringed fiddle called “Saw Sam Sai” was exquisite due to it was a favorite musical instrument of the King. In the reign of King Rama 3, “Wong Pipat” was developed to be “Wong PipatKreang Koo” by initiating “RanadThum - alto xylophone”, to be paired with “RanadAek - alto bamboo xylophone”, and initiating “Khong Wong Lek”, a small circled gong to be paired with “Khong Wong Yai”, a large circled gong. In thereign of King Rama 4, RanadAek andRanadThum were made of metal and had been developed to “Wong PipatKreangYai”. The Thai verse singing developed to sing along with Wong Pipat and stringed musical instruments were included in the period. In the reign of King Rama 5, there was a new band formed in Thai classical music called “Wong PipatDukdumban”. His Majesty Narisara Nuvadtivongs maintained bass and soft sound musical instruments and also cut off some high-pitched sound and too loud musical instruments including to adding some new musical instruments. Wong PipatDukdumban consisted of RanadAek, Khong Wong Yai, RanadThum, Metal RanadThum, “Khloi - wooden flute”, “Saw Uoo – low tone fiddle”, “KhongHui - Gong of 7 pieces”, “Ta Pone – two-faced drum” and a beat controlling. In the reign of King Rama 6, LuangPraditPairaw (SornSilapabanleng) created a new band formed of Thai classical music by combination between “Mon Music” and “Wong Pipat” called “Wong Pipat Mon”. In addition, there were some foreign musical instruments using with Thai music band and adapted as a Thai musical

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instrument such as “Ankalung”, a Javanese musical instrument made from bamboo tubes. There was a new Thai music band called “Wong KreangSaiPasom” by using “Khim – Chinese cymbalo”, violin, piano and organ. There was the first broadcast in the reign of King Rama 7, there were a quite numbers of song compositions to be broadcast. Until B.E. 2475, Thai music almost came to the dead end due to the governance reform from the Monarchy to the Constitutional Monarchy. The government announced a policy “Conventions of State”. Thai music was lifeless according with there was an objection to play Thai music because it was not conform to the country developing direction to become a civilization. A permission of playing Thai music must be granted by the official and the Thai music artists must hold a license. Therefore, music from other countries played an important role for Thai people in daily life. Most of music broadcasting on radio, television or even playing at a ceremony, using foreign musical instruments and this was a big change of Thai music forms[2].

According to the development of Thai music, there was continuously development in Rattanakosin Period. In the past, Wong Pipat was used only in “Khon – Thai drama” and shadow play, it could not be used in general event as the present time [3]. In the early period, Thai classical music ensemble played in the royal place and nobility’s place. Thai music was necessary to custom and ceremonial rituals. Thai musician would receive strong support, title and live comfortably. Those Thai musicians could create various musical achievements. Some members of Royal family set up their own Wong Pipat to show off and recruited skillful musicians to join their bands. They were full of encouragement. There were a few of foreign musical instruments were used. After the revolution, the government encouraged western culture and those western cultures had replaced the former entertainment. The Amusement Department and the Pipat Department were combined to be the Fine Arts Department. Qualifications announcement of the officers in the Fine Arts Department affected a lot to the status changing of Thai music teachers and musician.

In academic aspect, there was the first musical textbook named “Thai Orchestra Textbook” which was a western note song textbook, composed by Phra Jen Duriyang (PeeiWatayakorn). He was well-known as a greatest instructor in international music. Phra Jen Duriyang was an American nationality and he was Thai by birth. However, he was not touching with Thai music; he had been helping the Fine Arts Department to compose an article titled “Thai Music” into English. He classified Thai music harmonies for using in the international orchestra of the Fine Arts Department. He played an important role in Thai songs. After that there was an official recording the traditional Thai music into international notes. His Majesty KromPrayaDamrongRajanupab and his royal daughters encouraged the gramophone record called “Rajabundit Gramophone Record” The School of Performance and Orchestra under the policy of the government had launched

for whoever wish to be educated in music and performance [4].

The progress of the information technologies caused the rapid dissemination of information, Thai music interesting decreased by the influence of western music. Even if Thai music education was taught in all levels; primary, secondary school and higher education, there were some researches related to Thai music but just in some aspects. There were more types of Thai music ensembles and other aspects did not been compiled yet. For the benefit of music industry and to be systematically compiling, the researcher aimed at studying the developing of Thai music ensemble by collecting data, data analysis and to develop a mass media for dissemination including to be registered as a national and a world cultural heritage.

In addition, a development policy of Suan Sunandha Rajabhat University aimed to be an informatics hub in arts and culture in Rattanakosin Period and to internationalize the Thai intellects. Including to the policy on the arts and culture conservation in the areas of classical music, performance and arts which were the national heritage, the study will be used as a database and academic resources. The researcher realized to the significance of the study. It was necessary to study this research due to some important evidences were lost through the time and a few number of scholars in this field.

II. MATERIALS AND METHOD

The research titled “Developing of Thai Classical Music Ensemble in Rattanakosin Period” aimed 1) to study the history of Thai classical music ensemble from Rattanakosin Period to the present 2) to study the history of Thai music. The research was a Historical Documentary Research. The In-depth Interview was used to collect the data of 22 all concerned persons and 12 persons of Focus Group Discussion. All of the samples consisted of experienced and experts in Thai classical music and history. The researcher specified the outlines and details of the research, there were research conducting procedures and research methodology as follows;

After that, the meeting among 55 students, majoring Music, Faculty of Fine Arts, SuanSunandhaRajabhat University who have registered for MUS4801 “Doing Research and Creating Music Achievement Course”, total 5 credits for academic year 2012 was held in order to survey their interests and to select students for attending each research project that was considered as a process in studying this course. Researchers then were able to choose 30 students, to develop research questions and also to divide students into 4 groups i.e. 1) research project in Developing of Wong Pipat in Rattanakosin Period 2) research project in Developing of Wong Mahori in Rattanakosin Period 3) research project in Developing of Wong KreangSai in Rattanakosin Period 4) research project in Developing of Special Thai Classical Music Ensemble in Rattanakosin Period. Referring to group 1-3, the researches were about 1) social and cultural context in the early

Rattanakosin period effecting Thai Classical Music during the reign of King Rama 1 to King Rama 3. 2) social and cultural context in Rattanakosin period, the country development period, during the reign of King Rama 4 to King Rama 7 (before the Revolution B.E. 2475) effecting Thai Classical Music 3) social and cultural context in Democrat Rattanakosin period, during the reign of King Rama 7, after the Revolution (B.E. 2475) up to the present time 4) history of Wong Pipat or Wong Mahori or Wong KreangSai in the early Rattanakosin period during the reign of King Rama 1 to King Rama 3. 5) history of Wong Pipat or Wong Mahori or Wong KreangSai in Rattanakosin period, the country development period, during the reign of King Rama 4 to King Rama 7 (before the Revolution B.E. 2475). 6) history of Wong Pipat or Wong Mahori or Wong KreangSai in Democrat Rattanakosin period, during the reign of King Rama 7, after the Revolution (B.E. 2475) up to the present time. 7) how to form Wong Pipat or Wong Mahori or Wong KreangSai in Rattanakosin period. 8) roles and songs using in Wong Pipat or Wong Mahori or Wong KreangSai. 9) ways to make melody playing in Wong Pipat or Wong Mahori or Wong KreangSai. According to group 4, the researches were about 1) history of special Thai classical music ensemble in the early Rattanakosin period, during the reign of King Rama 1 to King Rama 3. 3) history of special Thai classical music ensemble in Rattanakosin period, the country development period, during the reign of King Rama 4 to King Rama 7 (before the Revolution B.E. 2475) 3) history of special Thai classical music ensemble in Democrat Rattanakosin period, during the reign of King Rama 7, after the Revolution (B.E. 2475) up to the present time. 4) how to form special Thai classical music ensemble in Rattanakosin period 5) roles and songs using in special Thai classic music ensemble 6) ways to make melody playing in special Thai classical music ensemble.

The data were collected by purposive sampling of 22 of specialists in history of Thai classical music and 12 of music teachers by means of interview and group discussion. There was a determination that the specialists must be interviewed at least 5 of them for each project research. The researcher concluded all data by studying documents, interviewing and doing group discussion and then analyzed them to find out conclusion for fulfill research.

In order to achieve objectives of research, researcher determined details in research methodology being composed of sample group, factor, research tool, collection of data, data analysis and statistics. The details were i.e. the sample group used in this research was comprised of 22 of specialists in Thai history and music being chosen by means of purposive sampling and 12 for group discussion. The factor used in this research was Thai classical music ensemble being composed of Wong Pipat, Wong Mahori, Wong KreangSai and special Thai classical music ensemble. The research tool used in this research was open-interview form as a semi structured. The contents in that mentioned interview form were complied by studying many relevant documents, researches and literatures to seek for information in Thai classical music ensemble

development in Rattanakosin period. The data analysis used in this research was content analysis from studying documents, interviewing and doing group discussion.

III. RESULTS

The results of this research were history and development of Thai classical music ensemble in Rattanakosin period and results analysis in modification of Thai classical music ensemble referring to each duration in Rattanakosin period. The results revealed that;

1. History and development of Thai classical music ensemble in Rattanakosin period were divided as types of ensemble as following details;

1.1 Wong Pipat was developed from Sukhothai period. It was assumed as a Wong PipatKreang 5 and was separated into 2 categories. The first category was Wong PipatKreang 5 Boow being comprised of Pi, GlongChatri, Thap (Thon), Khong Koo and Ching. They were used for making melody for LakornChatri (kind of Thai theatrical performance in southern Thailand). The second category was Wong PipatKreang 5 Nhak being comprised of Pi Nai, Khong Wong (Yai), Taphon, Glong Thad and Ching. They were used for making melody for ceremonies and entertainments in Ayutthaya period. It was supposed that, in Ayutthaya period, had also 2 categories of Wong Pipat as Sukhothai period but only Ranat was added for Wong PipatKreang 5 Nhak. Moreover, during Thonburi period, form and category of Wong PipatKreang 5 were still similar to Ayutthaya period.

In Rattanakosin period, Wong Pipat was developed from Ayutthaya period. It was divided into 3 categories i.e. Wong PipatKreangBoow, Wong PipatKreangNhak and Wong Pipat Nang Hong. Referring to Wong PipatKreangBoow, it comprised of Pi Nhok, Thon (Thap), Glong, Ching, Mhong (Khong Koo). Concerning Wong PipatKreangNhak, it comprised of Pi Nhok, RanatAek, Khong Wong, Glong Thad, Taphon and Ching. Regarding Wong Pipat Nang Hong, it was integrated Wong PipatKreangNhak with Wong KreangGlongKaek being composed of Pi Chawa, RanatAek, Khong Wong, Ching, GlongMalayuu (GlongKaek)

In Rattanakosin period, during the reign of King Rama 1, Wong PipatKreangBoow and Wong Pipat Nang Hong were still similar to Ayutthaya period. For Wong PipatKreangNhak, 2 Glong Thad and Pi Nai (instead of Pi Nhok) were used. During the reign of King Rama 2, Wong PipatKreangBoow and Wong Pipat Nang Hong were still similar to the reign of King Rama 1. For Wong PipatKreangNhak, Taphon and Glong Thad were occasionally replaced by Glong Song Nha. During the reign of King Rama 3, Wong PipatKreangBoow was still the same. For Wong PipatKreangNhak, Pi Nhok was added to make melody together with Pi Nai. Also, RanatThum, Khong Wong Lek and Chap Lek were added as Wong PipatKreang Koo. For Wong PipatKreang Hong, traditional Thai musical instrument were added the same as Wong PipatKreangNhak, it produced Wong Pipat Nang Hong Kreang Koo. During the reign of King Rama 4, Wong

PipatKreangBoow was still similar to the reign of King Rama 1 to King Rama 3. For Wong PipatKreang Koo, form and pattern were still the same as the reign of King Rama 3. Furthermore, Ranat Thong and RanatThumLhek were added to Wong PipatKreang Koo and were called Wong PipatKreangYai.

In the end of the reign of King Rama 4, for Wong Pipat Kreang Haa, Kreang Koo and KreangYai, hardwood was used because of outdoors performance. However, when hardwood was used for indoor performance, it should be covered by fabric for decreasing volume and for these reasons, Wong Pipat Mai Nuam was created. For Wong Pipat Mai Nuam, many Thai musical instruments were applied appropriately i.e. Pi was replaced by Khlui, Taphon and Glong Thad were replaced by GlongKaek and Saw u was also played in Wong Pipat Mai Nuam. During the reign of King Rama 5, Wong Pipat (Wong PipatKreangBoow, Wong Pipat KreangHaa, Wong Pipat Kreang Koo and Wong Pipat Kreang Yai) were still similar to the reign of King Rama 4. During the reign of King Rama 5, Wong Pipat was very popular. Moreover, there was an Ancient Wong Pipat for making melody in ancient performance. Its voice was very soft and it was developed from Wong PipatKreangYai being composed of RanatAek, RanatThum Mai, RanatThumLhek, Khong Wong Yai, KhluiPiengOor, Taphon, GlongTaphon, KhongHuii, Ching, GlongKaek and Saw u.

During the reign of King Rama 6, Wong Pipat was still the same form including Wong Pipat Mai Kheng, Wong Pipat Mai Nuam, ancient Wong Pipat, Wong PipatKreangBoow, Wong Pipat Morn and Wong Pipat Nang Hong

During the reign of King Rama 7 up to the present time, Wong Pipat was still the same form. Wong Pipat was arranged as Wong Nha Chow being comprised of RanatAek, RanatThum and Khong Wong Yai. For Pi and KreangChangwha was maintained along with Wong PipatKreang Koo.

Wong Pipat was played for ceremony, performance, Sepha (Thai verse) and making melody.

1.2 Wong Mahori was found evidence since the early of Ayutthaya period. Normally, Wong Mahori consisted of 1 for being lead singer and playing KrapPhuang, 1 for playing Saw Sam Sai, 1 for playing Grajabpi and 1 for playing Thab. After that, Rhammana and Khlui were added. Wong Mahori, therefore, had 6, 9 and 10 players that 2 for blowing Khlui and 1 for playing Khong Wong.

In Rattanakosin period, Wong Mahori included traditional Thai musical instruments that were smaller and were suitable for women. During the reign of King Rama 1, Ranat Mai and RanatKaew were added in Wong MahoriKreang 6 in total of Wong Mahori 8. During the reign of King Rama 2, RanatKaew was replaced by smaller Khong Wong. It called Khong Wong Klang and Jakhe was also added as Wong Mahori 9. During the reign of King Rama 3, RanatThum and Khong Wong Lek were added. KrapPhuang was replaced by Ching and Chap was added in total of Wong Mahori 12.

During the reign of King Rama 4, Ranat Thong and Ranat -

ThumLhek were added as Wong Mahori 14. During the reign of King Rama 5, Krajab Pi and Chap Lek were annulled as Wong Mahori 12. During the reign of King Rama 6, Wong Mahori was not popular. During the reign of King Rama 7, women was restored that the formation was the same as the reign of King Rama 5 and King Rama 8.

During the reign of King Rama 9, Thai classical music was highly supported. There was a great ensemble as a great Wong Mahori. Many traditional Thai musical instruments were added such as 10 of RanatAek, 10 of RanatThum, 10 of Khong Wong Yai, 10 of Khong Wong Lek, 10 of Jakhe, 20 of Saw Duang, 20 of Saw u and 20 of Khlui etc.

Nowadays, Wong Mahori was integrated into 3 categories and was called according to its quantity i.e. 1. Wong MahoriKreangLek consisted of 1 of Saw Sam Sai, 1 of Saw Duang, 1 of Saw u, 1 of Jakhe, 1 of KhluiPiengOor, 1 of RanatAek (smaller than Pipat), 1 of KhongKlang, Thon and Ramma. For Wong MahoriKreang Koo, it composed of 1 of Saw Sam Sai, 1 of Saw Sam SaiLhip, 2 of Saw Duang, 2 of Saw U, 2 of Jakhe, 1 of KhluiPiengOor, 1 of KhluiKlip, 1 of RanatAek, 1 of RanatThum, 1 of KhongYai, 1 of KhongLek, Thon, Ramma, Ching and Chap Lek. For Wong MahoriKreangYai, it composed of 1 of Saw Sam Sai, 1 of Saw Sam SaiLhip, 2 of Saw Duang, 2 of Saw u, 2 of Jakhe, 1 of KhluiPiengOor, 1 of KhluiLhip, 1 of RanatAek, 1 of RanatThum, 1 of KhongThum, 1 of KhongYai, 1 of KhongLek, 1 of RanatAekLhek, 1 of RanatThumLhek, Thon, Ramma, Ching, Chap Lek and Mhong.

Wong Mahori was used for welcoming important visitors, making melody, playing lulling and for some ceremonies.

1.3 Wong KreangSai was one of Thai classical music ensemble that composed of string instruments such as Saw Duang, Saw U and Jakhe etc. It was assumed that Wong KreangSai was originated from the early of Ayutthaya period. Wong KreangSai applied Saw Duang, Saw U, Jakhe and Pi Oor with KreangGlongKaek being called GlongKaekKreangYai and later was called KreangSai Pi Chawa. Wong KreangSai Pi Chawa was supposed to set in the end of the reign of King Rama 4. After that, during the early of the reign of King Rama 5, GlongKaek and Pi Oor were excluded but dulcimer, violin, organ and other string instruments were added to Wong KreangSai Pi Chawa. It, therefore, was named KreangSaiPhasom. During the reign of King Rama 6, KreangSaiPhasom with Piano was very popular up to the present time.

Nowadays, the formal Wong KreangSai, referring to Thai musical academic principle, was divided into 2 types. The first type was Wong KreangSaiLek or KreangDiew that consisted of 1 of Saw Duang, 1 of Saw U, 1 of Jakhe, 1 of KhluiPiengOor, 1 of Thon, 1 of Ramma and a pair of Ching. The second type was Wong KreangSai Koo that composed of 2 of Saw Duang, 2 of Saw u, 2 of Jakhe, 2 of KhluiPiengOor, 1 of Thon, 1 of Ramma and a pair of Ching.

Furthermore, there was Wong KreangSai Pi Chawa that comprised of 1 of Saw Duang, 1 of Saw U, 1 of Jakhe, 1 of Khluilhep, 1 of Pi Chawa, a pair of GlongKaek, a pair of Ching and Wong KreangSaiPhasom.

Wong KreangSai was used for making melody, playing lulling and for some ceremonies.

1.4 Special Thai classical music ensemble composed of Wong Khab Mai, Wong GlongKaek, Kan Wong, Trae Wong, Wong Anggalung and Thai contemporary music ensemble.

1.4.1 Wong Khab Mai was Thai ancient music ensemble. Ban Dhor and Saw Sam Sai were used in Wong Khab Mai. It was clear that Wong Khab Mai was played for King before the Ayutthaya period such as coronation ceremony, cradle ceremony, white elephant ceremony and for lulling King and aristocracy.

1.4.2 Wong GlongKaek or Wong KreangKaek used 2 types of Glong. The first type was Wong GlongMalayu that took 4 of Glong, 1 of Pi, 1 of KhongMhong and had 6 players. The second type was Wong GlongKaek that took 2 of GlongKaek, 1 of Pi, 1 of KhongMhong and had 4 players. In the past, Wong GlongMalayu played in the waterborne royal barge procession and other processions such as conveying a corpse for a funeral cortege procession and GlongKaek was made melody for Thai classical dancing such as Kaek Ram Grit, Ram KrapiKrabong. Nowadays, Wong GlongKaek was played in many royal ceremonies such as waterborne royal barge procession including playing in funeral that called Wong BuaLoi.

1.4.3 Kan Wong: Kan was a local music instrument in northeast of Thailand. Wong Kan was originated in the central of Thailand. It was very popular before the reign of King Rama 4, in Rattanakosin period. During the reign of King Rama 5, Kan was still popular and developed in various sizes and used in troops that was similar to foreign music ensemble. Nowadays, Kan Wong was played as a local song in northeast of Thailand.

1.4.4 Trae Wong was appeared in the reign of King Rama 4, in Rattanakosin period. It was originated from leading troops as a song God Save the Queen, that was that same as in United Kingdom. Trae Wong was practiced in the palace of Phrabat Somdet PhraPinklao Chaoyuhua. In the reign of King Rama 5, Trae Wong was developed and played as original Thai song by troops that was improved by Prince Narisara Nuvadtivongs. Nowadays, Trae Wong still were played in troops, both original Thai song and international song, and played in people ensemble that focused on original Thai song and Trae Wong was popular for processions.

1.4.5 Wong Anggalung was developed from Chawa's Anggalung by Luang Pradit Pairoh (SornSillapabanleang) in the reign of King Rama 5. Anggalung was made by 3 of bamboos, was smaller than Chawa's Anggalung and the tone was added to 7 tones. In the reign of King Rama 6, swinging Anggalung was replaced by shaking them up to the present time. LuangPraditPairoh was took Wong Anggalung from Buraphaphirom Palace to present for the first time at the royal robe offering ceremony at Rachathiwat in the reign of King

Rama 6. For making melody from Anggalung, each player must carry 1-2 Anggalung and whenever the tone was requested, player who carried that request tone must shake Anggalung. Playing Anggalung required, therefore, harmony and later 1 Anggalung was produced more than 1 tone that was called Anggalung Roaw.

Anggalung was able to play for only Anggalung or mix with other Thai music instruments. It was more popular for playing Anggalung at educational institutions than playing as a professional music ensemble. For each Wong Anggalung, there were at least 7 pairs of Anggalung together with Ching, Chap Lek, Glap and GlongKaek. Moreover, it was also decorated by Thai flag or peacock colorful tail feathers. At present, Wong Anggalung was taught at many fundamental educational institutions for creating pleasure, listening and applying with other ceremonies.

1.4.6 Contemporary music ensemble was originated from applying western music instruments along with how to making melody to Thai classical music ensemble. It was therefore called Thai contemporary music. In the reign of King Rama 7, Thai song and Thai music ensemble were modified. In the end of the reign of King Rama 7 to the reign of King Rama 8, international music instruments were applied to play Thai song and performing Thai folk dance was occurred. In the reign of King Rama 9, the association music ensemble and the application music ensemble were set since B.E. 2526. The contemporary music ensemble was more diverse by rearranging original Thai song, making melody Thai song by international music instrument, using western music instrument to making melody Thai song, using western music instrument to play Thai folk song and by forming a new ensemble that integrated Thai music instrument with international music instrument such as Wong Fong Nam, Wong Gangsadan, Wong Boy Thai, Wong Phummarin, Wong Mai Thai and Wong Promusikar etc

2. Analysis the modification of Thai classical music ensemble according to each era in Rattanakorin period were as follows;

2.1 The early of Rattanakosin period (from the reign of King Rama 1 to King Rama 3). During this mention period, it had war and restructured country; arts in each field were therefore similar to Ayutthaya period. There were new invention of music instrument, new creation of literatures and dramatics, trading with foreign countries, new form of performances. Furthermore, Kings had ability in music. Thai music ensemble, therefore, was increased and some of music instruments were included and excluded in order to be suitable for making melody. Besides, since there was a Chinese accent in a song, a rhythm controller was added referring to each accent foreign language. Wong PipatKreangBoow was played for Chatree performance in Bangkok.

2.2 From the reign of King Rama 4 to B.E. 2475: In the reign of King Rama 4, there were colonial era of westerners and also trading with them. The modification of Thai classical music ensemble was creating two new Thai music instruments that influenced by western accordion and by sound of

westerners' bell. They were applied in Wong Pipat and Wong Mahori as Wong KreangYai. It created Wong Pipat for grand shadow show, for ancient performance. Music instruments were also added for making melody. Wong KreangSai and Wong KreangSai mixed with Trae Wong were invented together with Wong Pipat Morn and Wong Pipat Nang Hong. Since there was trading with westerners, westerners' culture were imported i.e. ordinary people were able to play women performance, there were new performances such as grand shadow show and ancient performance etc.

It was noticed that the modification of Thai music ensemble was influenced from royal palace.

2.3 After the Revolution B.E. 2475 up to the present time, the modification of Thai music ensemble was sometimes dull and progress until the Fine Arts Department was established, the form of Thai music ensemble was official. There were Thai traditional music ensemble, great orchestra ensemble and Thai contemporary music ensemble. Since the Kings were intended to develop arts and culture, technology progression and western civilization, there were both Thai traditional music ensemble and new music ensemble. During this period, government sector was the main support for the modification of Thai music ensemble that was different from the period before the Revolution.

The conclusions for the modifications of Thai music ensemble were depended of 8 factors as follows; 1. sponsors, supporters and controllers of Thai music ensemble 2. trading and getting civilization from westerners 3. country development 4. many literatures and dramatics 5. new forms of performance 6. Thai music instruments invention 7. people's favor 8. various forms of ceremony.

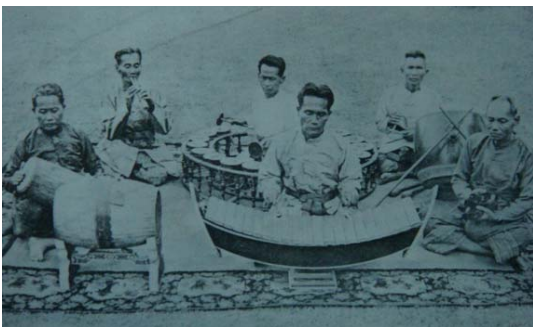


Fig. 1 Wong Pipat

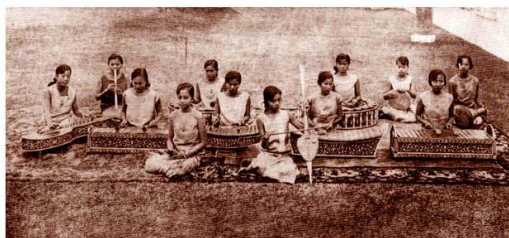


Fig. 2 Wong Mahori



Fig. 3 Wong KreangSai

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