

Chapter 1 : A Thai Wedding Ceremony Explained In 14 Steps

The music of Thailand reflects its geographic position at the intersection of China and India, and reflects trade routes that have historically included Persia, Africa, Greece and Rome.

Simply put, the art commonly told stories of the era involving everyday village scenes and survives mostly in mural form, with a distinctive style for characters and use of colours. Another distinctive art form in Thailand is the relief, intricately carved from wood to produce impressive three-dimensional detail. These are exceptionally gifted at this and pieces, large and small, are seen in abundance at Baan Tawai craft village. The area is famous for its wooden carvings, furniture, filigree work and more. Thai architecture The most distinctive style of Thai architecture is seen in the many temples all over Thailand. Chiang Mai has no shortage of these, conspicuous for their steep stuccoed roofs and ornate filigree. The entrances are often guarded by nagas, mythical snake-like serpents with ferocious heads. Throughout the ages the styles of chedis and Buddha images have also changed, and subtle or distinct differences indicate the art period, ranging from Mon through to Lanna, Lopburi, Sukhothai, Ayuthaya and the current Ratanakosin era. Many of the traditional houses in Thailand, and which are found in Chiang Mai, are constructed of wood and are on stilts. However, there is less emphasis on beating the heat, due to the milder climate. There are many of these found in Chiang Mai, and by simply wandering the back streets of the old city, you can admire their simple but effective design and exquisite finish. Many have been turned into guesthouses, complete with traditional wooden and rattan furniture. Thai dance Thai traditional dance is one of the truly graceful aspects of the country and is quite symbolic of the Thai character itself. To see these beautifully costumed ladies and men patiently miming the ancient stories, which were originally developed and performed as entertainment for the royal court, is a treat that makes even modern audiences feel privileged. The form is very strict, employing basic movements and keeping the body upright from the neck to the hips, moving up and down using only the knees, and stretching to the rhythm of the music. A great deal of symbolism and importance is displayed in complex and beautifully executed finger and hand movements. Sometimes six-inch, especially designed, finger nails add to the effect and complement the splendour of the spectacularly ornate costumes. All of it combines to produce a hypnotic and memorable experience. The best place to witness authentic Thai dance is at the popular Khantoke evenings, which are a display of northern culture, including dance, music, and food. It all takes place in a magnificent teak pavilion with everyone seated the traditional way “on the floor. Your hotel concierge or nearest travel agent can arrange for you to be picked up and escorted to one of the venues that host this unique northern event. It is a charming and pleasant experience, played out with patience and repeating measures, perfect background music for your dining. Mention should also be given to contemporary music, for Thais are gifted singers and modern Thailand boasts a very active music industry, which has produced many pop stars over the years. Although most of them sing in Thai, the music is nonetheless excellent, particularly the ballads and professional song writing and production ability. Contemporary arts and culture Chiang Mai attracts plenty of artists and provides an ideal atmosphere for creative pursuits. The art department of the Chiang Mai University regularly puts on cultural performances and exhibitions of student art. There are also many small galleries around town.

Traditional Thai music is a blending of musical elements from a number of cultures, such as Chinese, Khmer, and Indian. This applies not only to the instruments but also to the melodies.

Bring fact-checked results to the top of your browser search. Music and dance Thai classical music dontri Thai doem was originally played at court and was based on Khmer models. There are three types of orchestral groups for Thai classical music: Thai classical music is also often used as an accompaniment to classical dance such as khon. The music played by the classical orchestras essentially uses a scale of seven equidistant tone-steps, although vocalists and instruments without fixed pitch may sometimes use additional tones. Ravana Totsakan the demon king fighting the white monkey Hanuman, in khon masked dance, Thailand. Thai music became a field of study at the university level, and several specialized high schools were established to train classical musicians and dancers. Now sustained primarily through the public educational system, Thai classical music can be heard frequently and at numerous venues throughout the country as well as on television. Also popular are modified versions of Western pop, rock, and rap music. Because most of the working class of Bangkok and other urban centres came originally from rural northeastern Thailand, a synthesis of traditional northeastern Thai music known as mawlam and Western pop music enjoys a wide audience in the cities. This music is distinguished by the use of a khaen, a traditional wood-and-bamboo mouth organ that has become a symbol of northeastern Thai and Lao culture. It is typically performed to mawlam or luk thung music. In the cities, however, Western forms of dance predominate, especially in the nightclubs. Visual arts Buddhism has had a major influence on Thai art, architecture, sculpture, and painting. Some of the most beautiful older wat structures are to be found in Ayutthaya , the capital from the 14th to the 18th century, and in Chiang Mai. The framework of a wat is usually made of wood, while its walls consist of brick and plaster. The ornamental parts of the structure are often adorned with glass mosaic, gold leaf , porcelain, stucco, lacquer, and inlaid mother-of-pearl. Remnants of the original palaces and temples can still be seen in many of the old provincial centres. In Chiang Mai, numerous Buddhist temples are scattered inside and outside the ancient city walls, which are still standing. Even newer ritual and ceremonial halls typically incorporate traditional designs, including curved finials, high-pitched roofs, intricately carved doors and windows, and stairways flanked by naga, or giant snakes. Images continue to be produced in large numbers, primarily for religious purposes, although some are soldâ€”often accompanied by claims that they are genuine antiquesâ€”to tourists. Whether antiques or facsimiles, images of the Buddha are considered sacred; technically, they are not to be removed from the country without a license from the Department of Fine Arts. Many images are gilded with gold leaf; the gilding of Buddhist images and temples is believed to bring religious merit. The paintings, executed by anonymous monks or dedicated laypeople, are usually drawn on temple walls. Many wat contain mural paintings depicting the life of the Buddha or other Buddhist stories. Painted lacquer panel of a court scene, 19th-century Thailand. Holle Bildarchiv, Baden-Baden Contemporary Thai art has been strongly shaped not only by traditional Buddhist art but also by Western genres. Italian influences were particularly significant for the development of modern art and architecture in the late 19th and early 20th centuries. The public culture of Bangkok was transformed by Italian architects and sculptors who were hired early in the 20th century to build new official buildings and national monuments. The equestrian statue of King Chulalongkorn in front of the National Assembly is unequivocally Western in character and has no antecedents in traditional Thai culture. In the statue the king wears a style of Western military dress that became the model for upper-class male dress in the early 20th century. Its Western character notwithstanding, the statue has since the s been the focus of a cult movement. The most respected of Thai modern art and architecture reflects a creative synthesis between Western styles and traditional Thai designs. Crafts Thai craft traditions are flourishing not only because of royal patronage and an increasing interest among the expanding middle class but also because of a growing market created by tourism. Thailand is renowned worldwide for its silk, and its range of colours and designs, including those employing tie-dye techniques, are highly prized both within and outside of the country. Handwoven cotton and embroidered textiles, many of which are produced

by upland minorities, have also proved to be commercially viable. Silk on display in a shop in Chiang Mai, Thai. In the 15th and 16th centuries ceramics were exported from Siam throughout Southeast Asia. These earlier pieces have inspired contemporary styles, notably the jade-green form known as Thai celadon ware. Thailand is also famous for its lacquerware and wood carving, although the latter has declined somewhat since the ban on the cutting of teak. Silver work is another craft for which Thailand is well-known, and Bangkok is a major centre for jewelry using rubies and sapphires mined not only within the country but also in neighbouring Myanmar and Cambodia. Cultural institutions A number of institutions, some of them established during the reign of King Chulalongkorn, have officially been accorded the authority to perpetuate the national heritage. Silpakorn University, located in Bangkok, provides training in all of the Thai fine arts, including drama and music. Its faculty members also design buildings for the government and for religious institutions in styles that preserve traditional Thai architectural forms. The royal family, especially Princess Sirindhorn, has assumed the role of patron of the national heritage.

Chapter 4 : Thailand: preface

The Characteristics of Traditional Thai Music Danis Segaller, the writer of *Traditional Thailand: Glimpses of a Nation's Culture*, explains about the characteristic of traditional Thai music as follows.

In fact, there are several kinds of musical instruments which the Thais apparently devised before they came in contact with the culture of India, which was widespread in Southeast Asia before they migrated there. Later, when the Thai people were establishing their kingdoms and had come into contact with Indian culture, particularly with Indian instruments which the Mon and Khmer cultures had absorbed first, they assimilated this musical culture into their own. From this contact, the Thais created several new kinds of musical instruments such as the phin, sang, pi chanai, krachap pi, chakhe, and thon, which are mentioned in the Tribhumikatha, one of the first books written in Thai, and on a stone inscription from the time of King Ramkhamhaeng of the Sukhothai period. Some songs of the Sukhothai period are still sung at present, such as Phleng Thep Thong. During the Ayutthaya period the instrumental ensemble was composed of four to eight musicians. Songs became much longer and singing technique was improved. Many Ayutthaya songs were composed in a form of musical suite called Phleng Rua, which was a series of songs. Poets contributed lyrics in the form of short stories, mostly from the Ramakian. Many Ayutthaya songs are still employed in Thai plays today. In the beginning of the Bangkok period, after a long period of war, there was a remarkable revival of Thai arts, especially music and drama. The size of the instrumental ensemble was enlarged to 12 musicians and several masterpieces of Thai literature were produced as theatrical performances accompanied by music. Beautiful lyrics written by contemporary poets were fitted into melodies of the Ayutthaya period. All Thai musicians in the past received their training from their teachers, through constant playing and singing in their presence. With nothing else to rely upon except their own memory, it was only through much hard work that they gained their technical experience and practical knowledge in playing and singing. Later when Thailand began to have contact with Western European nations and the United States, the Thais adopted such Western instruments as the bass drum, the violin, and the organ. To save the national music from extinction, modern Thai musicians are trying to devise a system in which this traditional music can be rendered into Western notation and later edited. It is not now pentatonic, though supposed to be derived originally from the Javanese system. The scale consists of seven notes which should by right be exactly equidistant from one another; that is, each step is a little less than a semitone and three-quarters. So that they have neither a perfect fourth nor a true fifth in their system, and both their thirds and sixths are between major and minor; and not a single note between a starting note and its octave agrees with any of the notes of the European scale. Their sense of the right relations of the notes of the scale are so highly developed that their musicians can tell by ear directly a note which is not true to their singular theory. In all, there are about 50 types of Thai musical instruments, including many local versions of flutes, stringed instruments, and gongs used for all kinds of occasions: The best known Thai musician for both the revival and conservation of the Thai music are Montree Tramote and Khunying Phaitoon Kittivan. She has become an active leader for the movement to revive interest in the rich cultural value of Thai music among the younger generations. The Western classical music tradition was introduced to Thailand before the turn of the century. Its development was nurtured by Phra Chen Duriyang, who had studied the stringed instruments and piano with his German father. Thai musicians have shown marked improvement in style and technique over the years and they have taught a new generation of musicians. Following a drive spearheaded by the musicians, the Bangkok Symphony Orchestra was established in July and gave its first public concert in November of that year. Music plays an important part in the life of the Thai royal family. There were also broadcast throughout Austria where they enjoyed resounding success. He became the 23rd Honorary Member of the Institute since its establishment in , and the first Asian composer to receive this honour. Up to now, the music world has recognized His Majesty the King as one of the great living composers. His works will surely keep his place among those of the great masters of music and will not only delight the present day audience but it will also do so for generations to come. The Music Association of Thailand whose objectives are to promote Thai music and safeguard the welfare of musicians,

is under the royal patronage.

Chapter 5 : Thai Folk and Traditional music

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

The music style started to flourish from the year onwards. Thai music is still evolving and in the 20th century, Western style music was introduced to Thailand which slowly became more popular than the traditional music. Modern-day Thai music consists mainly out of Pop Music. Despite the change in music style, the traditional music is still seen as an important aspect of Thai culture and the Thai government has started several programs to preserve the cultural heritage. Traditional Thai music is still played at Royal and religious ceremonies. This string instrument is about cm long and placed flat on the floor for convenience. The instrument is often played solo. Ranad This percussion instrument has 21 or 22 wooden bars suspended over a boat shaped resonator. The instrument is played with two mallets and is used to play the main melody. Khong Wong Yai This is another instrument to play the main melody. The instrument has 16 kattles and is played with two mallets. There is also the smaller version, Gong Wong Lek which has a higher pitch. Klong Khaek The Klong khaek is a drum which is played with the hands. There are two types of klong khaek: They are always played in a pair, usually by two players, although if two players are not available a single player may play both drums. Klong Thap This small goblet shaped drum is played by striking it with the hand and used to provide rythm. Khim The khim is made of wood, with brass strings that are laid across the instrument. There are 14 groups of strings on the khim, and each group has 3 strings. Overall, the khim has a total of 42 strings. It is played with two flexible bamboo sticks with soft leather at the tips to produce the soft tone. It is used as both a solo and ensemble instrument. Tuning this instrument is very easy but time consuming. The khim produces a bright and expressive sound when played.

Chapter 6 : THAILAND TRADITIONAL MUSICS

This stunning album of chilled out Thai music is an homage to the scenic splendour that is Thailand. This junket to south east Asia conjures images and reflections of the scenery, the culture, the.

Regarding the fact that the country Laos was "built" by dividing northern Siam from Laos, drawing a border line along the Mekong in the 18th century by the French colonists, we face two separate developments on each side of the Mekong if we focus on "Lao music", where the musical development in mountainous Laos followed the isolated geographical and political developments. The traditional music of the latter, which still shows impacts on the actual Lao music as many performers come from the mountain areas, still remains unresearched, which was even forced by the fact that Laos was closed from foreign studies from to This is why the music of the mainland Lao and of the Thai and Khmer influenced traditions is in the focus of this article. To categorize the actual Lao music, it seems helpful to distinguish between the nonclassical folk traditions which are presented through the ensembles and Instruments used within, the classical music and its basic ensembles and the huge vocal traditions. Each of this traditions is influenced by regional playing styles, which can be separated in three different areas: Luang Prabang in the north, Vientiane in the center and Champassak in the south. Unfortunately, most of the instruments are actually just catching dust in the royal museum, but showpieces like bronze drums of the DongSon age show the influence of ethnic minorities which were often required from the mountainous areas to perform the instruments. In Vientiane, the actual regional styles show a lot of Thai influences. The governmental school "Natasin" which was closed was reopened and educates and provides some ensembles for festivals, marriages and other purposes. The southern region of Champassak is not only influenced by Khmer traditions, here we face a typical mixture of Khmer, Thai and indigenous Lao traditions. People perform mostly Thai style music on Thai instruments but call the ensemble with the Khmer term "Pin Peat". Still, the result of this irritation and mixture remains a non comparable indigenous Lao tradition which is unique. All melodies are separated through a consideration equally to western major "san" and minor "yao". This is different from the modal music one can find in Vietnam or Burma. King Fa Ngum 14th century was raised and educated in Angkor Wat, so the Khmer traditions were the first center for the court music, which changed in when the Siamese sacked Vientiane and slowly infiltrated the musical traditions of the court as well. Today, the court music has vanished. It was considered as "elitist, burgeoise" and forbidden by the communist government, and the last performers in Tennessee, USA tried to rebuild the court music in diaspora but failed due to a lack of members. Vocal traditions The vocal styles are in the center of most performed music in Laos today. The two terms "lam" and "khap" refer to these singing traditions: Different to northern Thailand, each "khap" and "lam" only knows one melodic pattern per genre three in Thailand. This is one of many indicators for a different development of "Lao music", so we should always keep in mind that the "Lao" music we find in Thailand mostly refers to the mainly Thai influenced music of the Lao people living within the borders of Thailand. All professional performers are called "mo" or "mor", this way a vocalist is a "mo lam" or "mo khap". Vocalists are respected for their special knowledge about the musical traditions, but this means no monetary improvement or a popstar like status like singers in Thailand know. As many Lao people flew into the regions of northern Thailand mainly around Chiang Mai , the "Lao" music from Thailand is still claimed by all Lao people to be their "own", but differs slightly from the local pop music and vocal traditions. Many performers also flew to Europe and USA but never managed to reinstall a renaissance of their traditions in diaspora. Today, most of the musical instruments are manufactured in Thailand, and poverty prevents most of the Lao people to earn, learn and practise a traditional instrument or to decide to choose a musical career. The singing traditions are found in several occasions, of which the religious and liturgical aspects slightly overweight: In southern Laos we find the healing rituals "lam phi" or "lam soen", including a mostly female singer evocating ghosts and a Khene player. Even more, the "lam" and "khap" traditions could be reflected as differing genres with different local, regional and thematical aspects. Here we find two genres that avoid the Khene mouthorgan, the "khap thai dam" which is mostly performed in USA today, replacing the Khene with a "pi" flute that is tuned different from the "yao" scales of the vocalist,

both perform along with no rhythmical correspondance and the "khap thum" which is basically the main relic of the former court music, including instruments of the "Maholi" and "Pi Phat" ensembles and engage the audience to clapping and tonic responses, ending on a coda called "luk mot" like it can be found in classical Thai court music. Other "khap" traditions reflect the styles of the ethnic influence by the performer, like in the "khap phuan" of the Phuan people, Khen plays "yai" or "noi" scales , female vocalists perform solo in double tempo , the "khap sam neua" of the "real" Thai people living at the Vietnamese border who speak a different language, where the pipe Khene follows the singer without drones in "yao" scales and the "khap ngeum" around Vientiane, where the vocalist performs without rythm freely and uses long pauses in which the Khene plays on in "noi" scales, also including interaction with the audience. The only two traditions without descending melodies are the "lam sithadone" comparable to the "lam klum" in Thailand and using only "san" melodies and the rare "lam som" from Pakse region, using cadences on A and D. Other names indicate an ethnic origin, like the "lam phu thai" genre of the upland Thai people, prefering "noi" scales or the "lam ban xok" which is a version of the Thai "lam phanya loi" from the other side of the Mekong, featuring a vocalist with cymbals, a Khene and percussion instruments. The latter maybe somehow related to the "lam khon savan" a famous duet between instrumentalist and singer from Savannaketh province and the only slightly different "lam mahaxay" Mahaxay is a town near the Vietnamese border. Unfortunately this website is not able to present a catalogue of the wide variety of the singing styles indicated above.

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folk music of Thailand, traditional music of Thailand, Thai folk music, Thai classical music, Piphat Previous 1 Next >>
*Song Name in English: * Song English name is required!*

Thailand is by no means any exception. In this article I hope to shed a little light on how a Thai wedding actually goes down. Please bear in mind that these pictures are from my own wedding and we are not wearing the traditional dress. We also held our wedding in a hotel, as opposed to the family home. However, where possible, I have used pictures that support each traditional aspect. Even if it were not an arranged marriage, it was very important the parents of the bride and groom be consulted. Westerners would call this a dowry. Choosing the Wedding Date Thais believe that there are favourable dates and times for planning significant and important events. A special and important monk with knowledge of astrology is consulted to help decide what date would be best for the union in order to be blessed and the marriage to be strong. Most often, one invitation will suffice. Traditionally, the invitation would be hand delivered by a member of the adjoining families. The monks will chant, as well as offer life lessons, and in return the family will feed them before sending them on their way. This ceremony may be treated as a separate event entirely. It could happen days before the actual wedding. If the merit ceremony happens on a different day than the wedding, the couple will still likely wake early to meet a monk for a quick blessing. The Thai Wedding Dress Though it has become common for modern couples to wear the typical western style white dress and suit, the Thai classic attire is still widely used. The traditional bridal dress can vary a bit with about six different styles of outfit. The men will usually wear the Thai traditional pants but will sometimes switch out the traditional Thai top for a western style suit jacket and tie, though usually still made from silk. Bridesmaids and Groomsman As in wedding parties all over the world, the bride and groom will choose any number of Bridesmaids and Groomsman that they like. However, it is rare to see a best man or matron of honour. Their duties will vary depending on the needs of the couple. On their way, they would sing songs, play instruments, such as traditional Thai long drums, and basically have a traveling party. The offerings they carry all have very specific meanings. For Thais, it is quite common nowadays for the engagement to take place on the same day as the wedding. We had an informal engagement, not a traditional one. The procession was held in the hotel and we walked to the wedding hall. The lobby was fairly big so it felt quite authentic. The meanings of the items range from health and prosperity to fertility and long life. Additionally, the traveling guests will also carry various foods such as fruits and desserts. In modern times, the procession is likely to just start down the street and end at the wedding venue, which will be a house or, more frequently in modern times, a hotel. The Grooms Gated Approach When our groom finally makes it to his destination, he still has another challenge to face. The gates are commonly made from a necklace or belt made of gold. Some of these gates can be passed simply by a payout of money, whereas others will ask the groom to answer questions, or he may even be required to perform any number of what may be a somewhat humbling task such as, yell out a profession of his love or sing a song. Children from the immediate family manned the gates. I gave an envelope with a small monetary gift inside to each so I could pass through. Retrieving the Bride After satisfying all his tasks, the groom may now enter to find his bride. Commonly, the bride will be waiting in a room separated from the guests. My wife to be waited in a separate room for me to collect her and bring her to the wedding stage. This was the most emotional part of the wedding for me. Presenting The Sinsod Dowry Having retrieved his bride. A tray where all the gifts and money are resting is offered. After the gifts are accepted the items will be wrapped in silk and handed to the mother of the bride. Our Sin Sod presented in a decorative bowl. There was also two items of gold jewellery. Sai Monkhn Joining by Thread We now arrive at what some would consider the most heartfelt portion of the wedding. The bride and groom must sit or kneel next to each other. Their arms will rest on a small padded table and their hands must be held together in prayer position. An elder member of the family “ who is considered to have a successful marriage ” will place the traditional headpiece called Mong Kol on the head of both the bride and groom. This string headpiece, previously blessed by monks, must be made out of one piece of cotton and will join the couple during the rest of the ceremony, and symbolically

for the rest of their lives. We are joined by a thread by my father. Rod Nam Sang Shell Ceremony With the bride and groom seated next to each other bride on the left, and joined by the Sai Monkhon thread, the guest will begin to line up to have a turn with the couple. The two hold their hands close together as their most honoured guests use a special shell, usually taken from the sea, to pour water over the uniting pair. It is customary for the person, while pouring the water, to wish the couple well and give advice on having a good life together. My wife having water poured on her hands during the Rod Nam Sang. This part of the ceremony can range from a simple gathering at a table to a full on party with dancing and games. The reception where everyone enjoyed food and drink. It is here in this part of the ceremony that you may find a more western influence, but the Thai still have their own ways of doing things. Usually, one or two friends of the bride and groom will be chosen as the master of ceremonies for the evening. The couple may even have to take part in a game show style quiz. As in western weddings, it is quite common to see a cake cutting and bouquet toss these days too. Of course there had to be some karaoke! The bride and groom will be escorted to the bedroom where an older married couple will present them with an array of items to demonstrate the path to a successful marriage. The bed will likely be covered in flower petals as well as a brass tray of traditional symbols. The most common items on the tray include a bag of beans or seeds to show prosperity, a bowl of water to symbolise harmony, a mortar to represent solid love, an unripe squash to bring a happy marriage, the figure of a sleeping cat to show the want to be comfortable at home, a rooster to promote waking up early, and finally a cane as a symbol of long life. Tradition says the couple should sleep with these items in the bed for three days, though that rarely happens anymore. Thai Weddings In the Modern World I hope you now have a better understanding of the traditional Thai wedding ceremony. Please note that these are just the most common and recognisable practices. Thailand is a large country with many regional influences that affect the way engagements and weddings are conducted. For example, the northern and southern parts of the country may conduct certain parts quite differently; you can also expect differences among the ethnic Thai-Chinese community, not to mention all the modern storybook ideals thrown in the mix too. So feel free to assert your own input and get fun and creative. I wish you all the best with your Thai wedding.

Chapter 8 : The Traditional Music of Thailand - David Morton, Chen Duriyanga (Phra) - Google Books

Thai music Accompanying classical Thai dance is a traditional orchestra, using unique instruments such as the ranad (a wooden, floor level xylophone), sa-law (a bow-shaped instrument played with a violin-like bow), and two bamboo flutes, the phin pia and the khloi.

The current pentatonic scale consists of seven notes, each being precisely equidistant from one another. In such a tuning system, there is never a perfect fourth or perfect fifth. When Western classical music was introduced to Thailand before the turn of the century, and became incorporated into the Thai culture. Popular Western music was later accepted in the s, and continues to be heard throughout Thailand. Some modern popular groups in Thailand combine Thai traditional musical elements with the new pop ideas. In attempt to keep traditional Thai music alive, The Music Association of Thailand , under royal patronage, works to promote Thai music and safeguard the welfare of the musicians. The lowest key is 38 cm long, 5 cm wide and 1. The keys decrease in size and become thicker as the tones become higher. They are hung each side by a cord which is attached to the base or support stand. The entire keyboard is cm long. The keys of the Ranart-ek are made of a special hardwood, such as Mai Ching Chan which has a beautiful tone. The support or stand that holds the keyboard is made in a shape similar to a Thai boat and is made of Teak wood. The Ranart-ek is kg. Ranart-toom The Ranart-Toom has 17 to 18 keys. The lowest key is 42 cm long and 6 cm wide. The keys decrease in size, that of the highest tone is The keys of Ranart-Toom are made of Bamboo. The support or stand is different from the Ranart-ek. Shaped like a long wooden box it is cm long, 22 cm wide and made of Teak wood. The Ranart-toom is kg. Although small in size it is an important member of the thai musical ensemble taking on the role of leader or conductor. Shaped like a teacup or like a small hollow cone. The two Ching are played by hitting them together. The diameter is of each one is 5. Mong The Mong has several sizes and is made of brass or bronze. The diameter ranges from 8" - 12". When beaten it gives the sound "mong" the sound being similar to the name. The body is made from a solid block of wood which is cut and hollowed out into the proper shape. There are two heads, which are made of cow skin. One head is larger and 25 cm in diameter. The smaller is 22 cm in diameter. A mixture of cooked rice and ashes are applied to the center of the large head during the production process to give it a more mellow tone. The length of the body is 48 cm. Glaw-ng khaek The Glaw-ng khaek is drum which has long body. The body is made of hardwood, 58 cm. The two heads are of unequal size, the larger being 20 cm. The two heads are made of calfskin or goatskin. Originally the two heads were tied down with cane or rattan which was split in half and widely apart, but today leather thongs are used. The drums are used in pairs. The higher-tone drum is referred to as tua-phu "male" and the lower-tone drum, as tua-mia "female". Glaw-ng Yao The Glawng Yao is drum which has a single head. There are several sizes, the diameter ranges from cm. The the length ranges from 75 cm to The head of Glawng Yao is made of calfskin and a mixture of cooked rice and ashes is applied to the center of the drumhead to procure the desired-tone and pitch. The body is customarily decorated with a piece of cloth, either plain colors or with a pattern which is fastened around the upper part of the body. Another strip of cloth, 5 - 8 cm hangs down loosely from the edge of the head and is attached to the long cylinder. This strip of cloth forms the carrying strap which goes over the shoulder of the player. This drum is played mainly with the hands, but skilled drummers show great dexterity often hitting with the knees and even their heels. It has one head, 22 cm in diameter and the length of the body is 38 cm. The head is fastened down with polished rattan or strands of braided silk. The Thon is played with one hand, the other controlling the tone by opening and closing the end of the body. It is played in combination with the Ram Mana next drum The body of Thon is very beautiful and has various designs, some are decorated with inlaid mother-of-pearl or bits of colored glass and mirrors ; others have designs applied in gold-leaf, silver or laquer. All designs are special and of high quality. Ramana On the right side of the picture is the Ram Mana Ram Mana Maho-Ri which has one head, is 26 cm in diameter and is made of calfskin. The body is made of hardwood and is 7 cm deep. Wind Instruments Khloi The khloi is probably the first wind instrument which the Thai devised themselves, although the shape of the instrument is very similar to that of the mu-ra-li of India, which is used to play music

in worship of Krishna, one of the Hindu gods. The Khlui is similar to a Japanese flute called the Shaku-hachi. The Japanese Shaku-hachi and the Thai Khlui are played vertically like the western oboe and clarinet. After cutting and hollowing, the instrument is carefully dried out over a fire. On the front side, seven small round holes are made in a row over which the fingers sit, opening and closing the holes to change the pitch of the sound. No reed of any kind is used. The mouthpiece consists of a piece of wood inserted into the opening on the end. Near the opening on the underside is a rectangular hole cut diagonally and slanting in towards the inside of the tube. The Khlui must have this cut in order to produce sound. Another round thumbhole similar to the finger holes can be found less than half way down the shaft on the underside. Above the thumb hole, but on the right side of the instrument as it is held in playing position there is another round hole called "the membrane hole", covered by thin tissue paper. At the lower end of the body are four more holes made in pairs at right angles to each other. A cord or ribbon is put through the holes going from right to left by which the instrument can be hung up or held by hand. All in the khlui has fourteen holes. The name Jakhay comes from the Thai word Ja-ra-ke which means Crocodile the instrument resembling the shape of one. The resemblance to a crocodile was more prominent in the earlier days when the resonance chamber or body of the instrument was made to resemble a crocodile body and the front end was carved in the shape of crocodile jaws. These days the resemblance is more general way. The instrument is usually played in a floor sitting position with the instrument horizontal to the floorboards. The instrument has three strings which stretch all the way along the body, and up onto the neck. Of the three strings two are made of gut and one of brass wire. Each string is attached to a tuning peg mounted in the neck. The strings pass over 11 frets, the height of which is graded from 2cm near the sound chamber to 3. The strings are plucked with a plectrum made of bone or ivory. The tail or neck is 81 cm 32" long. The entire length of the instrument cm 52".

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THAILAND TRADITIONAL MUSICS. Thailand retains cultural connections with the two great centers of Asian civilizations, India and China. Though Thailand was never colonized by Western powers, pop music and other forms of European and American music have become extremely influential.