



มหาวิทยาลัยราชภัฏนครปฐม

# **Thai Melodic Percussion 4**

**2062206**

**3 (0-6-3)**

**Ms.Sutinan Sopapark**

# UNIT 2

**Phleng Thao**



# **Phleng Thao**

We have 5 Thai classical suites (Phleng Thao) to learn in this lesson, including: Saen Khamnueng song, Lao Siang Thian Thao, Khmer Bodhisattva Thao, Ar Than Thao and Khaek Khao Thao.

# Saen Khamnueng Thao

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This original Song-Chun melody is an ancient tune paired with 'Lao Toei Trueng,' a Lao-influenced melody, intended for use as a Luk Bot (short musical phrase). Luang Pradit Phairoh (Sorn Silapabanleng) composed it into a Thao suite in 1940, naming it 'Saen Kham Nueng' (A Myriad Thoughts), reflecting the feeling of the music, which conveys sadness, contemplation, and lamentation for hardship (Montree and Wichian, 1980).

# Lao Siang Thian Thao



During the reigns of King Rama IV and King Rama V, the performance of Piphat music with Luk Bot (short musical phrases following the main melody) became popular. Many Luk Bot songs were created, including an unnamed Lao-influenced melody. Later, this melody was used in a play and became known as 'Lao Siang Thian' (Lao Candle Offering) after its lyrics. Luang Pradit Phairoh then developed this melody into a three-part Thao suite with an alternative passage, while preserving the original melody. The Lao Siang Thian Thao suite thus has four sections (two rounds of the Sam-Chun section, and two rounds each of the Song-Chun and Chun-Diieow sections). This song became very popular, even among Thai pop songwriters (Montree and Wichian, 1980).

# Khmer Bodhisattva Thao



The Khmer Bodhisattva song in Song-Chun rhythm is an old piece. Ancient masters are believed to have either adapted its melody from the city of Bodhisattva or composed it as a tribute when the city became part of the Thai kingdom. There is no clear historical evidence of its origins. However, it was later arranged into a Thao form by Kru Choi Sunthornwatin, who expanded it into Sam-Chun version and later condensed it into Chun-Diieow version during the early reign of King Rama V (Montree and Wichian, 1980).

# Ar Than Thao



The melody in the Song-Chun meter was used for singing in theatrical performances. Later, Phraya Prasan Duriyasap (Plaek Prasansap) composed a 3-part version, and others also composed another Sam-Chun version. It was also arranged into a Chun-Diieow version, completing it as a Thao suite (Montree and Wichian, 1980).



# Khaek Khao Thao

Around 1921, Luang Pradit Phairoh (Sorn Silapabanleng) composed the song 'Khaek Khao Song-Chun' (White Indian 2-Part) for the Piphat ensemble of Suan Kulab, belonging to His Royal Highness Prince Boromarajawongse Ther Phra Chao Fa Krom Luang Nakhon Ratchasima, to be used for singing and playing as an interlude in the 'Nang Loi' suite (replacing the Chinese Khim Lek song). Later, around 1930, he composed melodies for the Sam-Chun and Chun-Diieow versions for singing and playing as a Thao suite, expressing the meaning of a mind contemplating and worrying about a loved one (Montree and Wichian, 1980).

# Reference List

Montree Tramote, Wichian Kultan. (1980). *Fang Lae Khao Chai Phleng Thai (Listening to and Understanding Thai Songs)*. The Royal Cremation Book of Khun Songsuphap.



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