



มหาวิทยาลัยราชภัฏนครปฐม



Thai Melodic Percussion 3

2062305

3(0-6-3)

Sutinan Sopapark

Chapter I : Intro

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Practice of melodic percussion and playing Thai song according to the standard criteria for level 8 Pi
Phat from song number 1 to 15

I. Ma ha chai (The Internationality)

II. Ma ha roek (The Internationality)

III. Ching pra chan

IV. Hmo rohng Kleun gra-top fang Sam chan

V. Hmo rohng Krop jak ka wan Sam chan

VI. Kaek mon Sam chan

VII. Toi roof Sam chan

VIII. Ka men Yai Sam chan

IX. Kaek lop bu ree Sam chan

X. Bang bai Sam chan

XI. Kaek od Sam chan

XII. Pa ma hay Tao

XIII. Kaek ku lit Tao

XIV. Ka men puang Tao

XV. Mon ram dap Tao

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Categorization of Songs



- Phleng naphat (a category of Thai classical music used in rituals and traditional dramatic performances, characterized by symbolic and functional melodies).
- Phleng rueang (the arrangement of multiple songs played continuously as a suite, considered a form of ritual music. Its categories include the slow song Suite call Phleng Cha, the Song Mai Suite, the fast song suite call Phleng Reo, the Ching Suite, and the Special Suite.).
- Phleng Homrong (originally functioned as a 'signalling piece' to mark the commencement of Khon and Lakhon performances. As the tradition of Sepha (narrative singing) reached its height of popularity, the overture evolved into the 'Homrong Sepha', which was subsequently adapted for performance by string ensembles.)
- Phleng tao (a set of Thai classical pieces developed in variations from one to two and three levels of rhythmic cycles. The first Phleng Thao was Thayoy Nai Thao, composed by Khru Peng, and the form became widely popular with Saen Khamnueng Thao, composed by Luang Pradit Phairoh (Sorn Silapabanleng).)
- Phleng sam chan (it refers to slow-tempo compositions in Thai classical music, distinguished by extended melodic variations within the Sam-chan rhythmic cycle. Originating during the Ayutthaya period in the form of Phleng Tra Homrong, this style gained significant popularity during the reign of King Rama III of the Rattanakosin era.).
- Phleng tap (a suite of Thai classical pieces, arranged in a continuous sequence to convey a thematic or narrative unity).
- Phleng la (a farewell or closing piece performed at the conclusion of a Thai classical music performance or ceremony).

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Ritual songs

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III. Ching pra chan

Phleng Homrong

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IV. Hmo rohng Kleun gra-top fang Sam chan

V. Hmo rohng Krop jak ka wan Sam chan

Phleng Sam Chan

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VI. Kaek mon Sam chan

VII. Toi roof Sam chan

VIII. Ka men Yai Sam chan

IX. Kaek lop bu ree Sam chan

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XII. Pa ma hay Tao

XIII. Kaek ku lit Tao

XIV. Ka men puang Tao

XV. Mon ram dap Tao



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