



การสร้างสรรค์เพลง “ตับวิพาร์เริงสำราญ”

The Creation of Thap Wila Roengsamran

(The Feline Suite)

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บทคัดย่อ

งานวิจัยนี้มีวัตถุประสงค์เพื่อ 1) ศึกษาประวัติความเป็นมา ความเชื่อ ลักษณะนิสัยและพฤติกรรมที่เกี่ยวข้องกับแมวทั่วไปและแมวไทยทั้ง 5 ชนิด ที่ยังคงปรากฏให้พบเห็นได้ในปัจจุบันและนำมาสังเคราะห์เป็นทำงานของเพลง 2) ศึกษาการประพันธ์เพลงในโครงสร้างของเพลงไทยประเพณีและเพลงตับ (ตับเรื่องและตับเพลง) ศึกษาทำงานของเพลงไทยที่เกี่ยวข้องกับสัตว์ประเพณี หรือบริบทที่เกี่ยวข้อง 3) สร้างสรรค์เพลง “ตับวิพาร์เริงสำราญ” ซึ่งแสดงถึงลักษณะของแมวไทยทั้ง 5 ชนิด ใช้กระบวนการวิจัยเชิงคุณภาพ โดยสัมภาษณ์ผู้ทรงคุณวุฒิทางด้านแมวไทยและผู้ทรงคุณวุฒิทางด้านศิลปะไทยจำนวน 7 ท่าน นำเสนอผลการวิจัยด้วยวิธีการพรรณนาวิเคราะห์ (Descriptive Analysis)

ผลการวิจัยพบว่า ผลของการประพันธ์เพลงตับวิพาร์เริงสำราญจะแสดงลักษณะเฉพาะของแมวไทยทั้ง 5 ชนิดที่ปรากฏให้พบเห็นได้ในปัจจุบัน ข้อมูลในการใช้สำหรับสร้างสรรค์ผลงานเป็นการสืบค้นข้อมูลจากหลักฐานทางประวัติศาสตร์ แหล่งข้อมูลและตำราต่างๆ ที่เกี่ยวข้องกับแมวไทยและนำข้อมูลที่ได้มาสร้างสรรค์บทเพลงตับ โดยยึดเค้าโครงสร้างของเพลงตับซึ่งแสดงออกลักษณะอันทรงคุณค่าของแมวไทย สืบสานและสร้างสรรค์ผลงานที่เกี่ยวข้องแมวไทยซึ่งเป็นสัตว์ที่มีลักษณะเด่นและไม่เหมือนแมวทั่วๆ ไป เพื่อเป็นประโยชน์ทางการศึกษาพัฒนาองค์ความรู้ทางด้านวิชาการ ด้านศิลปวัฒนธรรมและเป็นการสืบสานอนุรักษ์แมวไทยให้คงอยู่ สืบไป

คำสำคัญ : แมวไทย, เพลงตับ การสร้างสรรค์, การประพันธ์เพลงไทย

Abstract

The objectives of this research are: to study the history, origin, beliefs as well as the general characteristics and behaviours of feline in general and the five existing types of Thai feline in particular in order

to create a new music composition; to study the musical form of the Phleng Thap (suite) genre of the classical Thai music; to study the classical Thai melodies relating to various animals and their contexts; and to integrate the acquired knowledge into the composition of Thap Wila Roengsamran (the feline Suite), which reflects the characteristics of the five existing types of Thai cats. The research employed a qualitative research methodology of interviewing seven authorities on Thai cats and classical Thai music. The research findings were analysed and presented as a descriptive analysis.

The research findings include the composition of the Cat's Suite describing the unique characteristics of the five existing types of Thai cats and data from the survey and study of historical evidences relating to Thai cats from different sources of information and textbooks. These data were used in the creative composition of the Cat's Suite which is based on the musical form of the Phleng Thap genre of the classical Thai music. The resulting Cat's Suite composition addresses the valuable cultural identity which are unique to Thai cats. The research findings can contribute to the study and development of the body of knowledge on Thai cats, the preservation of Thai art and culture, and the conservation of Thai cats.

Keywords: Thai cats, Phleng Thap, Creation, Thai music composition.

Introduction

Thai music has been an integral part of the Thai ways of life, from birth until death, since former times right up to the present day,

playing an essential part in all rituals held by the court as well as the commoners. In addition to ritual functions, Thai music also performs important entertaining functions through their accompaniment to the drama performance of Thai classical literary works and folk tales. The music make these works easier for audience to understand and appreciate. The Buddhist concept of karma (good and bad conduct) are strongly observed and perpetuated among Buddhist Thais through the traditional media of Thai literature and folk tales. Thai music, therefore, plays important roles in the transmitting and perpetuating of Thai social values, art and knowledge.

To better enable listeners to appreciate the melodies, composers of classical Thai music must be able to identify the underlying sentiment of the song's lyrics and melodies and to match the lyrics to the music composition of a specific song. For example, in the Horse Dance, the lyrics were composed to imitate a horse's gaits and gallops. The present research and music creation will study and compose lyrical poems that signify the unique characteristics of the five existing types of Thai cats. This composition can be considered a conservation measure of Thai cats in a classical Thai music form with strict observation of the principal Thai composition structure of Phleng Thap.

Phleng Thap is a form of musical arrangement where a number of melodies are put together in the same manner as the making of “Thap Chak” or roofing thatches where several nipa palm leaves are placed next to one another in a row to form a thatch. It can be said that the present musical creation belongs to the category of Phleng Thap Rueang category; its lyrics describes the unique characteristics of

the five existing types of Thai cats. The researcher composed Phleng Thap Wila Roengsamran (the Cat's Suite) in recognition of the important roles of cats since ancient times, which were temporarily marred by the second world war. Testimonies to the importance of Thai cats were evident from the ancient Samut Khoi texts and oral traditions. There are also certain modern textbooks and writings on cats. However, since such information are extremely scarce, there is hardly any music or performing art pertaining to Thai cats, except for a Lakhon Nok performance adapted from the folk tale in which a cat is the lead character. It is unfortunate that there is only an insignificant body of knowledge on Thai cats. The number of existing Thai cat authorities and textbooks on cats have also dwindled while the remaining number of pure-bred Thai cats continues to diminish. It is a pity that among the many existing animal dances of the Thai performing art no cat dance has been previously created. This is a great loss to the Thai cultural heritage. "Wila Roengsamran" is a music composition in the Phleng Thap genre that is created in dedication to the above-mentioned five distinctive types of Thai cats. It is hope that the creation of this Cat's Suite will help preserving both the Thai cats and the Phleng Thap genre of the classical Thai music. The creation of this music composition was the result of a survey on various aspects of Thai cats recorded in ancient texts and interview data of authorities on Thai cats at the Thai Cat Conservation Centre.

Research objectives

1) To study the history, origin, beliefs, personalities and behaviours of cats in general and the five existing types of Thai cats in particular. Such data were combined in the creation of the present composition. 2) To study the musical form of the Phleng Thap genre of classical Thai music. 3) To study Thai songs relating to different types of animal or their relevant contexts in order. 4) To create a Phleng Thap composition on the five existing types of Thai cats, namely, the Wicianmas, Sisawat or Korat, Khaomani or Khao Plod, Supaluck or Thongdaeng, and Koncha cats that can be found in present-day Thailand.

Definitions

1) Thai cat is defined as a cat of free and independent spirits similar to those of the Thai people. Most Thai cats do not depend on their owners. They can feed themselves on the food obtained outside the home or can freely wander outside to do whatever pleases them. Cats may show occasional affection for their owners by uninvitedly place themselves on the owner's lap and purr with satisfaction whenever they want to. They will do so for quite some time before abruptly getting up or jump away with no warning whatsoever.

2) Phleng Thap is defined as a compilation of different melody into a single, continuous singing and musical performance. There are two types of Phleng Thap -- Thap Rueang and Thap Phleng.

- Thap Rueang is a compilation of several melodies into a continuous singing and musical performance. The lyrics are arranged

in systematic orders and relate a single story in accompaniment to melodies of different tempos or different types, such as Thap Nang Loy, Thap Nakhabat, etc.

- Thap Phleng is a combination of singing and melodies of a single tempo (Song Chan or Sarm Chan) into a harmonious and extended performance. The lyrics do not have to come from a single story such as in Thap Lomphat Chaikhao or Thap Phleng Yao.

3) Creation is defined as the brain process in which existing ideas are improved upon and modified into a new discovery. Creative ideas are generally the outcome of a combination of great effort and imagination.

4) Classical Thai music composition is defined as the harmonious arrangement of melodies with a special focus on their rhythms. Composers of classical Thai music must have a good understanding of its fundamental composition principles regarding their scale or Thang, phrase, Loog Tok, tempo, Na Thap, and the types of song. Apart from these fundamental concepts, composers' inspiration and imagination are also crucial in determining the direction and mood of a song. New composition, augmentation or reduction of tempo and melody, and melodic variation are the techniques used in composing new songs. Na Thap and Loog Tok are strictly observed in the augmentation, reduction or melodic variation of Thai music.

Research methodology

A qualitative research methodology and the following research procedures were used:

1. Documentary research. A survey of academic documents, textbooks, articles, theses, and books relating to the research topic in various libraries and learning centres, such as the College of Dramatic Arts' music library; the libraries of the Faculty of Veterinary Sciences, Chulalongkorn University, the Faculty of Veterinary Sciences, Mahidol University; and the National Library of Thailand, etc.

2. Interviews of the following authorities who are direct experts on Thai cats and classical Thai music:

- Kamnan Preecha Phukkhabutr, an expert on ancient breeds of Thai cats attached to the Local Wisdom Learning Centre located at the Informal Education Office of Amphawa District, Samut Songkram province.

- Khun Khru Lamyong Sowat, an expert on classical Thai Music in the field of Piphat music, Department of Thai music, College of Dramatic Arts at Bunditpatanasilpa Institute.

- Khun Khru Niramon Trakarnphon, an expert in classical Thai Music expert in the field of Thai string instruments, Department of Thai music, College of Dramatic Arts at Bunditpatanasilpa Institute.

- Associate Professor Pakorn Rotchangphuean, "The Fine Art Academic and Education Fund's Distinguished scholar", an expert in classical Thai Music in the field of Thai string instruments, Faculty of Fine and Applied Arts, Chulalongkorn University.

- Khun Khru Pitchaya Sinkaeo, an expert on Thai classical Music in the field of Thai string instruments, Thai Performing Arts program, Department of Thai music, College of Dramatic Arts at Bunditpatanasilpa Institute.

- Khun Khru Chaiya Thangmisri, a specialist in classical Thai Music, Office of the Performing Arts, the Fine Arts Department.

- Khun Khru Thiraphon Noinit, a specialist teacher in the Piphat program, Department of Thai music, College of Dramatic Arts at Bunditpatanasilpa Institute.

3. Transcribing and printing of interview data for subsequent presentation.

4. Creating the Phleng Thap Wila Roengsamran (the Feline Suite) composition based on the unique characteristics of the five existing types of Thai cats, namely, the Wichianmas, Sisawat or Korat, Khaomani or Khao Plod, Supaluck or Thongdaeng, and Koncha cats. Collected data from the interviews, text books, and academic documents were integrated and composed in the musical form of the Phleng Thap genre using traditional style of musical instruments and musical ensemble found in historical evidences.

5. Analysing data and composing the Cat's suite and recording the sound data using the Thai classical music notation's 8-note system. Analysing the data to reach explanations for the musical forms, pitches, sound movements, melodic contours and the outstanding melody of each sentence of the music composition.

6. Deriving research conclusion on the creation of a music composition and recommendations.

7. Preparing and submitting the final thesis.

Research findings

Three approaches to the creation of a music composition were used:

1. Lyric composition

The composer wrote the song lyrics in the following types of verses: Wasantadilok Chan 14, Kap Chabang 16, Inthrawichian Chan 11, Chitrapatha Chan 8, Wangsattha Chan 12, Ithisang Chan 20, and Satthula Wikilit Chan 19 verses. The Wasantadilok Chan 14 lyric relates the background, origin and different beliefs about cats in general while the Kap Chabang 16 lyric describes the general cat behaviours. Inthrawichian Chan 11 describes relevant contexts of the Wichianmas cats; Chitrapatha Chan 8 the relevant contexts of the Sisawat or Korat cats; Wangsattha Chan 12 the relevant contexts of Khaomani or Khao Plod (all white) cats, Ithisang Chan 20 the relevant contexts of the Supaluck or Thongdaeng (Copper-colored) cats; and and Satthula Wikilit Chan 19 the relevant contexts of the Koncha or Dam Plod (all black) cats, respectively. Singing or tonal recitation of the lyrics are performed in accompaniment to informal melodies. Some section of the lyrics describing different types of Thai cats are sung in choruses.

2. Melody composition

The researcher composed different melodies, with distinctive notes for different musical instruments, for each of the five existing types of Thai cats for both solo and ensemble performances. Each musical instrument expresses the unique characteristics by notation's, personality and actions of each type. Other rhythmic musical instruments are added to create novel rhythms and to underlie the

uniqueness of each type of Thai cats. Foreign musical instruments are also introduced to enhance the aesthetic quality and melodious perfection to the composition. For example, Luklo Lukkhat (dialogue passages) and Lak Changwa (irregular beats rhythms) are employed to make the melody more complete. The composition style of having each musical instrument played simultaneously in harmony, which is rarely used in classical Thai music composition, are used with certain section of the song.

3. Form of combination

“Thap Phleng Wila Roengsamran” is performed by an applied traditional Thai music ensemble where some instruments not normally included in a classical Thai musical ensemble are included to foster audience’s shared imagination. These instruments are, for example, folk musical instruments, foreign musical instruments as well as different materials and instruments capable of creating natural sounds for a more completed composition.

The melodies in this composition are divided into third parts as follows:

1. The first part (Pathommabot) relates the history, origin, beliefs, and contexts of cats in general, including their species, genetic makeups, and original habitats, as cited in different textbooks and documents. It also mentions the magical beliefs and rituals relating to Thai cats and their important roles that Thai cats play in the coronation ceremony of the Thai monarchs and a celebration ritual of a royal residence. Thai cats also play vital role in the lives of the Thai commoners. For example, they are the focal point of in a rain-making

rite which are vital to an agricultural country like Thailand.

2. The second part (Machimabot) describes the personality, instincts, behaviours or even the tiger-like appearance of cats as well as their use of scent to mark territories, their tail movements, actions and keen senses (especially the sense of hearing). Despite their seemingly small physique, Thai cats are capable of making loud thunderous roars.

3. The third part (Patchimmabot) describes the distinctive characteristics of the five existing types of Thai cats.

1. Wichianmas

The word Wichianmas means “Moon Diamond”. They are sometimes referred to in some text books as “Maew Kaeo” or diamond cats. The words Kaeo and “Wichian”. have the same meaning. Some sources say “Wichianmas” means “Thong Kam Kaeo (gold and diamond). Today, most Thais have mistaken Wichianmas cats for “Maew Khao Taem (cats of nine markings)”, which is actually the name of another type of Thai cats in ancient texts that has now become extinct. Foreigners call Wichianmas “Taem Si Khrang” or Seal Point cats for the dark-brown markings on the nine points of their body – 2 on the ears, 4 on the legs, 1 on the tail, 1 on the face and 1 on the private part (Sinam, 2005: 32).

This phrase of the melody uses Na Thap Saming Thong melody to indicate the noble status of Wichianmas cats as a royal pet. The characteristics of this Na Thap melody are as follows:

(Lead Na Thap)

- - Ting Ting	- Cho - Cha	- Cho - Cha	- Cho - Cha	- Ting - Tang	- Cho - Cha	- - Ting Ting	- Cho - Cha
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- Ting - Ting	- Ting - Ting	- - - Tang	- Ting - Tang	Ting - Tang	- Ting - Ting	- Tang - Ting	Ting - Tang
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The significant status of Wicianmas cats are indicated in the well-organized rhythms and systematic melody of this phrases as seen below.

Round 1 (Na Thap)

Pong Lang Lek / Makkalong

- - - -	- - - B	- G - B	- C - E	- C - G	- F - E	- D - -	- C B C
---------	---------	---------	---------	---------	---------	---------	---------

Pi Phat / Kherungsai

- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- D - -	- C B C
---------	---------	---------	---------	---------	---------	---------	---------

Ranat Ek / Ranat Thum / Khong Wong Yai

- - - -	- - - B	- G - C	- B - F	- E - G	- B - F	- E - -	- C B C
---------	---------	---------	---------	---------	---------	---------	---------

Pi Phat / Kherungsai

- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- E - -	- C B C
---------	---------	---------	---------	---------	---------	---------	---------

Khului / So-U

--- G	--- B	--- C	- E --	-----	-----	-----	-----
-------	-------	-------	--------	-------	-------	-------	-------

Pong Lamg Lek / Makkalong

-----	-----	-----	-----	- F - G	- B - C	- E - C	B G - F
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Ranat Ek / Ranat Thum / Khong Wong Yai

--- E	- G - A	- E - C	- G --	-----	-----	- F --	- E C E
-------	---------	---------	--------	-------	-------	--------	---------

Pong Lang Lek / Makkalong

-----	-----	-----	-----	- B - G	- F - G	- G --	- E C E
-------	-------	-------	-------	---------	---------	--------	---------

Pi Phat / Kherungsai

-----	-----	-----	-----	-----	-----	- F --	- E C E
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2. Si – Sawat

Pimai district of Nakhon Ratchasima province is the home of Sisawat or Korat cats. In the old days, this type of Thai cats was known by the name of “Males” or “Dok Lao” cats for the silvery grey color of their fur, which is the same as the color of the Lao grass (*Saccharum spontaneum L.*) flowers. Sisawat cats are the original and important specie of Thai cats for their roles in important rites. They are usually chosen to participate in important ritual like Hae Nang Maew (rain-making procession). They are the preferred cats for this ceremony

for the resemblance of their fur color to an overcast sky. Korat residents believe that Sisawat cats will bring good luck, prosperity and happiness to their owners. Thais usually present Sisawat cats as gifts to the person of high respect.

This phrase of the melody represents the trumpeting sounds of a royal ceremony. A Sisawat cat was present in the royal palace celebration ceremony held by King Rama IX on 6 May 1950. The melody includes refrains for certain sentences as shown below.

Refrain

Angalung

----	- F - C	- A --	- F - C	- A --	-----	-----	-----
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Clarinet

----	-----	-----	-----	-----	- F - C	- - - C	- A - F
------	-------	-------	-------	-------	---------	---------	---------

Pi Phat / Kherungsai

----	-----	-----	-----	-----	- F - C	- A - C	- A - F
------	-------	-------	-------	-------	---------	---------	---------

Song Chan (Na Thap Lao) and single-time Chan Diao (Na Thap Song Mai) rhythms are used in the Sisawat Cat melody to indicate the boisterous and merry nature of Thai folk music. Sisawat cats are also preferred in a rain-making ritual for the heart shape of their head which symbolizes compassion, happiness, and beauty. These sentiments are clearly displayed in the Na Thap rhythms of this phrase of melody.

3. Khao - mani

There are evidences in the form of mural paintings in numerous Buddhist temples of Rattanakosin period, such as Wat Thong Noppakhun, that confirm Khaomani or Khao Plod as a type of Thai cats. Khaomani cats are also called “Khao Plod (all white)” for the white fur on their entire body. They are also well known for their distinctive eye colours which come in three shades: blue, yellow and a mix of blue and yellow for each eye. The latter is sometimes referred to as called Khaomani Ta Song Si – cats with two different-coloured eyes or odd coloured eyes.

This phrase of the melody imitates the sounds of temple bells to underlie the evidences of their existence on temple mural paintings. The different sounds of temple bells of various sizes appear in the lead section of the melody played mainly by brass instruments. The tune is clearly audible in the last sentence as shown below.

Khului / So-U / Chake / So Duang

----	----	----	----	----	- F - A	- G - F
------	------	------	------	------	---------	---------

Ranat Ek/ Ranat Thum / Khong Wong Yai

----	----	----	----	----	- F - A	- A - F
------	------	------	------	------	---------	---------

Pong Lek

----	F D C D	C A G F	D C A G	----	----	----
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Makkalong

--- C	--- D	--- F	--- G	---	- F - A	- G - F
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The slow melody of this phrase signifies the calm, quiet and peaceful surroundings of a temple with occasional reverberating sounds of a temple's many bells.

4. Supaluck

Supaluck or Thongdaeng cats are generally known among foreigners as "Burmese cats". The origin of this name came from the fact that a light brown kitten of this type was brought to San Francisco in 1930 by Dr. Joseph C. Thompson, an American citizen, on his return trip from Burma. The cat was later registered in the United Kingdom as a Burmese cat and this breed have subsequently become popular in the Western world. Supaluck or Thongdaeng cats are believed to be a type of Thai cats as evident from the very close similarity of their physique and manner to other types of Thai cats. This hypothesis was supported by the fact that there was no mention of Thongdaeng cats in Burmese texts. It is believed that the cats were brought to Myanmar by Thai war captives as pet after the second fall of Ayutthaya to the Burmese army. This explains why Thongdaeng cats were widely popular in Myanmar as well.

This phrase of the melody imitates the Burmese accents to indicate the presence of Supaluck cats in Myanmar. The musical instrument used to produce such accents is the Burmese Poeng, which can be heard in the lead music section below.

Lead music**Myanmar Gong**

--- C	--- G	-----	-----	--- E	--- D	-----	-----
-------	-------	-------	-------	-------	-------	-------	-------

Angalung

-----	-----	- D E -	- D E -	-----	-----	- D E -	- D E -
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Scraper (American percussion instrument)

-----	-----	-----	--- X	-----	-----	-----	--- X
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The lyric verses sung both on and off the beats are included as a Lukkhat performance to intensify the distinctive Burmese accents as found in the following sentence.

Ranat Ek/Ranat Thum/Khong Wong Yai/ Chake

-- G C	D E F G	-----	-----	-- D C	A G E B	-----	-----
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So Duang / So-U / Khlui / Makkalong

-----	-----	D - C -	G A F G	-----	-----	E - A -	D E A C
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Burmese Poeng

-----	-----	D - C -	A A - C	-----	-----	E - A -	E E - C
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5. Koncha

Koncha or Dam Plod (all black) cats, known as Dam Mongkhhol (auspicious black) cats by some people, are cats of entirely black furs with amber eyes (of the yellow colour of the Luffa flower buds). They are presently mistaken as “Nilarat cats” by most people as the black fur of both types of cat are very similar. Many people called Koncha cats Maew Phi (ghost cats). However, ancient texts considered them the cats of great fortune. “Treated these cats well will bring great fortune to their owners. If found they should be swiftly acquired with no doubt whatsoever”. Koncha cats have the noble and majestic postures of a lion. The literal meanings of Koncha are flamingo or loud and resonant sounds (Naruemon Manipparn, 1994: 28-34).

This phrase of the melody represents the fear and trepidation that most people have for Koncha cats following the misleading beliefs that they are ghost cats. This sentiment is displayed through the use of several musical instruments, such as Khan, Thim, Kangsadan, Chong Nong, Bell and Khud, in the first phrase of the melody as shown in the lead rhythm below.

Lead rhythm

----	--- x	----	--- x	----	--- x	- x - x	- x - x
------	-------	------	-------	------	-------	---------	---------

----	--- x	--- x	- x - x	----	--- x	----	--- x
------	-------	-------	---------	------	-------	------	-------

The trepidation created through the rhythms of this phrase of melody represents the awe-inspiring nature of Koncha cats. Taphon drum is played in the Takhoeng Na Thap melody as shown below.

Lead Taphon (Takhoeng)

----		--- Pa	---	--- Pa	- Tap	- Tap	- Tap
	- - - Pa		Tap		--	- Phlerng	- Phlerng

This phrase of the melody also expresses the adorable and formidable manner of Koncha cats to stress the fact that they are not ghost cats as most people think. These temperaments are shown through a combined use of several musical instruments as shown below.

Pong Lang Lek / Khong Wong Yai

----	- E A G	----	----	----	- D G E	----	----
------	---------	------	------	------	---------	------	------

Chake / So Duang / So-U

----	----	- C A G	- G - E	----	----	----	----
------	------	---------	---------	------	------	------	------

Ranat Thum

----	----	----	----	----	----	- C A G	- G - D
------	------	------	------	------	------	---------	---------

Khlui / Makkalong

----	- - - G	-----	- - - E	-----	- - - E	-----	- - - D
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Pong Lek / Khong Wong Yai

---	- D G E	---	---	---	- C D E	---	---
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Chake / So Duang / So-U

---	---	- C A G	- G - D	---	---	---	---
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Ranat Thum

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Khului / Makkalong

---	- - - E	---	- - - D	---	- - - D	---	- - - C
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4. Conclusion. In general, since all five types of Thai cats also represent the unique cultural identity of the Thai people which have increasingly faded with the passing of times, Thai people should join forces in the conservation of Thai cats as a mean to preserve this unique form of national identity for future generations.

Conclusion

The melodies in this composition are divided into four parts as follows:

1. The first part (Pathommabot) relates the history, origin, beliefs and relevant contexts of cats in general.
2. The second part (Machimabot) relates the personality, instincts, behaviours or even the physical appearance of cats.

3. The third section (Patchimmabot) relates the distinctive characteristics of the existing five types of Thai cats.
4. Conclusion. The Cat's Suite addresses the overall characteristics of the five existing types of Thai cats which can be said to represent the unique national characteristics of the Thai people.

Recommendations

General recommendations

1. A music composition should be created through a detailed study and composed for a specific performance.
2. A music composition should be created in accordance with the traditional characteristics of the Phleng Thap that has been in existence since former times.

Recommendations for future research

1. Other music compositions should be created to cover Thai cats with the good and bad characteristics indicated in ancient texts in order to address the entire range of Thai cats.
2. Further studies should be conducted on the music composition for other animals that appear in classical Thai literature since specific music composition for many of such animals are still lacking at the present time.

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