

# GANESARANGKURA BAND: THAI CLASSICAL MUSIC TRANSMISSION BASED ON INTEGRATED TERNARY SYSTEMS

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## ABSTRACT

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This qualitative study aimed to examine the history and background of Ganesarangkura Band. The methodology process began with specifying sources and key informants that were drawn using purposive sampling and snowball sampling. The instruments used in this study were document analysis forms, content analysis forms, and semi-structured interview questions. The data collection process included interviews and transcription. In the data analysis process, content analysis was employed, and triangulation was used for data validation. The findings were divided into four aspects: 1) biography of Mr. Chawalit Kantarat (the founder of the band): he had a love for and faith in Thai cultural arts. He did not establish a Thai classical music band for profit but happiness. The characteristics of Mr. Chawalit include preserving Thainess, being generous, helpful, grateful, maintaining Buddhism, carrying on Thai arts and culture, and uniting Thai classical musicians from different schools, 2) background of the Ganesarangkura Band: it was active from 1952-1985 and used Mr. Chawalit's home as a place for rehearsal and knowledge transmission. There were four band directors: Kru Thee Peeprao, Kru Prasit Thavorn (national artist), Kru Pheud Nakranard, and Kru Boonyong Ketkong (national artist). There were four types of ensemble performing in Ganesarangkura Band: ankalung, Thai Pi-pat, Mon Pi-pat, and Mahoree, 3) members of Ganesarangkura Band: the members consisted of professional and amateur musicians from various associations such as the Office of Performing Arts, the Fine Arts Department, and others, and 4) role of Ganesarangkura Band in social engagement: the band used a home system in uniting musicians for sharing and developing Thai classical music knowledge as well as serving society in both Thai culture and religious ceremonies. Though Mr. Chawalit was not a professional musician but he made Ganesarangkura Band's role in the Thai classical music society explicit with a new management system and has never been seen in other bands.

**Keywords:** Thai classical music; Thai classical music transmission; management system; connection system; welfare system

## 1. INTRODUCTION

The tradition of transmitting Thai classical music knowledge is a significant process for preserving the national cultural heritage. The important systems that have driven Thai classical music from the past until the present are the systems of home, temple, and palace (Amatayakul, 1996). These three systems establish the balance of power in Thai classical music society and are the origin of Thai classical music knowledge: music instruments, ensembles, musicians, and repertoires that represent characteristics of each system. These systems have also developed, crystallized, and passed on knowledge regarding Thai classical music for many generations (Chuppunnarat, 2018a; Wannakadee and Sobreuk, 2007). This corresponds to Thailand's educational system nowadays as mentioned in National Education Act B.E. 2542 (1999), Chapter 3: Education system, section 15 that there are three types of education: formal, non-formal, and informal (Office of the National Education Commission, 1999).

From the pilot study, it was found that Ganesarangkura Band was a Thai classical music band in a home system which took place at the residence of Mr. Chawalit Kantarat, a head of Academic Division, Office of Archaeology, Fine Arts Department and also the founder of Ganesarangkura Band. The band aimed to preserve and transmit Thai classical music knowledge to both performers and listeners. In order to reach this goal, many Thai classical musicians were recruited as band members to promote Thai classical music in various events and also to produce musical instruments for Thai Pi-pat and Mon Pi-pat bands uniquely. That is to say, Ganesarangkura Band was a home system band that had unique characteristics and differed from other home systems such as Kru Seri Wangnaitham, a national artist and friend of Mr. Chawalit Kantarat, when he mentioned the love and dedication of Mr. Chawalit that influenced the establishment of Ganesarangkura Band:

*"...as I've known and worked with Mr. Chawalit for a long time, what he truly cares and loves about are temples and small Buddha images (amulets) and Thai classical music and musicians... Regarding Thai classical music and musicians, Mr. Chawalit adores Thai classical music, he has dedicated his energy as well as money to establishing Ganesarangkura Band, producing music instruments for Pi-pat bands, inviting skillful musicians to join the band, and starting a fund in order to support Thai classical musicians..."*  
(Wangnaitham, 1985, p. 5)

According to the background and pilot study, it can be seen that Ganesarangkura Band was founded with pure intentions that aimed to preserve Thai classical music in various aspects: music instrument production, personnel development, knowledge transmission, and inheritance of music from the past. It can be presumed that Ganesarangkura Band had a different instructional pattern from common home, temple, and palace systems, which created the band's identity. Also, its instruction was integrated with the current educational system. However, there have been no studies or research about the band. The results will be beneficial to Thai classical music professions and education which can be used as a foundation for teaching Thai classical music in numerous dimensions: history, literature, and transmission systems (home, temple, and palace). At the present time, some of the family members and band members of Ganesarangkura Band have passed away and some are elderly. The researchers realize that the data risks vanishing with those people. Consequently, the researchers are interested in examining the history and background of Ganesarangkura Band, a precious heritage of the "Kantarat" family, which gathers significant and valuable Thai classical music knowledge. The researchers wish to synthesize historical data into research which will be a valuable database for music educators and others who are interested in Thai classical music.

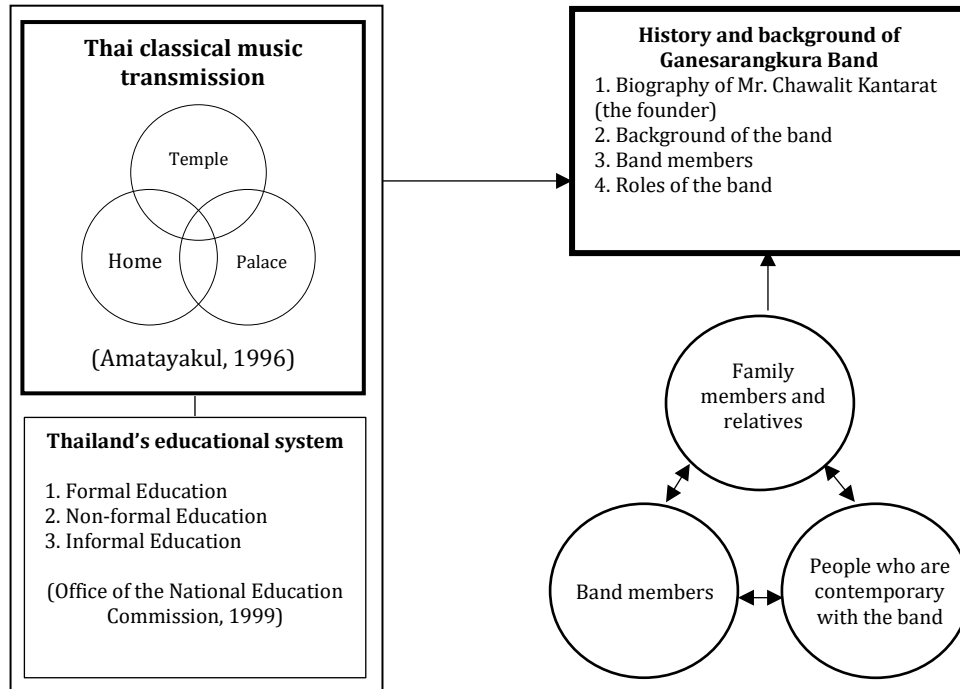
## 2. METHODOLOGY

This research is a qualitative research in which the procedures are as follows:

1. Specify sources and key informants were specified.
  - 1.1 Documents and related research
  - 1.2 Key informants including
    - 1.2.1 family members and relatives of Mr. Chawalit Kantarat, drawn using purposive sampling
    - 1.2.2 members of Ganesarangkura Band, drawn using snowball sampling
    - 1.2.3 people who were contemporary with the band, drawn using snowball sampling
2. Research instruments used include a document analysis form, a content analysis form, semi-structured interview questions (Chantawanich, 2018), and a video recording.
3. The data collection in the documents part were collected by reading and interpreting. Three groups of key informants were interviewed for the data collection process.

4. In the data analysis process, content analysis was used (Chantawanich, 2018).
5. Triangulation was used for data validation (Chantawanich, 2018).
6. The results were summarized and discussed.

### 3. RESEARCH FRAMEWORK



**Figure 1:** Research Framework

The research framework (Figure 1) shows the background of theory that this research used; the Thai classical music knowledge transmission is a significant process for preserving the national cultural heritage. The important systems that have driven Thai classical music from the past until the present are the systems of home, temple, and palace (Amatayakul, 1996). This corresponds to Thailand's educational system nowadays as mentioned in National Education Act B.E. 2542 (1999) that there are three types of education: formal, non-formal, and informal (Office of the National Education Commission, 1999). The key informants were the family members and relatives of Mr. Chawalit Kantarat, the band members, and people who were contemporary with the band. Also, the findings were the history and background of Ganesarangkura Band that divided into four parts.

### 4. FINDINGS

The findings are divided into four parts: 1) biography of Mr. Chawalit Kantarat, 2) background of Ganesarangkura Band, 3) members of Ganesarangkura Band, and 4) roles of Ganesarangkura Band in social engagement.

#### 4.1 Biography of Mr. Chawalit Kantarat (the founder of Ganesarangkura Band)

##### - Background

Mr. Chawalit Kantarat (Figure 2) was the only son of Mr. Chum and Khun Ying Rang Kantarat. He was born on May 2, 1929 in a house next to Thong Noppakhun Temple, Bansomdejuchaopraya Road, Klong San district, Bangkok. At the time of his birth, his parents offered him as a godson to Chao Khun Phra Pattaramunee (In Sattayaporn), a former abbot of Thong Noppakhun Temple, who the Kantarat family had known and respected for a long time. Chao Khun Phra then accepted and cared for him like his own son.



**Figure 2:** Mr. Chawalit Kantarat  
Source: Charnpich Limpanavech (2019)

Though Mr. Chawalit was the only son and his family was considered to be in a good financial situation, he was raised and taught by his parents to be of good character in many aspects - to be honest, disciplined, reasonable, and economical (Limpanavech, 2019). At the same time, he received learning from Chao Khun Phra Pattaramunee and was taught to be observant, sharp, and to understand tradition and ceremonies, especially related to Buddhism, that form part of Thailand's valuable heritage. Mr. Chawalit was also interested in listening to Thai classical music and watching plays and dances from the time he was young. Later, he married Mrs. Prapai Kantarat and had one daughter, Assistant Professor Patchara (Kantarat) Limpanavech, a former lecturer of the Department of Botany, Faculty of Science, Chulalongkorn University. This information is consistent with messages from the book of remembrance of Mr. Chawalit Kantarat's cremation ceremony (Kantarat, 1985) and the data from Songthong (2019).

In his final years of life, he became intermittently ill. He passed away peacefully of heart failure on January 15, 1985 at Thonburi Hospital at the age of 56.

*- Educational background*

Mr. Chawalit Kantarat studied Primary 1-4 at Thong Noppakhun Temple School. He then moved to Suankularb Wittayalai School and finished Grade 12 in 1943. He continued his pre-undergraduate education at Paisarnsilpa School. After that, due to World War II, he moved and stayed in Ratchaburi province for a while before returning to Bangkok.

*- Work experience*

Mr. Chawalit Kantarat first worked in government service at the Fine Arts Department through the recommendation of Mr. Krit Intakosai, a former deputy director of the Fine Arts Department. He started as an employee at the Office of Architecture and was promoted regularly thereafter. His final position was head of the Academic Division, Office of Archaeology, Fine Arts Department. Due to his health problems, he decided to retire on March 1, 1972. He worked in government service for 20 years in total. Table 1 shows his positions in chronological order.

**Table 1:** Work Experience of Mr. Chawalit Kantarat

Year	Position
1952	Employee at the Office of Architecture, Fine Arts Department
1953	Fourth librarian at the Office of Craftsmanship, Fine Arts Department
1959	Stationed at the Office of Craftsmanship, Fine Arts Department
1961	Stationed at the Traditional Arts Division, Office of Craftsmanship, Fine Arts Department
1966	Head of the Academic Division, Office of Archaeology, Fine Arts Department
1972	Retired due health problems

*- Work and social engagement*

Apart from working in the Thai cultural arts (Thai classical music) sector, he also constantly maintained the Buddhist faith (Wangnaitham, 1985). With his love of Thai arts together with faith in Buddhism, Mr. Chawalit maintained these two disciplines continuously throughout his life. Regarding Buddhism, he invested his money as well as energy into designing, producing, and repairing many works of art, for example, designing and producing the outer part of coffins with Thai painting, modifying the crematorium of Thong Noppakhun Temple, repairing, re-painting, and gilding the pulpit of Thong Noppakhun Temple, etc.

From the four aspects of study of Mr. Chawalit Kantarat, it can be concluded that he loved and had faith in the Thai cultural arts as well as Buddhism, which acts as an anchor for the Thai nation. Even though he was the only son of a family with a good financial situation, his parents did not forget to train him to be good in thought, reading, and manners. These helped him to do good for Thai art and Thai classical music. He did not establish a Thai classical music band as a wage supplement for himself or aim for profit. The benefit that he gained from doing these things was happiness. That is to say, the pleasant characteristics of Mr. Chawalit's personality were the result of nurturing from his parents and others who had mercy and love for him. These can encourage any person to be good and bring progress to himself, his family, profession, and nation. These are the characteristics that make Mr. Chawalit beloved by other people. From studying the book of remembrance of Mr. Chawalit Kantarat's cremation ceremony (1985), this is consistent with the interview of Kunwittaya (2020), Sawangsawai (2020) and Songthong (2019). The researchers analyzed the reputation of Mr. Chawalit as preserving Thainess, being generous, helpful, grateful, maintaining Buddhism, carrying on Thai arts and culture, and uniting Thai classical musicians from different schools.

#### 4.2 Background of Ganesarangkura Band

Mr. Chawalit Kantarat adored Thai cultural arts, especially Thai classical music, though he was not a musician and never studied any musical instruments seriously. When he worked at the Fine Arts Department, even though he wasn't in the Office of Performing Arts, he had many colleagues in the Thai classical music profession. One of the most important people who helped Mr. Chawalit establish the band was Mr. Krit Intakosai, a former deputy director of the Fine Arts Department. At first, Mr. Chawalit wished to set up the band for listening to and performing in-house entertainment. He put his energy and money into forming a Thai classical music band and named it "Ganesarangkura". He also constructed a building in his residential area specifically for rehearsal and named it "Wiman Ganesarangkura". Furthermore, he produced many musical instruments and then invited friends as well as his descendants and children under his patronage to practice music regularly by starting to play the ankalung under the direction of Kru Thee Peeprao (Kantarat, 1985), as shown in Figure 3.



**Figure 3:** Mr. Chawalit Kantarat Performing Ankalung with Members of Ganesarangkura Band  
Source: Charnpich Limpanavech (2019)

Later on, Mr. Chawalit produced Thai Pi-pat instruments and invited Kru Prasit Thavorn (national artist) to be a director for Ganesarangkura Band's instruction, transmission, and rehearsals (Figure 4). Most of the musicians at that time were students of Luang Praditpairao (Sorn Silpabanleng) and Kru Prasit Thavorn, for example, Kru Bang Luangsunthorn (a father of Lt. Col. Sanao Luangsunthorn, nation artist, who followed his father and later became a member), Kru Salarg Pothisamton, and Assistant Professor Sa-ngobseuk Thammawiharn (Pothisamton, 2020). However, Kru Prasit was too busy to participate in the band regularly, so he recommended that Kru Pheud Nakranard, an important student of Luang Praditpairao, take his place. When there were consistent rehearsals and performances in various events, the band became popular. This encouraged Mr. Chawalit to produce more Thai classical music instruments and he aimed to set up a Mon Pi-pat band in 1955. The number of members of Ganesarangkura Band kept increasing as a result of Mr. Chawalit's invitation of professional and amateur musicians, for example, Kru Kittipong Meepom, Kru Surin Songthong, and Kru Chamlong Sawangsawai (Luangsunthorn, 2020).



**Figure 4:** Mr. Chawalit Kantarat and Kru Prasit Thavorn  
Source: Charnpich Limpanavech (2019)

Later in 1962, Kru Pheud Nakranard (Figure 5) passed away. Mr. Chawalit then invited and assigned Kru Boonyong Ketkong (national artist) as a band director to lead the rehearsals (Figure 6). The band practiced regularly until Mr. Chawalit passed away. In addition, Mr. Chawalit established a fund that aimed to support and elevate Thai classical musicians who were mostly in unstable financial situations.



**Figure 5:** Kru Pheud Nakranard Performing the Wai Kru Ceremony<sup>1</sup> of Ganesarangkura Band in 1960  
Source: Charnpich Limpanavech (2019)

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<sup>1</sup> The ceremony to pay homage to music teachers.



**Figure 6:** Kru Boonyong Ketkong Performing Ranard-ek with Ganesarangkura Band in the Celebration of Khun Ying Rang Kantarat Receiving the Most Illustrious Order of Chula Chom Klao  
Source: Charnpich Limpanavech (2019)

Other than the renowned performances of Ganesarangkura Band, the band's musical instruments produced by Mr. Chawalit were also well-known among musicians in Thai classical music society as Dr. Sirichaicharn Fakchamroon noted:

*"Mr. Chawalit produced musical instruments before he established the band. His instruments had a special symbol, Ganesha. He also produced instruments for Mon Pi-pat bands which were offered to H.R.H. Princess Maha Chakri Sirindhorn and kept at Suan Prathum Palace Museum, Pathumthani province. I'm the one who arranged this set of instruments into the Myanmar-Mon suite. The distinction of this band is that there are two Tapones, two Perngmangs, and three Gongs. The rest are a complete set of large instruments (Kreung Yai): Ranard-ek, Ranard-tum, Ranard-ek Lek, and Ranard-tum Lek."*

(Fakchamroon, personal communication, February 23, 2020)

Most of the musical instruments produced by Mr. Chawalit had engraved and gilded patterns of his own design. The meticulousness of producing the instruments was a responsibility of his friends from the Office of Craftsmanship. As a result, the instruments were praised for their beauty and delicacy. Later, Mrs. Prapai Kantarat, Mr. Chawalit's wife, offered Mon Pi-pat Kreung Yai instruments to H.R.H. Princess Maha Chakri Sirindhorn in 1988 with the help of Kru Seri Wangnaitham (national artist) in coordinating and offering them to the Princess (Limpanavech, 2019).

The researchers analyzed the background of Ganesarangkura Band and divided it into four periods according to the directors: 1) Kru Thee Peeprao period; when it was evident in the ankalung members list of Ganesarangkura Band (Kantarat, n.d.) and the interview of Patchara Limpanavech (2019b) that Kru Thee Peeprao was an ankalung instructor of Ganesarangkura Band in the first phase when most of the musicians were Mr. Chawalit's family members and friends, 2) Kru Prasit Thavorn period; the duration was approximately three years from 1952 to 1955, 3) Kru Pheud Nakranard period; from 1955 to 1962, and 4) Kru Boonyong Ketkong period; from 1962 to 1985. The band's active period was 33 years in total (Khunwittaya, 2020; Limpanavech, 2019; Sawangsawai, 2020; Songthong, 2019; Thammawiharn, 2020). It was also found that all four directors were important figures who inherited Thai classical music knowledge directly from Luang Praditpairao. The place of rehearsal and knowledge transmission was Mr. Chawalit's home on the Thonburi side whereas Luang Praditpairao's school represented the Phra Nakhon side. This caused intense knowledge transmission from the Phra Nakhon to Thonburi side which conforms to Khunwittaya (2020) and Wanmuang (2020). Another important factor that caused this phenomenon was the fact that Mr. Chawalit worked at the Fine Arts Department where knowledge from Luang Praditpairao's school was applied. This meant that he knew and received suggestions from members of that school. Also, his personal preferences were another factor. All of these are consistent with the history of the Mon Pi-pat ensemble of Ganesarangkura Band (Figure 7) (Limpanavech, 1994).



**Figure 7:** Ganesarangkura Band's Mon Pi-pat Ensemble  
Source: Charnpich Limpanavech (2019)

#### 4.3 Members of Ganesarangkura Band

In the first phase, most of the members were friends and descendants of Mr. Chawalit, for example, Mr. Wallop Terbttoh, Mr. Chumpol Terbttoh, and Mr. Manas Nonglak. Afterwards, when Ganesarangkura Band became well-known in Thai classical music society, Mr. Chawalit produced more instruments and expanded the band and many professional musicians from different associations started to join. For example, some senior musicians from Bang Bua Thong band, including Mr. Choi Permpol, Mr. Kittipong Meepom, Mr. Thongsuk Klanrod, Mr. Sanan Petchniam, Mr. Chamlong Sawangsawai, and Mr. Sawai Kilnchan (Klinsukon, 2009). Musicians from the four branches of the military (Royal Thai Army, Royal Thai Navy, Royal Thai Airforce, and Thai police) which included Kru Pramual Attacheap, Kru Chalorat Auemrai, Kru Arun Patayakul, Kru Pon Wanmuang, Kru Kalong Peunghongkam, and Lt. Col. Sanao Luangsunthorn. Musicians from the Music Division of Bangkok Metropolitan Administration included Kru Boonyong Ketkong, Kru Boonyoung Ketkong, Kru Pinij Chaisuwan, Kru Boonchu Rodprasit, and Kru Yod Kerdpol. Musicians from the Public Relations Department were comprised of Kru Chamnian Srithaipan (national artist), and Kru Saman Thongsuchote. Musicians from other associations were Kru Surin Songthong, Kru Chob Khunwittaya, and Kru Reungdech Pumsawai (Songthong as cited in Toochinda, 2013). Figure 8 shows members of Ganesarangkura Band.

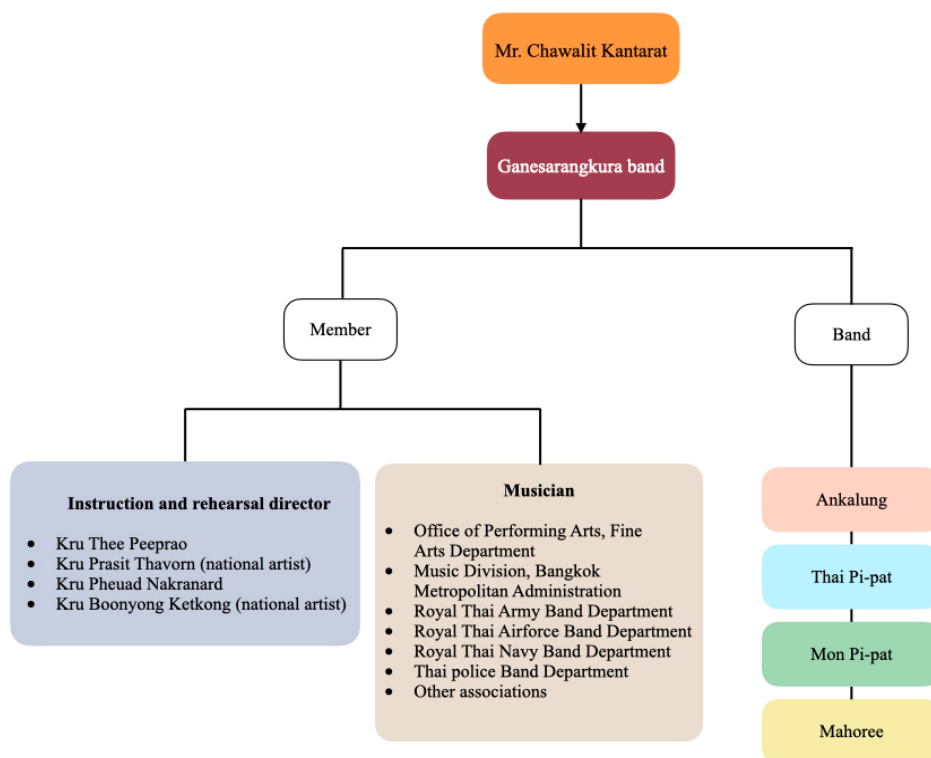


**Figure 8:** Members of Ganesarangkura Band  
Source: Charnpich Limpanavech (2019)

From this data, it can be deduced that Ganesarangkura Band was a music band with a large number of members who were professional musicians with excellent performance skills from various associations. Moreover, most of these musicians inherited Thai classical music knowledge from Luang Praditpairao school which conforms to the four directors of the band. The band was managed cautiously and flexibly so that diverse



musicians could work together peacefully (Songthong, 2019). This accords with the data from the interviews of Khunwittaya (2020), Sawangsawai (2020), and Wanmuang (2020). The origin and membership of Ganesarangkura Band can be summarized in Figure 9.



**Figure 9:** The Origin and Membership of Ganesarangkura Band

#### 4.4 Role of Ganesarangkura Band in social engagement

Ganesarangkura Band was founded with love and the desire to preserve Thai classical music. This allowed the band to develop itself continuously in order to be a home system music band following Thai classical music tradition. The evidence for this is that the band hosted a Wai Kru ceremony, a respect for teacher ceremony, consistently every year in order to be auspicious and create unity among band members. Kru Pheuad Nakranard was in charge of reading a sacred command for the ceremony. After Kru Pheuad Nakranard passed away, Kru Pim Nakranard replaced him in this position. When performing during any events, Ganesarangkura Band did not focus on payment. However, Mr. Chawalit took good care to arrange payment for every musician. It was said that Ganesarangkura Band was the band that paid its members the highest rate at that time (Songthong as cited in Toochinda, 2013). The events that Ganesarangkura Band accepted were diversified - ordination, cremation, celebration, and religious ceremonies. Since Mr. Chawalit was well-known and fond of helping others, the events that Ganesarangkura Band performed at were mostly for family members, relatives, and friends so he intended to make the events lively and honorary. This is consistent with the interviews of Meepom (2020) and Rodprasit (2020). In addition, when Ganesarangkura Band performed during events, there was always a narration which Mr. Chawalit did himself. The narration aimed to provide listeners with knowledge related to the songs performed on that day. The details included song names, background and history of the songs, composers, musicians of that day, and performers of each song (Songthong, 2019).

It can be concluded that Ganesarangkura Band had a role in social engagement in terms of using the home system in teaching, transmitting Thai classical music knowledge, developing band members' performance skills, passing on the knowledge to others (Khunwittaya, 2020; Songthong, 2019), and preserving as well as promoting national heritage. Furthermore, the band served society in both Thai culture and religious ceremonies perfectly. Although Mr. Chawalit, the founder and owner of the band, was not a professional musician, he loved and had faith in Thai classical music which makes Ganesarangkura Band's role in Thai classical music society explicit. This conforms to the information from Fakchamroon (2020).

## 5. DISCUSSION

From examination of the history and background of Ganesarangkura Band, there are some issues to be discussed as follows:

1. It was found that the transmission of Thai classical music knowledge of Ganesarangkura Band was in a home system which corresponds to the traditional systems of Thai classical music knowledge transmission: home, temple, and palace (Amatayakul, 1996). This also conforms to Chuppunnarat (2018b) and Wannakadee and Sobreuk (2007) who mentioned that home was a starting place for Thai classical music transmission in the past. The most senior people in a family were in charge of all directing and management as well as transmitting knowledge to the members. It is interesting that the home system of Ganesarangkura Band differs from other home systems or other Thai classical music schools. The evidence for this is that the role of the leader, Mr. Chawalit, the founder and owner of the band, was not as a teacher or professional musician and was not a person trained to transmit Thai classical music knowledge. However, he managed human resources and knowledge perfectly. This is a unique characteristic of Ganesarangkura Band that is rarely seen in other home systems that aim to preserve and transmit Thai cultural arts. The system correlates with transmission patterns found in the palace system in which the king or royal family members are patrons of a music band. The uniqueness of Ganesarangkura Band is that the patron was not of high status but an ordinary person. Ganesarangkura Band is least consistent with knowledge transmission in the temple system because this type of transmission relates to temples and monks. The band does not relate to temples in terms of knowledge transmission but uses musical knowledge to serve the rites.

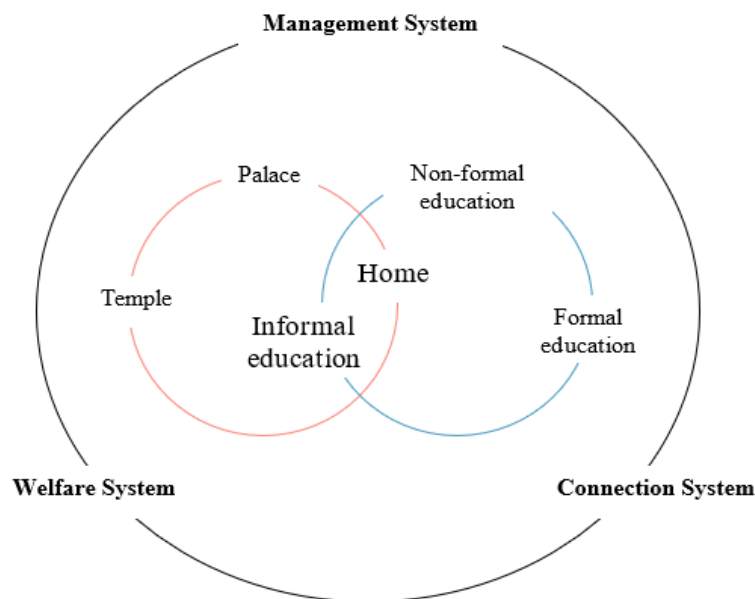
2. Ganesarangkura Band was founded with the love for Thai classical music of Mr. Chawalit Kantarat which aimed to preserve Thai classical music, and for in-house entertainment of family members and friends. As time passed, Ganesarangkura Band showed obvious development, especially in the aspect of Thai classical music transmission. The transmission pattern of Ganesarangkura Band is not only similar to home and palace systems but also corresponds to three types of Thailand's current educational system: formal education, non-formal education, and informal education (Office of National Education, 1999). It was also found that Ganesarangkura Band had criteria for selecting songs for transmission or rehearsal by specifying performance patterns for any events in advance. After each performance, there was an evaluation by the band leader, director, and members. The evaluation was then taken into consideration in order to adjust and develop musicians' skills and performances. Nevertheless, the band had no specific curriculum, instruction pattern, duration of study, or age limitation for the learners. It can be considered that the instruction system of Ganesarangkura Band included the integration of the three educational systems.

3. When professional musicians come together, especially from different schools, there are normally conflicts and disagreements in performing. Despite this, from the interview of three groups of key informants, they mentioned that there was no conflict among the members of Ganesarangkura Band even though all musicians were highly skilled and came from different schools. This is because of Mr. Chawalit was well-nurtured by his parents and was accustomed to Buddhism, so he had a good heart and was very humane. Together with his love for Thai classical music, Mr. Chawalit managed the band systematically and carefully. The important point was to work together like a family unit, which resulted in a lack of conflict among band members. This led to affection and faith in Mr. Chawalit, even though he was not a teacher or professional musician, as well as affection among band members.

4. From the findings of these four aspects, the researchers can discern an important phenomenon. The system of Ganesarangkura Band that correlated with Thai classical music transmission systems (home, temple, and palace) and three types of Thailand's current educational system from the National Education Act B.E. 2542 can be considered as a new discovery because it does not exactly compare to the two existing notions. In addition, it was found that the correlation of the two notions were integrated into band management. The researchers also found a unique system that Mr. Chawalit used to drive Ganesarangkura Band which the researchers named "Mr. Chawalit's system". It consisted of three sub-systems. The first one was the *management system*. Mr. Chawalit had good band management skills that emphasized working like a family, as mentioned earlier, which made him different from other band managers in terms of qualifications and method. The second system was the *welfare system* including life and financial aspects. Mr. Chawalit arranged food for band members every time there was a rehearsal or an in-house event. He also spent his own money establishing a fund to support band members and their families who were in unstable financial situations. He allowed the band members to take on loans without interest and set up a loan record similar to a cooperative, but he did not expect anything in return. The third system was the *connection system*. It can be said that Ganesarangkura Band was a centre that provided Thai classical musicians from different schools and associations with opportunities to exchange and transmit Thai classical music knowledge in various aspects. This made Ganesarangkura Band a place where knowledge originated, developed, and was transmitted. It was also a place

where good memories and relationships between musicians from different schools occurred. It cannot be denied that when professional musicians, especially from different schools come together, that there will always be conflicts. But Mr. Chawalit was a go-between who had good communication skills and focused on working like a family as well as providing each musician with the opportunity to use and show his potential equally and properly, which was what most musicians wanted. For example, arranging musicians according to expertise, for events in both ensemble and solo format. Mr. Chawalit normally designed each performance together with the band director and members, which meant all participants were engaged in every process. This also made musicians take pleasure in their work which resulted in high quality performances and a positive impression for the audience. All musicians were rotated in order for everyone to perform. All of these factors meant that members of Ganesarangkura Band had good relationships with each other and worked together without any conflicts.

The three systems, namely 1) the Thai classical music transmission system (home, temple, and palace), 2) Thailand's educational system of the National Education Act B.E. 2542, and 3) Mr. Chawalit's system were perfectly integrated. They were unique and represented Mr. Chawalit's characteristics which after analysis, are novel to Thai classical music management in terms of Thai classical music transmission. This integrated system has been newly found in this band and has never been seen in other bands. This system has been proved from all of works that Ganesarangkura band's had done and from the band members words shown that they still have good relationships among the band members also have love and faithfulness in Mr. Chawalit. This system can be applied and developed for use in the current context not only in Thai classical music bands but also can use in various types of band. In addition, this system can be applied in music education dimension such as that will be a band management role model which the musicians, scholars, instructors, and students who interested in this area can learn and capturing lessons learned from this system band. Furthermore, it was found that the four aspects of the findings lie under this integrated system. The researchers named this system "Integrated ternary system" which can be presented as follows (Figure 10):



**Figure 10:** The Integrated Ternary System that Drove Ganesarangkura Band

## 6. SUGGESTIONS

1. This study was a race against time because of the risk of losing primary and secondary key informants, namely heirs, band members, and people who were contemporary with Ganesarangkura Band; some have passed away and some are unhealthy. Though face-to-face interview provides complete information, with time restriction and the COVID-19 virus outbreak, they were replaced by phone interviews to reduce the risk of losing data. If the researchers had opportunities to meet living people, concrete data such as photographs, music scores, notes, and other materials might be gained. So, any researchers who conduct research in a similar way need to consider this aspect because in every second there can be a risk of data loss and inability to connect the data with the evidence because it might be impossible to meet those people again.

2. The researchers examined four aspects: the biography of Mr. Chawalit Kantarat, the background of Ganesarangkura Band, the members of Ganesarangkura Band, and the role of Ganesarangkura Band in social engagement. From the study, it was found that there was a management aspect of the band that was interesting and could be adapted as a model for Thai classical music management.

3. Apart from the history and background of Ganesarangkura Band, there is knowledge transmission in the music education discipline that is worth studying. This will be beneficial to Thai classical music education in the future.

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