

The Dynamic Creation of Thai Classical Music Sacred Objects in Contemporary Thai Society¹

Iyared Boonyarit²

Thammasat University, Thailand

Abstract

This research studies the dynamic creation of “Thai classical music sacred objects” in the context of contemporary Thai society. Traditionally, Thai musicians perceived certain masks of “teachers” as sacred objects, e.g., masks of Shiva, Vishnu, Brahma Wissunukam, Panja Singkhon, Prakhonthap, or the masks of *Rishi* Nart and *Yaksa* Phra Phirap. These are sacred figures in Brahmanism, Hinduism and Buddhism. 1970 was the first time that the Prapiyen Temple in Bangkok made sacred coins with the figure of *Rishi* Nart, which was the beginning of the dynamic creation of a sacred image in the form of a “sacred object.” The *Rishi* Nart coin was created with a similar concept of votive tablets or amulets.

It is noteworthy that nowadays the society outside of Thai musical culture has created new sacred objects by applying traditional music sacred figures to have new meaning in order to serve the needs of contemporary

¹ This article is a part of the author’s PhD dissertation entitled, “Thai Classical Music Sacred Object in Contemporary Thai Society: Construction Meaning and Role”. The PhD research is under the umbrella of the TRF Senior Scholar Research Program, “Creative Folklore: Dynamism and Application of Folklore in Contemporary Thai Society” funded by Thailand Research Fund (TRF.). This article was also partially funded by the Empowering Network for International Thai Studies (ENITS), Institute of Thai Studies, Chulalongkorn University.

² PhD graduate from Department of Thai, Faculty of Arts, Chulalongkorn University; Lecturer at Faculty of Learning Sciences and Education, Thammasat University.

Thai people, for example, by naming a sacred object “*taphon riak sap*” meaning “*taphon* attracting wealth” or “*prakhontap rak khad jai*” meaning “*prakhontap* attracting absolute love”. Given the dynamic creation of Thai classical music sacred objects, the researcher is then interested in collecting and studying the forms and content, as well as classifying the newly created Thai classical music sacred objects in present society, and analyzing the phenomena. The appearance, production and purposes of the Thai classical music sacred objects will be analyzed in relation to the context of contemporary Thai society.

Introduction

Any object defined as an auspicious item would have passed the process of sacralization which comes from beliefs, religion, doctrines, worship or legends. When the object can fulfill the believer’s desire, sacredness will arise as an abstract part attached to such objects. In Thai classical music culture, sacred objects are various. In general, they are related to *khon* masks commonly seen in the performance of Ramakien, the Thai rendition of the Indic Rama story, and have been developed into Thai classical music sacred objects. The process of making Thai classical music sacred objects is different as compared to making Buddhist amulets in terms of concept, story and meaning. The creator of Thai classical music sacred objects will tell a story, a belief or a way of life.

The dynamic creation of Thai classical music sacred objects is both an art and a social phenomenon in many forms, such as coins, amulets, lockets and mini instruments. Such Thai classical music sacred objects vary in terms of faith in music and other creation contexts. The process of creation includes those who might be inside or outside Thai music culture society, so they create sacred objects by combining beliefs and stories of Thai classical music, local tradition and Thai literature showing the dynamic of Thai classical music in Thai society nowadays.

The Original Thai Classical Music Sacred Objects

Understanding the system of Thai musical tradition is important to understanding the concept of paying respect to and worshipping the masters. By connecting myth and knowledge spread from Indian culture, the word “master” obtained its own power to motivate humans to respond to human objectives. In addition, master means a person who gives knowledge to other people or a person who passes on their knowledge to others. Therefore, people in Thai music society show their respect toward their masters through master worship. There are many concepts of this worship represented in different forms of sacred worship.

Certain Masks – *Khon*, *Hua Khon* or *Sien Kru*

Master worship in Thai music culture uses *khon* masks as objects to represent the symbolic meaning of deities. The symbolic object is compared to the “symbol of a master” that reflects the gratitude of disciples toward their master. This belief and gratitude was then changed into the form of the faces of deities of *khon* masks for worship.

Originally, *khon* masks were created to use only in *khon* masked plays.³ *Khon* masks were created to be a symbolic object that represent the characters from Ramakien, which is about the incarnation of a Hindi deity. It is presumed that *khon* masks were created during the end of Ayutthaya era until the era of King Rama II, which was the golden era of performing art, music and other fields of arts. In that era, *khon* masks were developed to be more refine and beautiful.

Khon masks, which are used to represent respect or gratitude toward masters in Thai performance art, were created from scripture, myth, folklore and concepts of beliefs and religion. The meaning in terms of art was interpreted from the performing myth described in Sanskrit,⁴ stories and characters in Sanskrit and literature described in Pali.⁵

³ *Hua Khon: The Art of Thailand*, 2-3.

⁴ Jarunsri, *The Worshipping of KHON and Dramatic Arts*.

⁵ Pratuan, “Gandharvas in Sanskrit and Pali literature”.

The tradition of belief in “*Krutep-Krutewada*” was worshipped through the symbolic *khon* masks, also called in Thai, *hua khon*, *sien kru* or *srisa kru*. In the Thai music master worship ceremony, *sien kru* will be placed on a temporary altar below the image of the Buddha. Generally, the faces of masters or *khon* masks will be arranged respectively as follows: 1. Siva or Shiva; 2. Narayana; 3. Brahma; 4. Indra; 5. Vishnu; 6. Ganesha; 7. Phra Prakhontap; 8. Phra Banja Singkhorn; 9. Phra Narodmuni Rishi; and 10. Phra Phirap.

Sometimes only five important *khon* masks are used in the worship as follows:

1. Vishnu

A green human face mask with a globular-shaped crown representing the master of craft who created all of the musical instruments we use nowadays, including the anonym ones. In Thai music culture, it is believed that Vishnu created all music instruments, as well as the customs, and passed this to humans.

2. Phra Narodmuni Rishi

A purple hermit face mask with Thai theatrical trumpet flower-shaped crown made of tiger leather on his head and hollow cheeks face or “*na Thai*” (Thai face) that is different from other hermit mask faces in the performing arts field whose faces are quite rounded and the cheeks are full or more chubby, called “*na khack*” (Indian face).

3. Phra Phirap

A demon or *yaksa* face mask painted in deep purple color, grimace mouth with crocodile shape eyes and straight fangs.

4. Phra Prakhontap

A green human face mask with the trumpet flower shaped crown (symbol of a hermit) representing the master of rhythm and leather instruments.

5. Phra Banja Singkhorn

A white human face mask with a five bottle gourd tip crown represents a master of stringed instruments.

Sacred Images of Departed Thai Musical Masters

“*Kru Pee*” – masters who have passed away, or ancestor masters in terms of Thai music culture – means human masters that once lived and did many good things for their disciples and the society they lived in. After they die, their disciples will place their pictures below a sacred *khon* mask to show respect and gratitude toward their masters and to remind them of the good deeds they did when they were alive. This can also refer to ancestor ghost belief that conforms to traditional Thai worship that is the model of Thai music master worship ceremony in the present day.

Therefore, ancestor worship means the worship that “human masters”, teachers who are still alive, and their disciples show to pay their respect to ancestor masters, deities, angels who were masters when they were alive. Moreover, there is a form of worship called “*krop kru*” that is a symbol of propitiousness before starting to learn music or performing arts. In this worship, *khon* masks, called “*po kae*”, will be used as a symbol of ancestor masters representing his knowledge since he was a human who once spent time to do good deeds then became a hermit or deity. These masks will be put on the head of the disciples for a short time in order to start learning the art officially, while another master who is leading the worship ceremony must communicate with the spirit. This duty is like a mediator who invites the sacred power from the ancestor master to stay in their body before passing the power through *po kae khon* mask to the head of the disciple.



Figure 1: Departed music masters arranging in order of priority.⁶

Furthermore, sacred object creation arose under the idea of worshipping ancestor masters through a *po kae* statue. The departed master's ashes would be combined with the statue components; for example, a *po kae* statue molded by Kru Kien Suksaichon was made from the cremated ashes of Kru Prik Krokaew, a Thai music master from Ampawa, Samut Sakorn province. It is said that Kru Kien mixed Kru Prik Krokaew's ashes with the soil from seven different graveyards to be the chest of the statue. The statue was molded similar to Kru Kien's face. It was given to Kru Chin Krokaew, who was a disciple in the same institution as Kru Prik Krokaew. At present, the statue has succeeded to Krokaew's heirs and is brought to the master worship ceremony every year as the heart and soul of the Krokaew Thai music institution.⁷

⁶ Note, all photos and images in this article are those of the author.

⁷ Interview with Piyawan Korkeaw, 25 April 2016.



Figure 2: *Po kae* statue containing Kru Prik Krokaew's ashes.

Thai Music Instruments

In Thai classical music culture, it is not only “*Kru Tewada*”, *kru pee* and human masters that people who value Thai music worship, but also Thai music instruments. These instruments are the mediator between the players and listeners. The instruments will be placed on a temporary altar together with *na kru* and the image of departed music masters in the worship ceremony.

Thai classical music players see music instruments as sacred objects. They pay respect to the instrument or bring garlands to worship the instrument before playing. The *taphon* drum is the instrument that people respect and regarded as Phra Prakhontap, as Narisara Nuwattiwong had said to Lady Pattanayudiskul: “Kru Taphon is the master for it is a rhythm control instrument. It controls every performance, thus Phra Prakontap is Kru Taphon.”⁸

⁸ Pongsak, *The Analysis of Textual Homage Ceremony in Khon and Thai Performing Arts*, 5-6.

What makes the *taphon* drum a special instrument is the white cloth attached to the body of the drum because it refers to morality and purification. For sacredness, the drumhead will be made of tiger or bear skin instead of cow leather. In addition, a *taphon* drum is the only leather instrument that has a supporter lifting it from the ground and the water cleaning the drumhead can wipe away ill-omens. Respecting the instrument as a master conforms to the Thai way of life; to pay respect and gratitude to the instruments that helps earn a living.

In each master worship ceremony, the instruments will be cleaned, repaired and anointed with auspicious flowers; as well, a small red square cloth, called “*pa na khon*”, will be attached when the instrument has passed the sacred ceremony. At the present time, *pa na khon* is regarded as a sacred object.

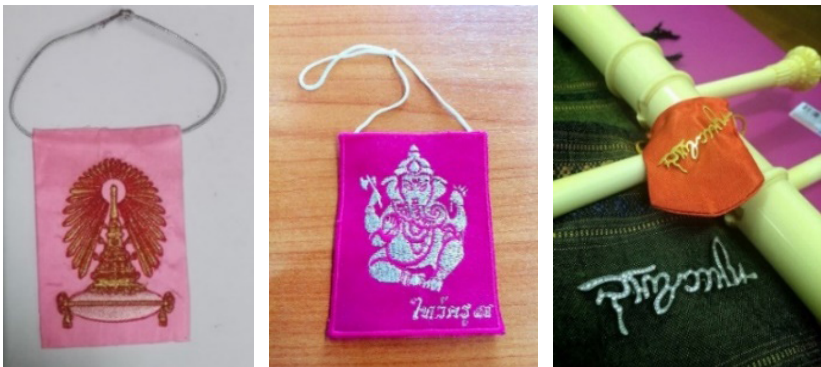


Figure 3: *Pa na khon*, a sacred symbol for indicating the instrument that has passed the worship ceremony.

Furthermore, instruments have been sacralized in various ways, such as Kru Kam Kleebecheun’s *taphon* drum that was made of tiger and gaur skin, sacred barnar and kaffir; all of which are considered as auspicious objects. Moreover, sacralization has expanded with new methods, for example, when a master passes away, the disciples will collect the master’s bones or hair to attach to the *taphon* drum for good fortune and to pay respect to the master.⁹

⁹ Interview with Chaiwut Koson, 20 December 2013.

New Creation of Thai Classical Music Sacred Objects

In 1970, Prapiren Temple made *Rishi* Nart coins as sacred coins. This was the beginning of the creation of a sacred image in the form of a sacred object, similar to the concept of votive tablets. The *Rishi* Nart coins were made in order to generate income for the Artist Companionship Support Association on the occasion of the Thai Classical Music competition and master worship ceremony at Prapiren Temple. The coins were made in gold (9), silver (99) and copper (5,000).¹⁰ In the ceremony, incantations were recited over the coins by many of the renowned masters, such as Tanchaokun Nararatanaratchamanit from Thepsirin Temple, Luangpor Pair from Pikunthong Temple, Luangpor Koon from Baanrai Temple, and Luangpoo Toh from Pradoochimplee Temple. A book titled “Memorial of Master Worship Ceremony by the Artist Companionship Support Association on September 6, 1973” describes the atmosphere and the event that had occurred during the ceremony: a rainbow appeared in the sky to convince everyone in the ceremony of the sacredness of the *Rishi* Nart coins.



Figure 4: *Rishi* Nart coin (*po kae*) made of bronze in 1970.

¹⁰ Interview with Woraphod Manasompong, 6 March 2013.

The creation of the *Rishi* Nart coins in 1970 caught the attention of many people who love to own such coins for their fortune. However, the possession of such coins could mean the owner was a true disciple of Thai classical music, such as in the saying: “A true disciples of *Rishi* Nart must have a Prapiren Temple’s *Rishi* Nart coin.”¹¹ In 1972, a second model of *Rishi* Nart coins was made, similar to the 1970 model, except the text behind the *Rishi* Nart and the *taphon* drum relief was changed to “Memorial of Master Worship Ceremony on September 20, 1973”. The amount and the material of the coins is unknown.

Since 1970, Thai classical music sacred objects have been created in various forms as follows:

Coins

After the *Rishi* Nart coins were made in 1970, other models were also created. These coins were different from each other by the symbols appearing on each model, the occasion of casting or the purpose of each creation.

Furthermore, the music teaching institutions typically make various forms of coins as sacred objects, depending on each area. For example, for the ceremony of worshipping the masters at the Faculty of Humanities of Chiangmai Rajabhat University, sacred coins were made as a commemoration. The coins contain the image of nine music masters and the image of a Lanna style Buddha.¹²

The interesting aspect is the bringing of local beliefs to blend with the master coins in the image of nine music masters on the front and Kruba Siwichai, Phrachao Kaotue and Phra That Doi Suthep, Chiangmai on the back. Such sacred coins were made as spiritual anchors in music culture and local beliefs.¹³

¹¹ Interview with Woraphod Manasompong, 6 March 2013.

¹² Interview with Ronnachit Manmalai, 25 April 2014.

¹³ Interview with Buranaphan Jailar, 25 April 2014.



Figure 5: Memorial coin (front-back) in master worship ceremony 2011, Faculty of Humanities, Chiangmai Rajabhat University.

Front: image of nine music masters. Back: image of Kruba Siwichai, Phrachao Kaotue and Phra That Doi Suthep. Chiangmai.

In addition, one of Thai music teaching institutions, Wiset Dontree in Singburi province, designed a model of a sacred object called “*Banja Singkhorn Thepabut*”, because Banja Singkhorn coins were rare and had never been made in the field of Thai music, before there were only Ganesha, the *rishi* coins and Phra Phirap. It was only once that *Banja Singkhorn Thepabut* coins were made and not in a great number so these coins were rare and had a great value. Also incantations were recited over the coins by many of renowned masters.



Figure 6: *Banja Singkhorn Tepabut* coins by “Wiset Dontree”, Singburi province.

Talisman (Yantra)

Ronnachit Maenmalai remarked that the creation of talismans were influenced by the Northern amulets.¹⁴ In the north of Thailand, there are a great number of amulets and talismans, so in the occasion of master worship ceremony, talismans have been created for distribution in various forms and colors. Each year, the image of Thai music masters in the amulets is different. To make amulets more sacred, the Lanna Dhamma script will be written, along with the image of Thai music masters and incantations recited by renowned masters.



Figure 7: Memorial talismans in music master worship ceremony, Faculty of Humanities, Chiangmai Rajabhat University.

Locket

Sacred lockets have been created to generate income for associations or foundations. For example, a Thai music master locket was created for the commemoration of Thai music masters worship ceremony at Bowon Nivet school. The locket was special custom made. The back of the locket was filled with various auspicious material and wood dust. The model was made in different forms and colors, unlike the creation of sacred coins.

Furthermore, on 17 August 2014, at a master worship ceremony arranged by Luang Pradit Pairroh Foundation, a locket with the image of Luang Pradit Pairroh was distributed on the occasion of the 60 years celebration. The locket was decorated with a golden frame

¹⁴ Interview, 23 March 2016.

and diamonds. Also at the master worship ceremony in 2014, Luang Pradit Pairoh silver-framed stamps were distributed for 350 baht each. Atsadavut Sakrig, the great-grandchild of Luang Pradit Pairoh, was the one who invented this kind of sacred object as a commemoration for the master worship ceremony arranged by the Luang Pradit Pairoh Foundation.¹⁵ Before these sacred objects were distributed, incantations were recited in the master worship ceremony for eight times.



Figure 8: Locket of Luang Pradit Pairoh (Sorn Silpabanleng) from the poster in the master worship ceremony arranged by the foundation in 2014. The locket was created and distributed in 1941 on the occasion of 60th year celebration.

¹⁵ Interview, 17 August 2014.

Traditional music instrument figures

The creation of various music sacred objects have not only been blended with local beliefs, but also particles, symbols or meaning of Thai music culture. In some cases, the new sacred objects could be created by folk wisdom, for example, “*taphon riak sap*”, based on the Thai *taphon* drum, one of the traditional musical instruments. The *taphon riak sap* also applied new auspicious meaning; for example, Chindamanee dust, the origin of which is from a piece of Thai literature titled *Sangthong*. In addition, the way of playing a musical instrument can be included in the creation of a sacred object. The attribute of *taphon riak sap* is as follows:

Taphon riak sap is composed of Chindamanee dust and Pattamun Mahakun powder. Taphon drum is the great master and the symbol of Phra Prakhontap, the god of music. Thus, taphon is the most popular talisman. The bell inside a taphon drum means the power of a mercy charm. The user can recite the incantation as “Ohm imasmin PhraPrakontap PhraMuneeDheva Hitatum He Praripunkhantu”. When opening a shop, the user must pray for Buddha Dhamma Sangha, the blessing of taphon and Luaung Poo Boon, Hua Khao temple, then recite the above incantation. After that the user must hit the taphon drum three times to invite customers. If the user demands payment of a debt, the taphon drum must be hit in direction of the debtor destination.¹⁶

¹⁶ “Taphon Kru Yai Luang Pu Bun”.



Figure 9: *Taphon riak sap*, a Thai music instrument used for a new meaning of earning a living or doing business.

Taphon riak sap is popular in the area of Angthong, Singburi, Lopburi and Phetchabun provinces. Rangsan Khaengkhan explained that Angthong, Singburi, Lopburi and Phetchabun provinces are the source of traditional musical instruments, especially leather instruments or drums.¹⁷ With the local culture, along with many renowned masters in the area, this kind of sacred object was created.

In addition, traditional musical instruments are used as symbols in the creation of sacred objects based on local beliefs that traditional musical instruments are worth worshipping. There are many traditional musical instruments that have been used in sacred object creation as follow:

- As mentioned, *taphon* drum, which means Phra Prakhontap.
- Four-stringed lute and three-stringed fiddle, which appear in the sacred object named *Banja Singkhorn Thepabut* made by a traditional music institute, Wiset Dontree.
- Other kinds of traditional musical instruments.

¹⁷ Interview, 12 January 2016.

Chatu Kham Ramthep

The creation of sacred objects was influenced by *Chatu Kham Ramthep*, a popular talisman during 2006-2009. For this reason, since 2006, sacred objects were made in the form of *Chatu Kham Ramthep*. Chan Kaewjino, the creator of a sacred object from Chiangmai College of Dramatic Arts in 2007, explained that the inspiration was from the popular *Chatu Kham Ramthep*.¹⁸ This form of sacred object was made on the occasion of the annual master worship ceremony at Chiangmai College of Dramatic Arts. The image of Ganesha, the symbol of the college, is on the front and the image of Kruba Sriwachai, a most respecting master, is on the back.



Figure 10: Thai classical music sacred object created in 2007 by Chiangmai College of Dramatic Arts in the style of *Chatu Kham Ramthep*.

Other Forms

Other forms of sacred objects have mostly been created by Thai musicians or music associations for the purpose of commemoration of traditional music performances, Thai music universities, or Thai master worship ceremonies. Receiving the sacred objects, the musicians will put them on the set of altar tables. The materials used to make Thai music instruments as sacred objects vary, such as the *Rishi* Nart made of plaster created by Kamphaeng Phet Rajabhat University that were given to Thai music universities as a commemoration; Ganesha made of plaster created by Suranaree University of Technology and given to the 34 Thai music universities; or amulets made of tiny rolls of drum leather.

¹⁸ Interview, 23 March 2016.

The Dynamic Creation of Thai Classical Music Sacred Objects in Contemporary Thai Society

The creation of Thai classical music sacred objects in contemporary Thai society is regarded as a cultural recreation, adjusting to the changing situation and applying the remaining cultural capital within the current social context. It can be seen that beliefs and knowledge in the culture have been used in the new forms of sacred objects. In some cases, the concepts indicate identity has been integrated for music art society.

The creation of Thai classical music sacred objects can be classified into three aspects as follows:

The Original Creation of Thai Classical Music Sacred Objects

The original creation of Thai classical music sacred objects is the result of traditional beliefs in the society, such as Buddhism and Brahmanism, as well as Thai art performances, especially Thai classic masked drama, for which *khon* masks have been considered a symbol of a “master” based on Thai performing arts culture. Thai musicians show their respect through the master worship ceremony, thus the symbolic objects in the ceremony are various. The symbolic objects from the master worship ceremony are regarded as the original creation of Thai classical music sacred objects that have been traditionally created and worshipped, such as *khon* masks, the image of departed Thai music masters, musical instruments and *pa na khon*, as well as oblations that can be collected for good fortune.

The sacred objects have been created through the master worship ceremony, especially the belief in the sacredness of the *khon* mask. Thai classical mask drama was originally performed in the royal court, thus the drama is regarded as a sacred matter. It is believed that one should not keep the masks or costumes in the house for misfortune might occur, so the masks and costumes are kept in the temple. Being used in the process of worship ceremonies, it is believed that *khon* masks have a spirit or holy power of a deity, even a great master can be possessed in the mask.

In the aspect of creating *khon* masks, the auspice has been initially created in the master of craftsman worship ceremony. However, *khon* mask creation has a complicated process and extensive skill is needed, thus the creation of a mask is regarded as a high level of creation.

This indicates that the creation of sacred object exists under the condition of master worship ceremony which has been practicing for a long time.

Creation of New Thai Classical Music Sacred Objects

The creation of new sacred objects was influenced by votive tablets. Phra Piren Temple's *Rishi* Nart coin in 1970 was the beginning of sacred objects in the form of votive tablets. The *Rishi* Nart coins were made in order to generate income for the Artist Companionship Support Association on the occasion of Thai Classical Music competition and master worship ceremony at Phra Piren Temple.

The creation of the *Rishi* Nart coins in 1970 came to the attention of those who sought good fortune and were true disciples of Thai classical music. Their beliefs and faith could be a reflection of the concept of Thai classical music culture. Sacred objects have been created in various forms using the following different kinds of symbols:

- The nine *khon* masks.
- Various kinds of Thai classical instruments, especially *taphon* drum, which means Phra Prakhontap, one of music god masters in Thai classical music culture.
- The image of departed masters.

Furthermore, a "hiding coin", made by a Thai classical music artist, Peep Kongthonglai, is a sacred object that also uses a symbol. These coins were created as commemoration of a Thai classical music master worship ceremony arranged by the Office of Performing Arts, under the Fine Arts Department. The coin had an image of the Buddha standing on Indra's head. The concept was from the legend music Sathukarn, which refers to the Buddha and Indra playing hide

and seek.¹⁹ Another example is the memorial coins, Bucha Kru Phra Naresuan Maharat, made by the faculty of Humanities and Social Sciences, Naresuan University, Phitsanulok province. The symbol on the sacred coin is King Naresuan.²⁰



Figure 11: (Top) “Hiding coin” created as commemoration for a Thai classical music master worship ceremony arranged by the Office of Performing Arts, the Fine Arts Department; and (bottom) “*Bucha Kru Phra Naresuan Maharat*” made by the faculty of Humanities and Social Sciences, Naresuan University (front-back).

In addition, the creation of new Thai classical music sacred objects has been in various forms such as amulets and lockets. The creation of new sacred object exists under the condition of trading and collecting.

Applied Creation of Thai Classical Music Sacred Objects

The applied creation of Thai classical music sacred objects is regarded as being in the concept of cultural capital. The beliefs regarding Thai classical music culture have been applied in this form of creation. Nowadays, particles, symbols or meaning of the Thai

¹⁹ Interview with Pakorn Nuyee, 4 April 2016.

²⁰ Interview with Butree Sukparn, 20 March 2016.

music culture has been applied to the creation of concrete objects, along with new meanings and forms of cultural context. In some case, the sacred object has been integrated with folk wisdom, such as *taphon riak sap*.

Moreover, the name of sacred objects can be related to the concept of value, also integrating with names, words or particles from Thai literature. For example, “*Petchalukan Turiya Luecha mahalaluy*”²¹ or “*Prakon Tap Rak Khad Jai Peri Turiyawet*”.²² The sacred object’s name was composed by the names, words, particles of Thai classical music beliefs and the content of Thai literature. Also, the qualities of the sacred objects have been related to the way of life in the present time. The applied creation of sacred object exists under the condition of sacred object worshipping and trading in the context of trends in society.

Conclusion

The dynamic creation of Thai classical music sacred objects is a phenomenon reflecting the beliefs of “music masters” in Thai classical music culture, which keeps changing and developing to maintain music arts beliefs. Thai classical music sacred objects have been increasing in various forms, depending on the creator, the occasion, the area of creation, religion and traditional beliefs. The whole process, including the symbolic meaning, is the creation of symbolic objects in various forms through cultural reproduction.

The interesting aspect is that people outside of Thai musical culture have been able to create sacred objects by applying cultural capital combined with the beliefs of Thai music. The phenomena can be explained by the aspects, elements or components of sacred objects. Analyzing the dynamic creation of Thai classical music sacred objects, along with the social cultural context, the sacred objects have been integrated with stories, legends and social contexts. So it can be interpreted that the sacred objects are related to cultural capital.

²¹ *Journal of Aunamilit*, Vol 136, 81.

²² *Journal of Aunamilit*, Vol 140, 6-10.

Finally, the dynamic creation of Thai classical music sacred objects reflects the idea that the belief system can be changed. This can be seen in the variety of Thai classical music sacred objects in contemporary Thai society.

References

- Budsara Sawangsri [บุษรา สว่างศรี]. “พุทธพาณิชย์: พระเครื่อง (Buddhistic commerce: Amulet Image).” วิทยานิพนธ์ปริญญาโทบริหารศิลป, สาขาวิชาประวัติศาสตร์ศิลปะ บัณฑิตวิทยาลัย มหาวิทยาลัยศิลปากร, 2543 [2000]. [In Thai].
- Cingchai Wichitkul [ชิงชัย วิจิตกุล]. “ภาพสะท้อนทางวัฒนธรรมที่ปรากฏในพิธีไหว้ครูดนตรีไทย (Cultural reflections in Thai classical, music homage ceremony).” วิทยานิพนธ์ปริญญาโทบริหารศิลป, สถาบันวิจัยภาษาและวัฒนธรรมเอเชีย มหาวิทยาลัยมหิดล, 2550 [2007]. [In Thai].
- Dej Kong-im [เดช คงอิม]. พิธีไหว้ครูดนตรีไทย (*Thai Classical Music Homage Ceremony*). กรุงเทพฯ: คณะมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยราชภัฏบ้านสมเด็จเจ้าพระยา, 2551 [2008]. [In Thai].
- Dhanit Yupho [ธนิต อยู่โพธิ์]. เครื่องดนตรีไทย (*Thai Classical Music Instruments*). กรุงเทพฯ: บริษัทคิวพร, 2500 [1957]. [In Thai].
- Dhanit Yupho [ธนิต อยู่โพธิ์]. ศิลปะการรำ คุ่มีนาฏศิลป์ไทย (*Thai Performing Arts*). กรุงเทพฯ: บริษัทคิวพร, 2516 [1973]. [In Thai].
- Fine Arts Department. *Music in Sarn Som Dej Volume 1*. Bangkok: Adison Press Product, 2011.
- Fine Arts Department. *Music in Sarn Som Dej Volume 2*. Bangkok: Adison Press Product, 2011.
- Fine Arts Department. *The worshipping of the Music Masters*. Bangkok: National Library of Thailand, 2008.
- Hua Khon: *The Art of Thailand*. Bangkok: U-com Company limited, 2009.
- Jarunsri Weravanich. *The Worshipping of KHON and Dramatic Art*. Bangkok: Saha Vittayalai Rattanakosin Cultural Center, Rajabhat Saunsununtha University, 1989.

Journal of Aunamilit: The Miracle of intellect perception 12, 136 (2014).

Journal of Aunamilit: The Miracle of intellect perception. 12, 140 (2015).

Montri Tramothe [มนตรี ตราโมท]. ดุริยเทพ (*The Music Masters*). กรุงเทพฯ: โรงพิมพ์พัฒนเศรษฐ, 2533 [1990]. [In Thai].

Montri Tramothe [มนตรี ตราโมท]. ดุริยางคศาสตร์ไทย ภาควิชาการ (*The Theory of Thai Classical Music*). กรุงเทพฯ: สำนักพิมพ์มติชน, 2540 [1997]. [In Thai].

Narongchai Pidokratana [ณรงค์ชัย ปิฎกรัตน์]. “พิธีไหว้ครูดนตรีไทย (Thai Classical Music Homage Ceremony).” *Journal of Humanities and Social Sciences* 2 (2010).

Nuttaphong U-rungreangsak [ณัฐพงศ์ อยู่รุ่งเรืองศักดิ์]. ประวัติศาสตร์ผ่านพระเครื่อง: คติความเชื่อและพุทธพาณิชย์ (*The History of Amulets: Belief and Buddhistic Commerce*). กรุงเทพฯ: สำนักพิมพ์แห่งจุฬาลงกรณ์มหาวิทยาลัย, 2555 [2012]. [In Thai].

Panya Rungruang [ปัญญา รุ่งเรือง]. ประวัติการดนตรีไทย (*The History of Thai Classical Music*). กรุงเทพฯ: สำนักพิมพ์ไทยวัฒนาพานิช, 2517 [1974]. [In Thai].

Pathom Hongsuwan. “Sacralization of the Mekong River through Folk Narratives.” *Manusya Journal of Humanities*, 2011.

Pongsak Singhanut [พงศ์ศักดิ์ สิงหนัด]. บทร้อยแก้ว วิเคราะห์บทไหว้ครูโขน-ละคร (*The Analysis of Textual Homage Ceremony in Khon and Thai Performing Arts*). กรุงเทพฯ: มูลนิธิธนาคารกรุงเทพ, 2534 [1991]. [In Thai].

Praditpiroh [ประดิษฐ์ไพเราะ]. การไหว้ครู. ใน อนุสรณ์คำนึงในวาระฉลองรอบร้อยปีเกิด หลวงประดิษฐ์ไพเราะ (ศร ศิลปบรรเลง) (*The Teacher Homage Ceremony.*” 100th Memorial of Luong Pradit Piroh (Sorn Silapabanlang)). กรุงเทพฯ: บัวหลวงการพิมพ์, 2524 [1981]. [In Thai].

Pratuan Boonpok [ประทวน บุญปก]. “คนธรรพในวรรณคดีสันสกฤตและวรรณคดีบาลี (Gandharvas in Sanskrit and Pali literatures).” วิทยานิพนธ์มหาบัณฑิต คณะอักษรศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย, 2523 [1980]. [In Thai].

- Punpit Amartayakul [พูนพิศ อมาตยกุล]. สยามสังคีต (*Music of Siam*). กรุงเทพฯ: สำนักพิมพ์เรือนแก้วการพิมพ์, 2534 [1991]. [In Thai].
- Sang Monvituan [แสง มณีบุตร]. นาฏยศาสตร์ ตำราว่า แปลจากคัมภีร์นาฏยศาสตร์ ของกรตมุนี (*The Scripture of Dramatic Arts* (translated from *The scripture of Dramatic Arts of Rishi Parod*). กรุงเทพฯ: กรมศิลปากร, 2511 [1968]. [In Thai].
- Sa-ngobsouk Dhammaviharn [สงบศึก ธรรมวิหาร]. ดุริยางคศาสตร์ไทย (*The Theory of Thai Classical Music*). กรุงเทพฯ: โรงพิมพ์แห่งจุฬาลงกรณ์มหาวิทยาลัย, 2542 [1999]. [In Thai].
- Siriphong Kuruphantakit [ศิริพงษ์ คุรุพันธ์กิจ]. พระพิราพ (*Phra Phirap*). กรุงเทพฯ: โรงพิมพ์ ทรงสิทธิ์วรรณ, 2550 [2007]. [In Thai].
- Sumit Thep Wong [สุมิตร เทพวงศ์]. การไหว้ครูในพิธีไหว้ครูสำหรับการแสดงของไทย (*Homage in Teacher homage ceremony for Thai Performing Arts*). กรุงเทพฯ: สำนักพิมพ์โอเดียนสโตร์, 2548 [2005]. [In Thai].
- The Faculty of Fine Arts, Taksin University [คณะศิลปกรรมศาสตร์ มหาวิทยาลัยทักษิณ]. สุจิตร์งานส่งเสริมดนตรีไทยภาคใต้ครั้งที่ 20 (สองทศวรรษ ส่งเสริมดนตรีไทย จลองค์พระชนมายุครบ 80 พรรษา. (*The 20th Thai Classical music competition program in Southern Thailand (The Celebrations on the Occasion of His Majesty the king's 80th Birthday Anniversary)*). สงขลา: สำนักพิมพ์พิมพ์การ, 2550 [2007]. [In Thai].
- Udom Arunrat [อุดม อรุณรัตน์]. ดุริยางคดนตรีจากพระพุทธศาสนา (*Music from Buddhism*). นครปฐม: โรงพิมพ์มหาวิทยาลัยศิลปากร, n.d. [In Thai].

Websites

- Pichanat Tojinda [พิชชาณัฐ ตู้อินดา]. (*The Implication of Thai Classical Music Homage Ceremony*). 1 April 2015 <<http://www.kotavaree.com>>. [In Thai].
- “Taphon Kru Yai Luang Pu Bun, Wat Hua Khao, Lopburi Province (ตะโพนครูใหญ่ หลวงปู่บุญ วัดหัวเขา จังหวัดลพบุรี).” 15 Sept 2014 <<http://palungjit.org/threads/ลดรับเขาพรหมานา-345-เหรียญทานามนต-ครูบากฤษดา-หลายสาย-วัดท่าขนุน.333428/page-248>>. [In Thai].

Interviews

Buranaphan Jailar [บุรณพันธ์ ใจหล้า]. Interview, 25 April 2014.

Butree Sukparn [บุตรี สุขปาน]. Interview, 20 March 2016.

Chaiwut Kosol [ไชยวุฒิ โกศล]. Interview, 20 December 2014.

Pakorn Nuyee [ปกรณ์ หนูยี่]. Interview, 4 April, 2016.

Piyawan Korkaew [ปิยวรรณ เกราะแก้ว]. Interview, 25 April 2016.

Rangsiphan KhengKhan [รังสิพันธุ์ แข็งขัน]. Interview, 1 March 2014.

Ronnachit Manmalai [รณชิต แมนมาลัย]. Interview, 25 April 2014.

Worrapoj Manasompong [วรพจน์ มานะสมปอง]. Interview, 6 March 2014.