



Thai Traditional Music in the *Wai Khru* Ceremony

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Abstract

The ancient *Wai Khru* ceremony has significance both for Thai musicians and their culture. Four categories of Teachers or *Khru* are honored: Hindu gods, unseen spirits, hermits, and human teachers both alive and deceased. The procedure is divided into 3 steps: worship of the Three Jewels, worship of the *Khru*, and anointing of the student. The master of the ceremony holds the student's hands to perform *Na-phaat* repertoire on *Khong-wong-yai* or *ta-phoon*.

A *Pi-phaat* ensemble plays throughout the ceremony performing both pre-existing and new compositions. Three process in *Wai Khru* were the first process: Buddhist ceremony, the second process: The *Wai Khru* and the third process: Offer the sacrifices and offerings. After this step is completed, the *Pi-phaat* ensemble performs *Cherd-klong* repertoire and *Kroa-ram* repertoire. The *Wai Khru* ceremony represents important Thai social values including religious beliefs, Thai morals, and socio-cultural practices that influenced Thai music and musicians.

Keywords : *Wai Khru* ceremony, Thai music, Thai culture

Thai life is bound by multicultural beliefs: native supernatural beliefs, Brahmanism, Hinduism, and Buddhism that are derived from India. These multicultural beliefs revealed in the socio-cultural practice among Thai musicians.

The term "*Khru*", derived from the term "*Guru*" in Sanskrit, refers to teacher. Teacher or *Khru* in Thai society holds more significance than just a person who teaches. Besides the educator's role, *Khru* teaches students proper social manner behavior, benevolence, married life, professional practice, knowledge of traditions and norms, and

provides all kinds of guidance to the student's life. Thru these, *Khru* is regarded as the second parent to the student and leader of the society. Even after *Khru* have passed away, the spirit of *Khru* still lives in students' hearts.

In response to the kindness *Khru* has given to students, the students express their gratitude towards *Khru* through obedience, love, and faith, as well as the *Wai Khru* ceremony in which the word "*Wai*" indicates the action of paying respect.

In the old days, Thai music was considered as noble art performed in court, noble houses, and for important rituals. Due to this high function in society, *Khru* in Thai traditional music culture was a master of knowledge and wisdom in both music theory and performance practice who educated students to be qualified musicians.

For Thai musicians, “*Khru*” does not only indicate the living *Khru*, who currently teaches music, but also all of the human *Khru* who have passed away. There are certain non-living *Khru* who are perceived with the highest status above all others – as Gods of Thai traditional music who connect students to religious and supernatural beliefs. This lineage of *Khru* may date back several decades or even centuries. Through this concept, *Khru* is the center of Thai music and the highest essence to the heart and soul of Thai musicians.

Thai society embraces several Thai musical cults and schools that have their own distinctive performance practices and traditions. The uniqueness in musical practices, along with the tradition of the *Wai Khru* ceremony, is passed down from teachers to students, generation to generation within the cult. The practice of the ceremony differs in its norms, details of the procedures, the incantation of *Wai Khru*, and the ceremonial music for invoking the spirits of *Khru* and inviting *Khru* to the ceremony.

Unfortunately, the details and procedures of the ceremony are kept secret, known only to the senior *Khru* who have performed the role of the master in *Wai Khru* ceremonies. The knowledge of the ceremony that is passed down to students is only a fraction of the whole. Therefore, it is necessary to collect all the information about the *Wai Khru* ceremony before it disappears from the society in order to maintain the stability in Thai culture and preserve the valuable knowledge inherited from Thai ancestors.

***Khru* and the role of *Khru* in the *Wai Khru* ceremony**

As mentioned, the term *Khru* indicates human *Khru*, *Khru* in the form of spirits, and *Khru* in the status of Gods; all *Khru*, regardless of their presence and forms, are invited to the ceremony. Besides the spirit of dead human *Khru*, there are 9 *Khru* with the status of Gods that are presented on the altar in the ceremony. Together with the spirit of human *Khru*, *Khru* could be categorized into 4 groups:

Group 1 *Trimurti* or Supreme Gods consist of Brahma (Phra Phrom), Vishnu (Phra Narai), and Shiva (Phra Siwa)

Group 2 Gods of Music consist of Phra Panjasikhon (God of Chordophone), Phra Visanukam (God who creates musical instruments), and Phra Prakhonthap (God of Percussion and Rhythmic instruments) and

Group 3 Hindu Gods and Hermits consist of God of Arts called Ganesha (Phra Pikhonet), Phra Phiraap (a demonic giant who eats only raw meat and living animals), Phra Naat Ruesi, and 108 other hermits.

Group 4 Spirits of human *Khru* are represented in the ceremony by placing their photos on the altar

According to religious belief and traditions, there are a great number of both good and bad spirits of which some are considered *Khru*. There is a connection between the Thai belief, the Hindu gods (from India) and minor gods and goddesses whom musicians pay respect to. For example, Phra Wishanu-kam is the most important spirit who creates every instrument in the world. Phra Panja-si-khon is the teacher of string instruments and Phra Pra-khon-thap is the teacher of percussion and rhythmic instruments.

These 4 groups of *Khru* establish the foundation of belief and faith for Thai musicians.

The story of *Khru* Gods survives in legend, literature, folktale, and story, creating a close relationship to the life of Thai musicians. Through this strong belief, musicians entrust their lives and souls to all the status of *Khru*.

Master of the *Wai Khru* Ceremony

Written sources and interviews indicate that the number of *Khru* who are qualified for functioning the role of the master in the *Wai Khru* ceremony is 155. The master is the medium who, as a representative, connects the participants and audiences the *Khru* Gods, *Khru* hermits, and the spirits of dead human *Khru* by leading the prayer, worshipping, and reading the incantation of the *Wai Khru*.

There is no specific requirement regarding age and gender of a master of the *Wai Khru* ceremony. Usually a master of the *Wai Khru* ceremony is the owner of a music school, the head of a musical troop, or director of a musical ensemble. They are the ones who keep control of the ceremonial procedures, send the blessings to their deceased teachers, and offer the sacrifices in the ceremony. In the old days, the ceremonial procedure was done with simplicity. Later, it adopted the procedures from the *Wai Khru* ceremony for Theatrical Art and more procedures and rules were added, resulting in the complexity of the *Wai Khru* ceremony in Thai traditional music. Besides the qualification of being an accepted musician and teacher, a master of the ceremony needs to manage the knowledge and skill of performing all the Na-phaat repertoires. For a male, he needs to pass the monkhood status, strictly following the 5-rules of morality¹

¹ The Five Rules of Morality is the Buddhism precept, consists of 1. to abstain from killing 2. to abstain from stealing 3. to abstain from sexual misconduct 4. to abstain from false speech 5. to abstain from intoxicants causing heedlessness

to establish a respectful and pure image. Since the readjusting of the ceremonial procedures with theatrical art practices, the 155 masters of the *Wai Khru* ceremony could be divided into 8 major denominations according to their schools, including Phra Praditpairau (Mi Khaek), Kanlayanamittavas (Tab), Tang (Suntornwatin), Nim Phoiem, Prapraneatworasap (Khean Woravatin), Jangvang Suan Chidtuam, Preang Granlert, and other small denominations.

Tradition and Procedure in the Ceremony

Wai Khru ceremony is considered a sacred ceremony, a practice that has been passed down from generation to generation. Due to the value and significance of the ceremony, the practice is maintained as part of Thai tradition. The ceremonial space is divided into three areas: the altar area, the ceremonial area, and the participant area. These areas are separated using ceremonial thread,² circling the area in a clockwise direction in order to protect participants from evil. Masters of the ceremony also use the ceremonial thread wrapped around their heads to protect themselves from all harms and evil. The ceremonial area consists of places to position the image of Buddha, the *Khru* altar, musical instruments, sacrifices, and ceremonial tools for master of the ceremony. The most important place representing the center of the ceremony is the *Khru* altar, where the masks of *Khru* Gods, *Khru* hermits, *Khru* Ta-phoon, musical instruments used in the institution regardless of its ethnic origin, and photos of human *Khru* who have passed away are located. In setting the instruments, Ta-phoon, the most important rhythmic percussion, is set at the middle of the altar and is wrapped around the bulged body with a sheet of folded white cloth. Other instruments

² Ceremonial thread is a Buddhist white holy thread used in Buddhist ceremony, called “sai-sin” or “mongkon” in Thai

are set at the respective lower altar levels on both sides of the Ta-phoon.

Tools and equipment used in *Wai Khru* ceremony

Several kinds of tools and equipments are used during the process of the *Wai Khru* ceremony including candles, incense sticks, a bowl of holy-water, a bowl of popped-rice mixed with small flowers and rose petals, and talcum-paste. These tools are set close to the master's seat covered with a white sheet. In front of the seat is a small table where the incantation of the *Wai Khru* ceremony and a pillow covered in a white sheet are placed. The master of the ceremony is seated facing the direction of the *Khru* altar, having all the sacrifices and offerings placed in front of it. Any articles referring to evil and badness are avoided and prohibited in the ceremonial area. Sacrifices that contain good meaning are "Ma-toom" leaf³, a symbol of best fortune and fame; the auspicious candle, the main candle of the ceremony refers to victory; white cloth refers to purity; popped-rice refers to the increase of knowledge and wisdom similar to the way the popped-rice expands when heated.

Sacrifices and Offerings

Sacrifices and offerings are set according to the tradition and norm of the *Wai Khru* ceremony in theatrical arts which have been accounted in the royal treatises of several reigns including a document written in 1854 during the reign of King Rama IV, the document from the reign of King Rama VI, and the *Natya Sastra*, an ancient treatise of Indian performing arts written by Bharata Muni⁴

³ Bael fruit

⁴ Bharata Muni is an Indian sage who lived during the 2nd century B.C. and 2nd century A.D.

in which details and procedures for worshipping Gods and Goddesses are described. When incorporating the practice to Thai tradition, details of the procedures were modified to suit the Thai culture and beliefs. The modified practice incorporated a concept of names for the sacrifices and offerings. The meaning of the materials' names in Thai must refer to good things or relate to music, for example *Kha-noon* (jackfruit) contains the word "noon" which means to support, to increase, or to add up. Jackfruit implies increasing of musical knowledge and progress in the musician's life. *Thu-rian* (durian) contains the word "rian," meaning to study, implying the student's devotion to learn and practice music for perfection. *Thong-yib* and *Thong-yod*, Thai sweets, contains the word "thong" meaning gold or treasure; Using this sweet as an offering implies wealth. *Foi-thong*, another long-thread-like Thai sweet, implies a continuation of musical study from the *Khru*. *Khanom-shan* implies progress in their career and promotion.

Sacrifices and offerings are placed at the center of all the offerings, meats consisting of pork head, chicken, duck, shrimp, shellfish, crab, fish, eggs, curry, etc. are separated into two categories, cooked and raw. Cooked foods are placed on the right side and raw foods are placed on the left. Drink offerings are liquor, fresh water, soft drinks and tea. Fruits include mango, jack fruit, coconut, orange, durian etc. Fruit with black or purple color are not allowed in the ceremony.

Positioning of *Khru* masks at the altar

The belief in reincarnation, life after death, and the spiritual world is very strong in Thai society. Thai musicians believe that their lives are tied to their teacher regardless of the status and form of their teachers. Because of the belief that the spirits live and can acknowledge the deeds

that students do, the photos of departed *Khru* are placed below the masks of *Khru* Gods at the altar with a prayer proclaiming the word of invitation to invite the spirits to the ceremony.

Procedures of the *Wai Khru* ceremony

The study of *Wai Khru* ceremonial procedures from the music denominations, treatises, and living masters, reveals that the procedures of the *Wai Khru* ceremony are divided into 3 steps. The first step is the procedure of worshipping the Three Jewels, the Buddhist belief in *Buddha*, *Dharma*, and *Sangha*. The second step is the worship of the *Khru*, a reflection of Brahmanism influence and spiritual beliefs. The main action in this step is the invitation of *Khru* Gods and spirits to the ceremony and giving sacrifices and offerings to the *Khru*. The third step is the procedure of anointing and holding the student's hands to perform music. This step displays the concrete action of the ceremony presenting the relationship of teacher and student through the activities of anointing and laying a *Khru* mask on the top of the student's head to indicate that the student has accepted to abide by the teacher's instruction. Holding the student's hands to perform music is a representation of the actual world bond between teacher and students through the process of learning. It is the connecting procedure after the worship ceremony. The third step consists of 4 processes, these are:

1. Receiving the right of being the master of the *Wai Khru* ceremony

The right of being the master of the *Wai Khru* ceremony is passed down to elder students who have perfected the skills and knowledge to qualify as a master of music. Passing down this right helps to preserve the tradition of the ceremony.

2. Anointing the white powder

Students are anointed at the forehead with the white powder called "*kra-jae*" in Thai to bless the students with fortune and luck.

3. Putting a *Khru's* mask over the student's head

Putting a *Khru's* mask over the student's head is to create confidence in the students that the *Khru* Gods are protecting them from all harm and to help students memorize their music lessons.

4. Holding student's hands to perform music

The master of the ceremony holds the student's hands to perform *Na-phaat* repertoire on *Khong-wong-yai*. The student sits in the center of the instrument, waits for the master of the ceremony to cite the incantation of the *Wai Khru* prayer, and then the teacher holds the student's hands to perform the beginning phrase of the repertoire 3 times. Different repertoires are used on different levels of the student: *Sa-dhu-kaan* for the beginner level, *Tra-hom-rong* for students who are willing to learn *Hom-rong-yen*, *Tra-bong-gan* for students who are willing to learn *Hom-rong-klangwan*, *Baat-sa-ku-nee* for students who are willing to learn higher level *Na-phaat* repertoires, *Ong-phra-pi-raap* for students who are willing to learn *Ong-phra-pi-raap* repertoire.

For students whose major instrument is the membranophones, *ta-phoon* is used as a sacred instrument in this procedure. After proclaiming the incantation of the *Wai Khru* prayer, the master of the ceremony will hold the student's hands to perform short rhythmic pattern (*Na-thap*) 3 times.

Music and repertoires in the *WaiKhru* ceremony

The ensemble that accompanies in the ceremony is the *Pi-phaat* ensemble, which developed during the Ayutthaya period (1351-1767). The role of the *Pi-phaat* ensemble is to perform ceremonial music that connects human belief associated with society, culture, religions and traditions. The belief system of Thai people is complex, combining supernatural beliefs with spiritual beliefs, Brahmanism, and Buddhism.

The *Pi-phaat* ensemble that performs for the *Wai-Khru* ceremony is called *Pi-phaat mai khaeng*, or “hard-mallet ensemble”, in Thai. This ensemble functions in both royal ceremonies and local ceremonies, together with theatrical drama. Instruments in the ensemble are *Ranaad Ek*, *Ranaad Thum*, *Khong Wong Yai*, *Khong Wong Lek*, *Pi Nai*, *Ta-phoon*, *Klong Thaat* and *Ching*. All instruments are decorated with the red cloth called *Rat-ta-na-kam-pon* and a white cloth wrapped around the *Ta-phoon*. Eight well-trained musicians are used in the ensemble.

Development of *Wai Khru* ceremony

At first, the *Wai Khru* ceremony in Thai traditional music was done without the accompaniment of the *Pi-phaat* ensemble. The ceremony began through a Buddhist ceremony including worshipping the “three-gems”, offering food alms to Buddhist monks, and dedicating the merit of their good deeds to their teachers. The incantation for worshipping *Khru* is varied, depending on the master of the ceremony. This practice is still considered a typical *Wai Khru* ceremony for local communities presently, such as in the provinces of *Lopburi*, *Angthong*, *Suphanburi*, *Ayutthaya*, etc. Later, after the procedures of the *Wai Khru* ceremony in Theatrical Arts were adopted, the *Pi-phaat* ensemble became part of the ceremony.

Instruments are set according to a traditional layout for the *Pi-phet* ensemble: *Ranaad-ek* and *Ranaad-thum* in the front row, *Pi-nai*, *Khong-wong-yai*, *Ching*, *Khong-wong-lek*, *Klong Thaat* in the second row, and percussion instruments at the back of the ensemble. The most important position in the ensemble is the far right of the front row where the *Ta-phoon*, the sacred instrument, is positioned. This *Ta-phoon* is wrapped with a white cloth and a white sheet is laid in front of it. On the white sheet is a bowl with money in an amount equal to of the number of musicians in the ensemble as well as a candle and joss sticks.

Procedures of the *WaiKhru* Ceremony in Thai traditional music

According to traditional procedure, the *Wai Khru* ceremony is performed on Thursday since Thursday is regarded as a teacher’s day. Later, Luang Pradit-phai-rau (Sorn Sinlapa-banleng, 1881-1954) one of the great masters of the *Wai Khru* Ceremony saw the inconvenience of using Thursday as a ceremonial day since Thursday is a working day. Therefore, Laung Pradit-phai-rau initiated Sunday as another day to perform the *Wai Khru* ceremony. The ceremony starts early in the morning in accordance with the belief that *Khru* Gods and spirits have to finish taking the sacrifices and offerings before noon. The norm and tradition of the *Wai Khru* ceremony has divided the ceremony into 3 steps: the Buddhist ceremony, the *Wai Khru*, and the process between teacher and students. Throughout these steps, the *Na-phaat* repertoires are chosen to function in each process. The master of the ceremony leads the prayer throughout the ceremonial procedures. He then declares the name of each of the Gods of music with an incantation inviting the *Khru* Gods and spirits to the ceremony. After the word

of invitation, the ensemble performs a special repertoire for each God, whose presence is assumed during the performance of the song. Gods of music and spirits process to the ceremony with their animal vehicles and servants. They are invited to be at the ceremonial site. After the arrival of *Khru*, sacrifices and offerings are presented to them. Again, the special *Na-phaat* repertoires accompanying the process of sitting, eating, and drinking are played until the end of the procedures.

The first process: Buddhist ceremony

This process involves the worshipping of the “Three Gems”. It begins with the incantation of the *Wai Khru* ceremony, citing the *Na-mo* prayer 3 times, the incantation of worshipping the “Three Gems”, *Shinnasri*. The incantation also indicates the student’s gratitude to parents and teachers. The master of the ceremony calls for four pieces of the *Na-phaat* repertoires which are: *Sadhukan*, *Sadhukan-klong*, *Tra-gling*, and *Tra-chern*.

The second process: The Wai Khru

The second process deals with honoring the *Khru*, inviting *Khru* Gods, *Khru* hermits, and *Khru* spirits to the ceremony, and pleading to the *Khru* for protection. The numbers and orders of the *Na-phaat* repertoires used in the process are very complicated and vary among schools and denominations. The process begins with the master of the ceremony proclaiming the incantation inviting *Khru* Gods to the ceremony by calling the name of each *Khru*. The *Na-phaat* repertoires *Hom-rong* is played in this for the supreme Gods and their procession. The *Na-phaat* repertoires which represent each *Khru* God and hermit are *Tra Narai ban-thom-sin*, *Tra Phra Pra-khon-thap*, *Tra-Phra-Visanugram*, *Tra-Praluesi kalaiyakod*.

The *Na-phaat* repertoires related to blessings and/or ceremonial processions to accept the sacrifices and offerings are, for example, *Samer-tain*, *Samer-marn*, *Samer-Phi*.

The third process: Offer the sacrifices and offerings

The third process is the process of offering the sacrifices to. After the incantation of offering and sacrifices, the master of the ceremony calls for *Phram-khao* repertoire, *Nang-gin* repertoire, and *Sen-lao* repertoire. The next step is the departure of the *Khru* from the venue and their procession back to their places. The *Na-phaat* repertoires used are *Samer khao-ti*, and *Phram-oak*. After these repertoires are performed is the process of spreading popped rice, anointing the masks of *Khru* Gods, photos of deceased human *Khru*s, and instruments.

The last step is the step between teacher and students. This final step indicates the action in the present human world in which building the relationship between teacher and students is the goal of the process. The master of the ceremony sprinkles the holy water on students, anointing the student’s forehead, and sticking the *ma-toom* leaf at the back of student’s ear. Those students who are willing to learn the *Nha-part* repertoires will have the master of the ceremony hold their hands to perform the beginning of the piece. After this step is completed, the *Pi-phaat* ensemble performs *Cherd-klong* repertoire and *Kroa-ram* repertoire.

Music Used in the Ceremony

Na-phaat repertoires performed in the ceremony might be arranged in slightly different order depending on the master of the ceremony.

The example in the table below displays the list of the *Na-phaat* repertoires performed in the *Wai Khru* ceremony at the college of Theatrical Arts on Thursday 30, 1985:

Table 1 List of songs called by Khru Montree Tramote, the master of *Wai Khru* ceremony

No	List of Songs	Function and Meaning
1	Sa-dhu-kaan	To pay respect to Lord Buddha
2	Sa-dhu-kaan Klong	To pay respect to all Khrus
3	Tra-San-ni-baat	Inviting Khrus to the Ceremonial Hall
4	Phraam khao	Marking the arrival of all Khru and Spirits
5	Hom-rong	Invitation of Pra Isuan (Greatest Hindu God)
6	Tra-Na-rai-ban-thom-sin	Invitation of Narai from his place in the great ocean
7	Baat-sa-ku-nee	The arrival or coming of Narai (Hindu God)
8	Khoom Wean	The arrival of other spirits
9	Tra-Phra Pra-khon-tap	Invitation to Par Prakhon-tap (god of rhythm)
10	Samer Thaern	Invitation to all Hermits (Pra Reusi)
11	Phra-Phi-raap-Tem oung	Invitation to the Demon Phi-raap (giant)
12	Nang Kin	Invitation to sit and to eat the offering
13	Sen Lao	Presentation of liquor to all teacher
14	Phraam Auk	To mark an ending of paying respect to all spirit; this is also a song for departure of all Khrus and spirits
15	Samer Khao Thee	All Khrus and spirits arrive to their places.
16	Proey Khao-tok-dok-mai	Spreading pop rice and flowers, for greeting
17	Maha Chai	celebration to all students and participants
18	Cherd	Motivation music to mark the movement of return
19	Kroaw Ram	Greetings for the success and completed ceremony

Form the research of the *Na-phaat* repertoires used in the *Wai Khru* ceremony, new 25 compositions are created by 8 composers:

1. Thongdee Chusat 11 compositions : Tra-Narai-prasit, Tra-Narai-tem-oung, Tra-Phra-Phrom, Tra-Phra-Pikanet, Tra-Phra-Luesi-Kalaikot, Tra-Phra-I-suan, Tra-Mong-kol-Jakkawan, Tra-Phra-Uma, Tra-Makawan, Tra-long-song Phra-Phrom, and Samer-khao-fao

2. Jangwang Tua Patthayakosol 3 compositions: Tra-Tritrueng, Sadhukaan chan dua, and Samer sam-la

3. Chor Soonthornwatin 1 composition: Tra-thep dam-noen

4. Phum Bapuyawart 1 composition: Tra-Phra Visanugam

5. Boonyong Ketkong 1 composition: Tra-Nataratch

6. Luang Praditpairau (Sorn Silapabanleng) 1 composition: Tra Theva prasit

7. Samran Kerdpol 3 compositions : Tra-nang, Tra Phra Panjasikhon, and Tra Phra Shiva paed-loak

8. Detch Kongim 5 compositions including Tra-Phra Khanthakuman, Tra Phra Kanet pra-taan-porn, Tra Phra Laksami, Tra-Phra Sarasawati, Samer Luesi Aa-khom U-dom choak

These new compositions together with the existing compositions could be organized into 9 categories according to their roles in the *Wai Khru* ceremony.

1. For worshipping the three Jewels: Sa-dhu-kaan, Sa-dhu-kaan chandua, Sa-dhu-kaan-kloang, Tra-gling, Phra-chao paed loak, Tra Phra Shiva paed-loak, long-song, and Tra long-song Phra-Phrom

2. General roles with complex implication such as Kra-bong-gan is used for magical creation and for blessing. Hom-rong repertoire is put in this category. It consists of 12 compositions: Sa-dhu-kaan, Tra-hom-rong, rua sam-la, Khao-man, pa-thom, la, sa-mer, rua-la-duao, ched, klom, cham-naan, and krao-nai. Kra-bong-gan repertory consists of Kra-bong-gan, Proy khao-tok, Tra-suea-khob, pra-sit, yon-sean-yon-nham, and tra-nang

3. For representing Khru Gods: Tra-Phra I-suan and Tra Nata-ratch is for Shiva, Tra-Phra-U-ma is for Phra U-ma, Tra-Phra laksami is for Phra laksami, Tra-Phra Sarasawati is for Phra Sarasawati, Tra-Phra-Narai-tem-oung and Tra-Narai ban-thom-sin is for Phra Narai, Tra-Phra-Phrom is for Phra Phrom, Tra Phra Visanukam is for Phra Visanukam, Tra-Phra Pra-khon thap is for Phra Prakhonthap, Tra-Phra Pan-ja si-khon is for Phra Pan-ja-si-khon, Tra-Phra-Pikanet is for Phra-Pikanet, Tra-Phra-Khan-tha-ku-man is for Phra Khanthakuman, Tra-Phra-Piraap-tem-oung is for Phra-Phi-raap, Tra-Tritrueng and Tra-Maka-wan is for Phra In, Tra-Phra-lue-si-kalai-kot is for Phra luesi Kalaikot, and Tra-Lusi A-khom-u-dom-choak is for Phra Luesi Akhom Udomchoak

4. For procession and traveling of Khru consists of Bat-Sakunii, Khom Vean, Dam-noen Phram, Tra-Thep-dam- noen, Nang doen, Phram khao, Phram oak, Sa-mer, Sa-mer kan sa-mut, Sa-mer khao-tii, Sa-mer-khao-fao, Sa-mer Tain, Sa-mer Phii, Sa-mer Phra-Pi-raap, Sa-mer Phram, Sa-mer marn, Sa-mer Lusi-marn, and Samer-sam-la

5. For inviting Khru to the ceremony consists of Tra- san-ni-bat, Tra- choen, Tra- choen-

nua, Tra-choen tai, Tra-choen yai, Tra-choen lek, Tra-Pra-chum-pon, Pra-chum look-sit

6. For blessing consists of Pra-sit, Tra-the-va-pra-sit, Tra-Narai-Pra-tan-porn, Tra-pra-sit, Tra-mong-kol-jak-ka-wan, Tra-Phra-Kanet pra-tan-porn, Tra-Phra-Siwa-pra-tan-porn, and other Tra sompositions in Hom-rong yen repertory.

7. For miracle action consists of Tra ni-mit, Kuk-phat, Rua Phra Piraap, Rua la-duao, Rua sam-la, and Rua-cha-poa

8. For inviting Khru Gods and spirits to accept the sacrifices consists of Ram-dab, Nang-kin, Sen-lao, and Phra-chao loi-tad

9. For encouragement and celebration consists of Proi khao-tok-dok-mai, Kroa ram, Mahalerk, Mahachai, and Cherd-klong.

It is essential to perform the *Wai Khru* ceremony because it represents the continuation of traditional system Thai music education. It initiates strength and stability of Thai music tradition as well as the unity among Thai musicians between older generation and the younger one. The music performed in the *Wai Khru* ceremony includes several significant repertoires that Thai music learners should know in order to continue Thai musical culture. Currently, the *Wai Khru* ceremony in Thai traditional music is not only conducted in the music schools and music denominations, but also expands to both government and private organizations having traditional Thai ensembles including the Department of Fine Arts, the music division of the Police department, the Army, the Navy, universities and schools, etc. The ceremony has instilled the belief and confidence in students to thrive and succeed in learning and working as they have inscribed *Khru* in their heart and soul.

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