

ความสัมพันธ์ของบทสวดชัยมงคลคาถากับเพลงเรื่องประเภทเพลงฉิ่ง

The Relationship Between Chaiya Mangala Gatha Chant and Pleng Ching type of Pleng Ruang

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บทคัดย่อ

บทความเรื่อง ความสัมพันธ์ของบทสวดชัยมงคลคาถากับเพลงเรื่องประเภทเพลงฉิ่ง มีวัตถุประสงค์เพื่อศึกษาเปรียบเทียบรูปแบบการสวดกับรูปแบบการบรรเลง โอกาสการสวดกับโอกาสการบรรเลง โดยบทความนี้เป็นผลงานวิจัยบางส่วนของวิทยานิพนธ์ระดับดุษฎีบัณฑิตเรื่อง “การสร้างสรรค์เพลงเรื่องประเภทเพลงฉิ่ง เรื่องชัยมงคลคาถา” ผลการศึกษาพบว่า รูปแบบการสวดและการบรรเลง มีความสัมพันธ์กัน 4 ด้าน คือ ด้านโครงสร้างของบทสวดประกอบด้วยหลายบท สัมพันธ์กับการเรียงร้อยบทเพลงหลายเพลง บรรเลงติดต่อกัน ด้านความสั้นความยาวที่ไม่เท่ากันของคำบาลี ในบทสวด สัมพันธ์กับใจความของทำนองเพลง ด้านเนื้อหาบทสวดและทำนองพบลักษณะที่เรียกว่า “การซ้ำท่าย” ทั้งในการสวดและการบรรเลง และด้านความหมายเป็นเชิงมงคลเช่นเดียวกัน เรื่องโอกาสการสวดและการบรรเลงพบว่า มีการนำไปใช้ในงานมงคล ในแนวทางเดียวกัน และโอกาสที่ใช้สวดส่งผลต่อการเรียบเรียงบทสวดที่หลากหลาย สัมพันธ์กับการเลือกใช้ บทเพลงเพิ่มเติมในการบรรเลงเพลงฉิ่งอย่างหลากหลายหากการดำเนินพิธีกรรมไม่เสร็จสิ้น

คำสำคัญ: ชัยมงคลคาถา / เพลงเรื่อง / เพลงฉิ่ง / ความสัมพันธ์ / บทสวด

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Abstract

This article entitles the relationship between Chaiya Mangala Gatha chant and Pleng Ching type of Pleng Ruang which aims to comparative study the forms of the chanting and musical performing of the Chaiya Mangala Gatha and occasions on which they take place. It is partly based on the data gathered for a doctoral thesis entitled “The Creative Musical Composition for the Chaiya Mangala Gatha in the Pleng Ching Type of Pleng Ruang”. The present study found four aspects of the relationship between the chanting and musical performance of the Chaiya Mangala Gatha: structure, length, content and meaning. For structural relationship, both the chant and the song are derived from a compilation of chants and melodies of similar tunes. They both vary in length of Pali words in chants but share lyric melody relationship. The content relationship between the chant and the melodies is seen in their “repetition of the final phrase”. The study also found that both the chanting and the musical performance of the Chaiya Mangala Gatha usually take place on auspicious occasions which consequently result in a variety of chants and the choice of Pleng Ching used. Additional relationship and choosing chants in Pleng Ching performing may be inserted in the case where religious ceremonies last longer than usual. Keyword: Music compositio; Maharaj Bhumibol; Wind symphony orchestra

Keyword: Chaiya Mangala Gatha; Pleng Ruang; Pleng Ching; relationship; chant

Introduction

Chanting is one of the daily routine that Buddhists should practice as it is considered one of the means to achieve the ultimate goal of Buddhism. The benefits of chanting include increased concentration, mindfulness, intellectual development and wisdom for better understanding of Buddhist doctrines which, when put to practice, will bring good fortune into one’s life. Chanting can eventually lead to one’s liberation from the suffering of cyclic existence or samsara. Such benefits are stated in the Vimuttayatana Sutta as follows: “Some people regularly recite Buddhist chants or relate the dharma (Buddhist teachings) that they have learned. While chanting with focused mind, these people will be able to put such dharma into practice until they are free from sufferings” (Thepporn Mangthani, 1999: 1-5).

One of the most popular prominent Buddhist chants with significant roles in Thailand is the Chaiya Mangala Gatha chant which is also known under other names like Buddha Chaiya Mangala Gatha, Buddha Chaya Mangala Gatha, Chaya Mangkalatthaka Gatha, Tawai Phorn Phra, Pahung, etc. This chant relates Buddha's eight propitious victories over Mara (devils) and altogether consists of nine verses. Verses No. 1-8 narrate Buddha's victory over the eight Mara (devils) of: Phaya Sawatti, Arawaka Yaksa, Narakiri Elephant, Ongkulimarn, Jinjamarnwika, Sajjaka Nikron, Phaya Nanthopanantha Narkaraj, and Pakaphrom. Verse No. 9 is a summary of Buddha's exalted power and the virtues of chanting the Chaiya Mangala Gatha, which include auspicious blessings, protection against all harms, attainment of Moksa (salvation) and nirvana for the chanters (Thammasapa, Banluetham Institute and Buddhist Book Center, no date of publication available: pp. 3-4).

Thai Buddhists' observance of religious ceremonies helps enrich the spiritual wellbeing and religious faith of participants. Such practices have been transmitted through generations until they become customary and traditional conducts. They also contribute to the continuity of classical Thai music which has become an integral part of the Thai ways of life from birth to death and is essential to both the court and commoners' religious ceremonies.

Based on the essential roles of classical Thai music in Buddhist ceremonies, the musical performance of Ching Phra Chan Suite in the Pleng Ching type of Pleng Ruang and the chanting of the Chaiya Mangala Gatha are associated with the partaking of meal offerings by Buddhist monks. Comparison of Ching Phra Chan melodies and the chanting of Chaiya Mangala Gatha reveal a structural similarity of the chant and the melodies. For this reason, the researcher became interested in conducting a research on the creative composition of a new Chaiya Mangala Gatha suite in the Pleng Ching type of Pleng Ruang and the creating of the body of knowledge on the composition of the Pleng Ching type of Pleng Ruang. This research findings presented in this article are parts of the above research data with a special focus on the relationship between the forms and occasions for the chanting and the performing of the Pleng Ching type of Pleng Ruang melodies of the Chaiya Mangala Gatha.

Objective

To compare the Chaiya Mangala Gatha chant and the performing of Pleng Ching type of Pleng Ruang melodies, especially the forms of the chanting and the musical performance of the Chaiya Mangala Gatha chant as well as the occasions on which such chanting and musical performance take place.

Method

Qualitative research methods were employed and conducted in the following steps:

1. This step involves documentary survey of academic texts and articles, theses and relevant books that are available at various libraries such as the Office of Academic Resources, Chulalongkorn University.
2. Interviews of authorities in Thai music and religious experts.
3. Analysis and synthesis of research data to identify and develop the conceptual framework for the creative composition of new melodies in this study.

Research Results

1. Chaiya Mangala Gatha chanting arrangement

According to Phra Ratchasutthiyanmongkhon or Luang Por Charan, Vipassana meditation at Wat Amphawan, Sing Buri recorded in the book of Law of Karma and Dhamma Practice that chanting began with the Namō Tatsa chant to Hai Phorn chant (the Pawatusap chant, and called “Tawai Phorn Phara chant”. The detail consisted of repeating the Namō Tatsa chant three times, Ittipiso chant (Buddha, Dharma (Buddhist teachings) and the Sangha (Buddhist monks), Chaiya Mangala Gatha chant (the Pahung chant), Maha Karuniko chant, followed by the Pawatusap chant (Phra Ratchasutthiyanmongkhon, 1991 : 16-19) which conform to Nattarat Phata stated that this group of chants called “Tawai Phorn Phara chant” that chanting began with 1. repeat the Namō Tatsa chant three times, 2. Ittipiso chant, 3. the Pahung chant and then followed by 4. the Pawatusap chant (Nattarat Phata, 2006 : 193).

According to Phra Dhammadhiraratmahamuni (Thiengakhathammo, Pali Scholar, Level 9) at Wat Rakhangkositaram stated that in chant of his book and separated the chant of “Tawai Phara” that is called only in the Pahung chant. The researcher concluded that the Namō Tatsa chant called “Homage to the Buddha”, the Ittipiso chant called “Tawai Phorn Phara chant”, the Pahung chant called Buddha the Chaiya Mangala Gatha (Pahung),

the Maha Karuniko chant called Chaiya Paritta (Mahaka) that Chaiya Paritta chant of this book that included Gatha of “Pawatusap” (Phra Dhammadhiraratmahamuni, n.d.: 101-105).

It was indicated that the explanation of Phra Dhammadhiraratmahamuni called “Tawai Phorn Phara chant” that was only the Ittipiso chant and divided the meaning in each chant.

Chaiya Mangala Gatha chant was not only chant in rituals but also royal rituals that had Thai classical music instruments for royal ceremonies. Chanting by Phru Ruak or having the schedule would start with Chayonto chant for winning victories and when chant is finished, it can be interpreted that Chaiya Mangala Gatha chant is repeated again.

The Chaiya Mangala Gatha chant had normal chanting in the book of Tawai Phorn Phara – Yo Khwam Deka Pahung and the opinion in creations of Buddha Image of eight Buddha postures and indicating tradition chant. To sum up, the chant called Tawai Phorn Phara that had started with repeating Namō Tatsa chant three times, Ittipiso chant, Sawakhato chant, Supatipanno chant, Pahung chant, Maha Karuniko chant and that ends with Pawatusap chant (Phraya Thipphakosa, 1940 : 1-5).

Based on the study, the information of the forms of Chaiya Mangala Gatha chant can be divided into four major forms.

First form was Chaiya Mangala Gatha chant based on tradition that starts with repeating Namō Tatsa chant three times, Ittipiso chant, Sawakhato chant, Supatipanno chant, Pahung chant, Maha Karuniko chant and ends with Pawatusap chant.

Second form was Chaiya Mangala Gatha chant with the addition of “Bhutan, Thamman, Sang Khang chants” in the beginning and additional pouring of ceremonial water and being compassionate at the end.

Third form was Chaiya Mangala Gatha chant in royal rituals that would be chanted after the musical performance of Thai classical music instruments for royal ceremonies and having Chayonto chant for winning victories.

Fourth form was chant by students. In this form, it is the end of a week after school and Chaiya Mangala Gatha chant was only “Pahung chant” in the first chant and translated chanting (composition by King Phra Mongkut Klao Chao Yu Hua)

Based on the four forms of the study, the researcher classified, analyzed and looked into the synthesis of collected data, the form of Chaiya Mangala Gatha chanting can be divided into three parts as follows:

Table 1: Division of the Chaiya Mangala Gatha chanting

No.	Content of the Chaiya Mangala Gatha chanting
Part 1	Repeat the Namō Tassa chant three times Ittipiso, Sawakhato and Supatipanno chants
Part 2	Chaiya Mangala Gatha chant
Part 3	Maha Karuniko chant, followed by the Pawatusap chant

In Table 1, the Chaiya Mangala Gatha chant is divided into three parts for the following reasons:

Part 1 is the Namō Tassa chant which is repeated three times, followed by the Ittipiso, Sawakhato and Supatipanno chants; all of which are the chants in reverence of Buddha. Ittipiso chant is the praising of the benevolence of Buddha, Dharma (Buddhist teachings) and the Sangha (Buddhist monks).

Part 2 is the Pahung chant which is central to the Chaiya Mangala Gatha chant and also to the researcher’s division of the chant. Chaiya Mangala Gatha chant narrates Buddha’s victory over the eight Mara (devils). The ninth verse of this chant cites the merits of the Chaiya Mangala Gatha chanting.

Part 3 is the Maha Karuniko chant which ends with the Pawatusap chant. Both chants are not the essence of the Chaiya Mangala Gatha chant but are commonly recited at the end of the chant. They are mainly an appeal to the benevolence of the Buddha, Dharma and Sangha to provide protection and blessing for both the chanters and listeners.

2. Pleng Ching type of Pleng Ruang performing arrangement

Pleng Ching type of Pleng Ruang is a type of music with Pleng Ruang's key characteristic of being free from the constraints of regular rhythmic structure and consists of a variety of melodies with different lengths. It is mainly performed in Buddhist functions, especially during the monks' partaking of their morning and mid-day meal offerings. Other roles that it plays are a musical accompaniment to traditional Thai performing arts and a piece for fingering exercise to improve musicians' skills. Pleng Ching has unique style of melodies and has exceptionally close relationship with Buddhism.

The type of Pleng Ching selected for the present comparative study of the Chaiya Mangala Gatha chanting and musical performance is the Song Chan or slow tempo Pleng Ching Ruang Krabok in the Ching Phra Chan Paen suite. This suite is a collection of several songs with corresponding melodies to the melodious chanting of the "Tawai Phorn Phra" or "Chaiya Mangala Gatha" chant which consists of many chants with auspicious meanings. The melodious rhythms of these chants correspond with the melodies of Pleng Ruang Pleng Ching, especially the slow tempo (Song Chan) Pleng Ching Ruang Krabok. This song is the song played by musicians of Department of Fine Arts to the present day. Its structure as revealed through its musical notation is shown below:

Song No. 1 – Krabok Ngern. The first and second stanzas contains three sentences.

Song No. 2 – Krabok Nark. The first stanza contains four sentences and the second stanza contains nine sentences. (The first two sentences are played twice, the next five sentences twice and the last two sentences also twice).

Song No. 3 – Malang Wan Thong. This is song of single stanza with eight sentences.

Song No. 4 – Krabok Thong. This is also a single-stanza song. (The first two sentences are played twice and the last two sentences also twice).

The above details reveal four aspects of the relationship between the Chaiya Mangala Gatha chant and Pleng Ruang Krabok Song Chan.

3. The structural relationship

The researcher divided the melodic rhythms of the chanting of the Chaiya Mangala Gatha into three parts and found them to be corresponding to the four melodies of the Pleng Ruang Krabok Song Chan suite. (This is an arrangement in the musical style of the Department of Fine Art which differs from the style of other 'musical houses'. Each musical house usually

adds distinctive melodies of its own to the song to showcase its musical skills). A summary of the structural relationship between the chant and the melodies is shown in the table below:

Table 2: The structural relationship between the chant and Pleng Ruang Krabok Song Chan melodies.

No.	Content of the Chaiya Mangala Gatha chanting	Content of Pleng Ching Ruang Krabok Song Chan
Part 1	Repeat the Namō Tatsa chant three times Ittipiso, Sawakhato and Supatipanno chants	Song No. 1 – Krabok Ngern
Part 2	Chaiya Mangala Gatha chant	Song No. 2 – Krabok Nark
Part 3	Maha Karuniko chant, followed by the Pawatusap chant	Song No. 3 – Malang Wan Thong Song No. 4 – Krabok Thong

The above table illustrates the relationship between the contents of the Chaiya Mangala Gatha chant and Pleng Ching melodies. Their content structures share close resemblance in terms of meanings and courses, which can be contributed to the arrangement of melodies of similar types and idioms in the suite.

4. The length relationship

Examination of the verses of the Chaiya Mangala Gatha chant and the melodies of Pleng Ching Ruang Krabok song found them to have different lengths, which clearly illustrates their content or structural relationship. This relationship is clarified in the following examples:

In Verse No. 1 of the Pahung chant, the unevenly spacing of the chanting can be seen when the words are divided into 11 motifs of different lengths as follows:

Motif	1	Bāhung	2 consonants
Motif	2	Sahassa mabhi nimmita sāvū dhantang	12 consonants
Motif	3	Gīri mekhalang	4 consonants
Motif	4	Udita ghora sasena mārang	10 consonants
Motif	5	Dānādi-dhammavidhinā	8 consonants
Motif	6	Jitavā	3 consonants

Motif 7	Munindo	3 consonants
Motif 8	Tang tejasā	4 consonants
Motif 9	Bhavatu	3 consonants
Motif 10	Te	1 consonant
Motif 11	Jaya mangalāni	6 consonants

It can be seen that the 11 motifs in the first verse of the Pahung chant vary in length; they contain 1-12 consonants. The differences in length are also apparent in the different stanzas of Pleng Ching Tuang Krabok suite. For example, the third and fourth sentences of the Malang Wan Thong melody are only two, eight and four measures long and end with a two-measure phrase as follows:

The third sentence of the Malang Wan Thong melody in Khong Wong Yai:

measures	1	2	3	4	5	6	7	8
Right hand	--- ล	--- ล	-- ร -	ร ร --	ด ด --	ท ท --	ล ล --	ท ท --
Left hand	--- ร	--- ล	--- ร	--- ด	--- ท	--- ล	--- ท	--- ด

The fourth sentence of the Malang Wan Thong melody in Khong Wong Yai:

measures	1	2	3	4	5	6	7	8
Right hand	ด ด --	ท ท - ล	-- ร -	ร ร --	ด ด --	ท ท - ล	----	- ช - ช
Left hand	--- ท	--- ล	--- ร	--- ด	--- ท	--- ล	--- ช	----

An examination of the third and fourth sentences of the above melody indicates that the melody can be separated as follows:

For a melody with two measures, the first to second measures of the first sentence are as follows:

measures	1	2	3	4	5	6	7	8
Right hand	--- ล	--- ล						
Left hand	--- ร	--- ล						

For a melody with eight measures, the third to eighth measures of the third sentence, including the first to second measures of the fourth sentence are as follows:

The melody of the third sentence in Khong Wong Yai:

measures	1	2	3	4	5	6	7	8
Right hand			-- ร -	ร ร --	ด ด --	ท ท --	ล ล --	ท ท --
Left hand			--- ร	--- ด	--- ท	--- ล	--- ท	--- ด

The melody of the fourth sentence in Khong Wong Yai:

measures	1	2	3	4	5	6	7	8
Right hand	ด ด --	ท ท - ล						
Left hand	--- ท	--- ล						

For a melody with four measures, the third to sixth measures of the fourth sentence are as follows:

The melody of the fourth sentence in Khong Wong Yai:

measures	1	2	3	4	5	6	7	8
Right hand			-- ร -	ร ร --	ด ด --	ท ท - ล		
Left hand			--- ร	--- ด	--- ท	--- ล		

For a melody with two measures, the seventh to eighth measures of the fourth sentence are as follows:

The melody of the fourth sentence in Khong Wong Yai:

measures	1	2	3	4	5	6	7	8
Right hand							----	- ุ - ุ
Left hand							--- ุ	----

It can be seen from the Malang Wan Thong melody, which is used here as an example of Pleng Ching Ruang Krabok, that the different lengths of its melodic segments correspond with the different numbers of consonants (between 1-12 consonants) in the verses of the chant.

5. The content relationship

The research found a “repetition of the final phrase” in all eight verses of the Pahung chant which is the essence of the Chaiya Mangala Gatha chant. In this article, only the first two verses are cited as follows:

Chaiya Mangala Gatha chant verses 1

Bāhung sahassa mabhi nimmita sāvū dhantang

Gīri mekhalang udita ghora sasena mārang

Dānādi-dhammavidhinā jitavā munindo

“Tang tejasā bhavatu te jaya mangalāni”

Chaiya Mangala Gatha chant verses 2

Mārāti reka mabhi yujjhita sabba ratting

Ghorang panā-lavaka makkha mathaddha yakkhang

Khantī sudanta vidhinā jitavā Munindo

“Tang tejasā bhavatu te jaya mangalāni”

The ending of each verses of the chant as shown above is bolded and highlighted in grey color to indicate the segment where the “repetition of the final phrase” is used in the same manner as the “repetition of the final phrase” found in Pleng Ching Ruang Krabok suite. In Krabok Ngern melody, the repetition appears at the end of the first and second stanzas. In Malang Wan Thong melody, which has only one stanza, the final phrases of the last two musical sentences are repeated twice. Such repetition is shown below.

An example from the first stanza of Krabok Ngern melody in Khong Wong Yai:

Right hand	--- ม	- ร - ท	----	--- ท	- ช -	ล ท - ร	- ม - ร	- ท - ล
Left hand	--- ม	- ร - ท	--- ท	----	- ร - ช	--- ร	- ม - ร	- ท - ล
Right hand	----	- ล - ล	- ท - ล	- ช - ม	----	-- ร ม	- ล -	ช ช - ล
Left hand	--- ล	----	- ท - ล	- ช - ท	- ล - ท	- ด -	- ล - ช	--- ล
Right hand	----	- ล - ล	- ช - ม	- ร - ช	-- ร ม	- ช - ล	- ช -	ล ล - ช
Left hand	--- ล	----	- ช - ท	- ล - ช	- ด -	- ช - ล	- ช - ล	--- ช
Right hand	----	- ล - ล	- ล -	ช ช - ล	-- ท ท	- ร -	ล ล -	ช ช - ม
Left hand	--- ล	----	- ล - ช	--- ล	- ท -	- ร - ล	--- ช	--- ท

Right hand	-----	- ล - ล	- ท - ล	- ช - ม	-----	- - ร ม	- ล - -	ช ช - ล
Left hand	--- ล	-----	- ท - ล	- ช - ท	- ล - ท	- ด - -	- ล - ช	--- ล
Right hand	-----	- ล - ล	- ช - ม	- ร - ช	- - ร ม	- ช - ล	- ช - -	ล ล - ช
Left hand	--- ล	-----	- ช - ท	- ล - ช	- ด - -	- ช - ล	- ช - ล	--- ช

The “repetition of the final phrase” found in the Krabok Ngern melody corresponds with the “repetition of the final phrase” in all verses of the Pahung chant. This a clear indication of the relationship between the chant and the melody. Such repetition is also found in Malang Wan Thong melody.

6. The meaning relationship

The similarity in auspicious meanings of the Chaiya Mangala Gatha chant and the Ching Ruang Krabok suite is shown in the table below.

Table 3 : The meaning relationship between the Chaiya Mangala Gatha chant and the Ching Ruang Krabok Song Chan suite.

Content of the Chaiya Mangala Gatha chant		Meaning
Part 1	Repeat the Namo Tatsa chant three times	Showing respect and worship to Buddha.
	Itipiso, Sawakhato, and Supati-panno chants	Praising the benevolence of Buddha, the Dharma (Buddhist teachings) and the Sangha (Buddhist monks).
Part 2	Chaiya Mangala Gatha chant	Relating the eight victories of Buddha with the ninth verse praising the benevolence of the Chaiya Mangala Gatha chanting.
Part 3	Maha Karuniko chant	Praising Buddha’s immeasurable benevolence for all living things.
	Chayanto chant	Relating Buddha’s victories over Mara (in the first verse of the Pahung chant).
	Pawatusap chant	Appealing to the great powers of Buddha, the Dharma and the Sangha for protection and auspicious blessings to the chanters and listeners.

Content of Pleng Ching Ruang Krabok Song Chan suite		Meaning
Song No. 1	Krabok Ngern	Auspicious articles, flowers or items whose value is exhibited in silver.
Song No. 2	Krabok Nark	Auspicious articles, flowers or items whose value is exhibited in copper.
Song No. 3	Malang Wan Thong	A species of fruit fly with dark brown thorax and abdomen and yellow or orange specks, depending on the species of the fly, giving an overall golden appearance which is taken as a sign of auspiciousness.
Song No. 4	Krabok Thong	Auspicious articles, flowers or items whose value is exhibited in gold.

The above table reveals the relationship between the meaning of the Chaiya Mangala Gatha chant and the meaning of the title of the Ching Ruang Krabok suite; both share a similarity in their auspicious meanings.

7. The relationship in term of the occasions on which the chanting and musical performance of the Pleng Ching type of Pleng Ruang take place

This type of relationship is generally apparent at Buddhist religious ceremonies. Pleng Ching type of Pleng Ruang is only performed in religious ceremonies and never on any other occasion. Likewise, the chanting of Pahung chant never takes place at any inauspicious function. The researcher identified two aspects of this type of relationship as follows:

The first aspect of this relationship is the performance occasions. Both the chanting and the musical performance similarly take place exclusively on auspicious occasions. Pahung chant, which is the essence of the Chaiya Mangala Gatha chant, is customarily chanted at auspicious functions before the monks' partaking of a meal offering. The chanting is then followed by the musical performance of Ching Phra Chan suite.

Pleng Ching type of Pleng Ruang is performed by a Phipat Pithi ensemble during the monks' partaking of a meal offering. The Ching Phra Chan Chao (monks partaking a morning meal) suite, which is performed exclusively on this occasion, is rarely performed on any other occasion. Phra Chan Paen (monks partaking a mid-day meal) suite, whose melodies vary with the special style of different 'musical houses', is played at a monks' mid-day meal.

It is the typical characteristic of Pleng Ruang to combine melodies of similar types and idioms into a suite to demonstrate the musical wisdom of a specific musical house. The melodies that make up a Ching Phra Chan suite can be played separately, but not entirely, on other occasions.

The second aspect of this relationship is the impact of performance occasions on the choice of chants and on the choice of Pleng Ching melodies when a religious ceremony lasts longer or shorter than usual; the number of chants and melodies can be adjusted accordingly. For example, several chants are added to the extended Buddhist chanting during the New Year countdown celebration. At a Buddhist chanting to offer auspicious blessings to His Majesty the King, the Tawai Phra Phorn Chaiya Mangala chant is added to the normal Chaiya Mangala Gatha chant. Other examples include a chanting to ask for self-blessing in which the Itipiso chant is sometimes repeated for the same number of the chanter's age plus an extra round of chanting for the chanter's longevity. This type of self-blessing chanting is usually followed by certain Buddhist chants to dispense the chanter's compassion and merits to other persons or living things. These are some of the examples in which the number and type of chants can vary with the chanting length and occasion.

The relationship between the performance occasions and the musical arrangement is similar to increase or decrease of the chant number discussed above. The choice and length of Pleng Ching melodies are determined by the normal length of a monks' meal in different Buddhist temples. When the meals go on for a long time, similar style of melodies must be added to cover the extended meal period.

This study found corresponding relationship between the Chaiya Mangala Gatha chanting and the performance of Pleng Ruang Pleng Ching melodies. Khru Peeb Khonglaithong explained this relationship as follows:

I heard Khru Prasith Thavorn's frequent mentioning of Itipiso Pakawa melody but didn't really know what he meant. He might have compared the Itipiso Pakawa melody to Pleng Tub Ton Pleng Ching or Pleng Tub Lom Phat Chai Khao suites whose melodies are quite similar. These melodies are considered helpful for the memorizing, observing and comparing of melodies in terms of their similarities, differences, lengths and idioms. They allow musicians to practice identifying the melodies that are compatible with

Pleng Ruang Pleng Ching and if possible, to string similar melodies into a single arrangement. We can search for information and combine them together. For Chan Chao (monks' morning meal) melody, we can play Ching Chang, Ching Sanan and several melodies whose names are now lost for the lack of proper record but are associated with auspiciousness or religiosity. For example, there are the Sathukarn melody which is related to the worshipping and inviting of deities, Ching Phra Chan Chao and Ching Phra Chan suites. Chaiya Mangala Gatha chant and Pleng Ruang Pleng Ching are related as both are involved with auspicious matters and are directly concerned with Buddhist monks (Peeb Khonglaithong. An interview. 1 January 2018.).

Recommendation

The present study on the relationship between the Chaiya Mangala Gatha chant and the Pleng Ching type of Pleng Ruang is based on a comparative study of the chant and one song, the Pleng Ching Phra Chan Paen Ruang Krabok suite. More comparative study of the chant and other classical Thai melodies will provide more comprehensive understanding of their relationship.

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