

The Transformation of Thai Classical Music Essence: Khru Phim Puangnak 'Phleng Tub Khmer Dam Din' Song Played by Acoustic Guitar

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ABSTRACT

"Phleng Tub khmer Dam Din" song is an original of "Khru Phim Puangnak". It was rearranged as "Phleng Tub" song for an acoustic guitar playing. The objective of this research is to study Khru Phim Puangnak's 'Tub Khmer Dam Din' song and The Transformation of composing Thai classical music of Khru Phim Puangnak's 'Phleng Tub' song to be played with acoustic guitar. My compositional process was an exposition of musical themes based on the traditional melodic frameworks, main melody, and 11 techniques used to adapt the "Phleng Tub" Song for playing on an acoustic guitar, including string blocking, and playing short syllabic lyrics, Alteration of Intervals, Imitation, Staccato, A false sequence, retrograde, Percussion Guitar and Rit technique. This song is arranged in 4 styles, namely 1) the first-line guitar playing the main melody, 2) the second-line guitar playing harmonious sounds, 3) the third-line guitar playing the motive and harmonizing the second verse, and 4) the fourth-line guitar playing chords, bass, and rhythm, as well as using the key of E Major. The main patterns that were created with a combination of western theories and jazz chord progression. This research is beneficial for music education at all levels. An improved musical note can be used for performing or managing a song in acoustic version or further studying, researching, developing, or integrating with others. Moreover, it is stored and published in digital format: documents and audio files, to keep it from disappearing and be beneficial for the Thai and international music circles in the future.

Keywords: Acoustic guitar, Essence, Exchange, Khru Phim Puangnak, 'Phleng Tub Khmer Dam Din' Song

INTRODUCTION

The value and importance of musical notes mean recording various melodies in writing, keeping them as important historical evidence by preserving the aesthetics of that performance, and it can be forwarded to those who are interested to study and perform promptly. However, if the work is not transmitted well enough, the inheritance may become corrupted. It is crucial to translate Thai music notes into international music notes to spread awareness of the beauty of Thai music worldwide. The transmission must also be correct and understandable in accordance with the author or the music teachers' original.

The recording of Thai music notation as international music has been recorded since the Ayutthaya period during the reign of King Narai the Great by two French ambassadors, Simon de Le Loubere and Nicolas Gerrise, which appeared in the evidence of La Loubere's archives, Ambassador from France at that time, The song was called "*Sai Samorn*" by Thai people. The original score has not been identified, only wrote at the top of the song "A Siamese Song," so Thai people call it the song "*Sai Samon*." However, there are many differences between Western and Thai music scores.

To transmit Thai music internationally, it is imperative to do in-depth study of Thai and international music notation theory because there are obvious differences such as the Thai music scale system, music playing system as well as various music composition systems. Therefore, it is extremely difficult to find a music teacher who can perform, compose, read, and record both international and Thai musical scores in one person. *Kru Pim Phuangnak* is one of the important people with both abilities.

Khru Phim Puangnak is one of the most significant individuals with the ability to harmonize, compose a tune, and write international notes. Since he was a little child, his father has been teaching him Thai music. Then, he went to study on the international music with Phra Chenduriyaang (Piti Watyakorn). So, Khru Phim Phuangnak got acquainted with friends who were Phra Chenduriyaang's students that could both play Thai and international music. Therefore, Khru Phim Phuangnak has had the skills in Thai music that has been ingrained since he was young, and the skills on the international music received from Phra Jenduriyang when he was a teenager. Moreover, Khru Phim Phuangnak had the skill to record Thai music scores to become international music scores as well. The original handwritten notes from Khru Phim Puangnak were historically important documents. After Khru Phim Phuangnak had passed away, his daughter, Miss Usanee Puangnak, presented the documents to Her Royal Highness Princess Maha Chakri Sirindhorn. Then, H.R.H. Princess Sirindhorn bestowed this to Sirindhorn Music Library, Mahidol University Library and Knowledge Center, for a total of 32 sets. The author had chosen to study and change only '*Tub Khmer Dam Din*' song. Since the author thought that '*Phleng Tub*' or a song or two-tiered song that combines many songs together in a series, had an appropriate length, so it was modified to be in the form of playing with a guitar.

A guitar refers to a stringed instrument that has been widely popular both in Thailand and in other countries because it is a musical instrument that is easy to carry, make a beautiful sound, and the price is affordable. By playing with the right hand using the fingers to play one string by scratching or flicking, causing the vibration of the strings or called resonance. On the left hand, press the notes, or press to be in the form of a chord. Currently, the guitar can be divided into two major types: electric guitar, a guitar that can amplify the sound out of itself; and flat, a guitar with the body acts as an amplification with a sound hole for dispersing sound. There are currently a good number of original Thai songs performed on the guitar, however most of them are solo performances and are played as the classic guitar. Additionally, it is not mentioned in scholarly works concerning *Kru Pim Phuangnak* introducing Thai songs in the form of international notes for acoustic guitar playing.

Therefore, the author chose to study and exchange the scores, especially in the '*Tub Khmer Dam Din*' song, and modified it to be a guitar playing way in the research topic, '*The Transformation of Thai Classical Music Essence: Khru Phim Puangnak Phleng Tub Khmer Dam Din*' song played by acoustic guitar'. The author expects that this study will be beneficial for the development of Thai and International Thai music in the dimension of musicology in the future.

Objectives

1. To change the form of international musical notation of Khru Phim Puangnak's '*Tub Khmer Dam Din*' song to match the practice of Thai music.
2. To modify Khru Phim Puangnak's '*Tub Khmer Dam Din*' for acoustic guitar playing.

Research Questions

1. What is the result of changing form of international musical notation of Khru Phim Puangnak's '*Tub Khmer Dam Din*' song and how it can be matched with the practice of Thai music?
2. How the form and characteristics of the result from Khru Phim Puangnak's '*Tub Khmer Dam Din*' can modify for an acoustic guitar playing?

LITERATURE REVIEW

Professor Panan Khamfoi (Khamfoi, 2001) from Thaksin University, Songkhla has researched the history of Thai notes being written abroad as part of the evolution of the original Thai music score recording system to international standards. The research on Thai music scores of the Payayarat School of Warah Thepnarong (Thepnarong, 2007) is a study of inheritance and original music scores and includes a study on the history of music teachers and their transmission.

In part of the compilation, the researcher discovered research on the composition of royal compositions for classical guitar bands elementary and intermediate levels of Methee Apinantham (2009). The study talks about the introduction of the royal compositions of His Majesty King Bhumibol Adulyadej who has re-arranged for classical guitar not more than 4 genres for the guitar ensemble and the study of original Thai songs for the classical guitar (Rattanaampawan et al., (2017). The article examines how traditional Thai songs are written. However, no

research has yet been discovered that Thai songs has altered and rewritten the original notes performed for acoustic guitar by Teacher Pim Phuagnak.

Scope of the Studies

The research titled, "The Transformation of Thai Classical Music Essence: Khru Phim Puangnak's 'Phleng Tub Khmer Dam Din' Song played by Acoustic Guitar," was qualitative research and the research methods are creative processes.

The research scope is divided as follows:

1. Duration of Research

The knowledge of Khru Phim Puangnak's 'Phleng Tub' song was collected through an interview and modifying Khru Phim Puangnak's 'Phleng Tub Khmer Dam Din' song for acoustic guitar version done in this project, during 1st January 2021 to 30th April 2023.

2. Scope of The Transformation

The author exchanged international musical notation of Khru Phim Puangnak's 'Tub Khmer Dam Din' song to match with the practice of original Thai music in full score.

3. Scope of Music Modification

The author modified the notation of Khru Phim Puangnak's 'Tub Khmer Dam Din' song for acoustic guitar playing.

4. Scope of Music Playing

To play an exchanged and a modified Khru Phim Puangnak's 'Tub Khmer Dam Din' song, the author performed the song by using 4 guitars.

Basic Agreement

1. The author modified the song for acoustic guitar playing.
2. The author used Western music theory in jazz chord patterns.
3. The author modified the song for playing on acoustic guitar in a pop-jazz music style

RESEARCH METHODS

In the aspect of The Transformation of Khru Phim Puangnak's 'Phleng Tub' song, the author used the creative research methodology (Pidokrat, 2020) as being passed a triangulation process, including academics and experts in Thai and international music notation, Thai and international composers, Acoustic guitar experts.

Data Collections

Music notes of Khru Phim Puangnak's 'Phleng Tub' song

The original notation documents

The author jointly checked the accuracy of the music score and divided the working steps as follows:

1. Sort music notes of Khru Phim Puangnak's 'Phleng Tub' song according to the song and the types of musical instruments.
2. Scanning the original notation documents and recording them by using the program named 'Sibelius 8.5.0.'
3. Exchanging Khru Phim Puangnak's 'Phleng Tub' song to be appropriate for playing on acoustic guitar. Taking notes in the process to improve the sound quality by using Logic Pro X. Once the transaction is completed, the author selected experts and specialists who are working in the music educational institutes that have more than 10 years of experience in the music industry to verify the accuracy of the sound that occurred, and all music notation systems as follows:
 - *Assoc. Prof. Tharanat Hinon*, Thai music expert, Music and Performing Art Department, Faculty of Fine and Applied Arts, Khon Kaen University
 - *Asst. Prof. Thanathip Paopan*, Thai music expert, College of Music, Bansomdejchaopraya Rajabhat University
 - *Mr. Udomkiat Pengubon*, Thai music specialist, Office of Performing Arts, Fine Arts Department
 - *Mr. Chakrit Chalermasuk*, Thai music specialist, Field of Music, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University

- *Mr. Patommavat Thammachat*, Acoustic guitar specialist, Field of Music, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University

RESULTS

The author conducted the modification of Khru Phim Puangnak's 'Phleng Tub' song by using song playing adjustment for the acoustic guitar and mainly focusing on the creation of music scores to create a new playing style of 'Phleng Tub' song which are beneficial to the Thai and international music circles that can be integrated with other sciences in the future.

'Phleng Tub Ta Khmer Dam Din' Song

According to the modification of the 'Phleng Tub Ta Khmer Dam Din' song for acoustic guitar, the author used 4 lines to arrange the song:

- 1) First-line guitar as the main melody
- 2) Second-line guitar as harmonization
- 3) Third-line guitar as motive technique and accompanying with the second verse
- 4) Fourth-line guitar as chord and rhythm plays. The author changed the key, from Eb Major to E Major, to be proper with song playing and guitar techniques.

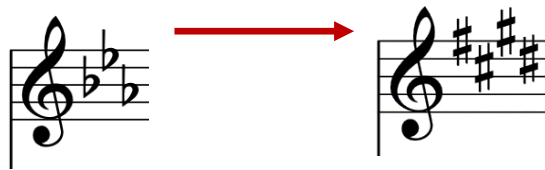


Figure 1. Changing key from Eb Major to E Major, to be proper with song playing

The presented songs were arranged in order as follows:

1) *Khmer Phwng*

The first verse of Khmer Phwng has 16 bars and the first verse return part also has 16 bars. On the first bar, the author played the first-line guitar as the main melody, and on the second and third-line, guitars were played for rhythm conform. To make a strong proportion, the author used palm muting and staccato in a following picture.



Figure 2. An example of the third-line guitar rhythm

The author added the fourth-line guitar as a bass to conform with the harmonious sound of the third-line guitar and used reharmonize technique to form a new chord with tension technique on the chord for tone color. The author started playing by B7sus4 as it was necessary to play the V chord and support the main rhythm by using the E note to send it to the I chord. The author used chord Emaj7 and used chord F# to enter the chord Emaj7 on the third bar. On the fifth and the sixth bars, the author used the chord in the form ii V I to be chord Fmin9 B7 EMaj7 as the picture below



Figure 3. An example of the fourth-line guitar rhythm and chord reharmonize

The second verse of Khmer Phwng has 16 bars and 16 bars of its return part. The author played broken chords technique by using these chords in order: V7(sus4)/ IMaj7 bii(dim)/ IMaj7/ii-9 V7/ IMaj7/ IMaj7 V7/ IMaj7 V7/ IVmaj6.

Figure 4. The rhythm plays of the fourth-line guitar, the second verse, bar no. 33 to 40

Khmer Khao Kheow

The first verse of Khmer Khao Kheow has 25 bars. In the first two bars, the author used the first-line guitar as the main melody. The second-line guitar played as a harmonious sound for intervals 2 Major 3 Major 5 Perfect and 6 Major as the following picture:

Figure 5. The main rhythm plays of the first-line guitar, and harmonious sound of the second-line guitar

To harmonize the sound, the author used the first-line guitar as the main melody and used second, third, and fourth-line guitars for imitation and canon techniques to connect harmonious sound. In addition, the author analyzed the new chord to conform to the harmonious sound and other notes in each bar as in the picture shown below.

Figure 6. An example of using Imitation and Canon techniques to second, third, and fourth-line guitars

Khmer Pao Bai Mai

The first verse of Khmer Pao Bai Mai has 16 bars. The author used the retrograde technique on the first and third-line guitars. The first-line guitar started playing from bar no. 162 and ended on bar no. 175. The end verse at bar no. 175 will start on the third-line guitar which is on the bar no.162 as the picture shows.



Figure 7. The first and third-line guitars were used retrograde technique

The second and fourth-line guitars used retrograde techniques. The second-line guitar started playing from bar no. 162 and ended at bar no. 175. The end verse at bar no. 175, will be played reversely by the fourth-line guitar which used the start point of the bar no.175 on the second-line guitar as the picture shown.

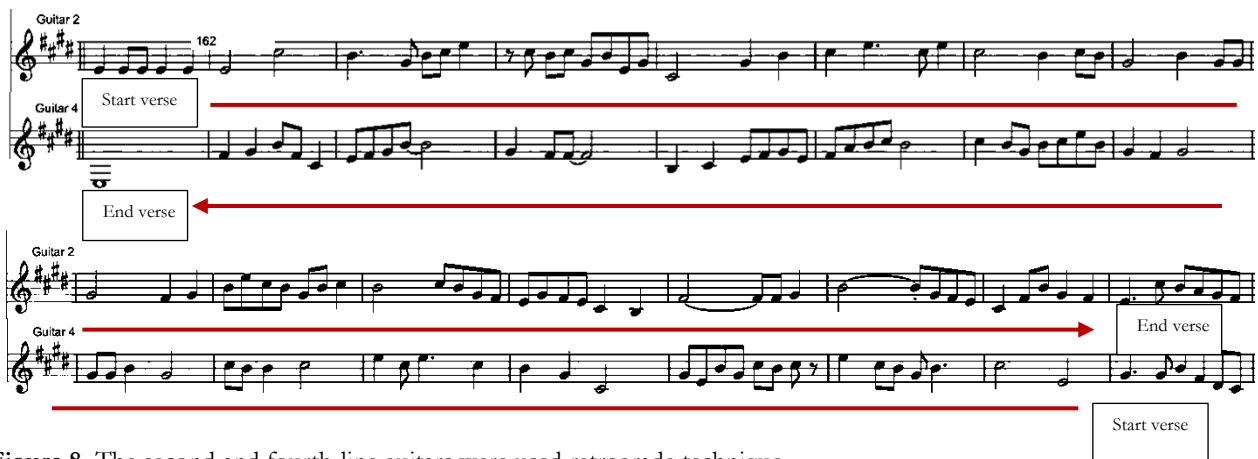


Figure 8. The second and fourth-line guitars were used retrograde technique

Khmer Ew Bang

The first verse of Khmer Ew Bang has 16 bars. The author used the first-line guitar as a main melody and the second-line guitar was the harmonious sound. In addition, the author used the first and second-line guitars to fill the sound gap as the picture shown on bar no.228 and 240.



Figure 9. An example of harmonious sound of the first and second-line guitars including filling the sound gap

The third-line guitar will be in chord Imajor7 interspersed with vi-7 in superposition. The fourth-line guitar will be the base melody, mostly in falling rhythm, which is interspersed with the third-line guitar as the picture shown.

Figure 10. The arrangement of the fourth-line guitar from the bar no. 217- 224

From bar no. 232 to no. 240, the author used the chord Imajor7 and delivered it by V7 to vi-7 in the Deceptive Cadence pattern as the picture shown below.

Figure 11. The arrangement of the fourth-line guitar from the bar no. 232- 240

The first verse reverse part of Khmer Ew Bang has 16 bars. On the first bar, the author used a whole note in the chord vi-7 to support the main melody on the first-line guitar and the harmonious sound of the second-line guitar. To think of the way of chord progression and harmonization, the author used the first verse of the Khmer Ew Bang’ pattern to arrange the bar from no. 242 to no. 256 as the picture shows.

เขมរខ្មែរ
ត្រង់ត្រង់ ត្រង់ត្រង់

Figure 12. The arrangement of the fourth-line guitar from the bar no. 241- 248

Figure 13. The arrangement of the fourth-line guitar from the bar no. 249- 256

The second verse of the second-line guitar has 16 bars. The author used the first-line guitar as a main melody, and the second-line guitar as a harmonious sound. The third-line guitar's chord pattern is: IMajor7/ V7 / vi-7/ V7 / vi-7/ IMajor7/ IMajor7/ IMajor7/ vi-7/ IMajor7/ IMajor7/ V7 / vi-7/ V7 / vi-7/. In addition, the author used the bass technique by using the thumb of the right hand alternated with the harmonious sound by using an index finger, a middle finger, and a ring finger of the right hand. For the fourth-line guitar, the author used the percussion guitar technique as the picture shown.

The musical score for Figure 14 consists of four staves. The first staff is labeled 'Guitar 1' and contains a melodic line with notes and rests. The second staff is labeled 'Guitar 2' and contains a harmonic line with notes and rests. The third staff is labeled 'Guitar 3' and contains a series of chords: EA7, EA7, B7, C#7, B7, C#7, EA7, EA7. The fourth staff is labeled 'Guitar (Percussion Guitar)' and contains rhythmic notation with stems and flags, indicating a percussive playing style. The score is numbered from 257 to 264.

Figure 14. The arrangement of the fourth-line guitar from the bar no. 257- 264

The second verse reverses part of Khmer Ew Bang has 16 bars. The author used all guitars by the same technique and harmonization pattern as the second verse of Khmer Ew Bang. From bar no. 286 to no. 288, the author used the ritardando (Rit) technique to provide the feeling of a completely ending as the picture shown.

The musical score for Figure 15 consists of four staves. The first staff is labeled 'Guitar 1' and contains a melodic line. The second staff is labeled 'Guitar 2' and contains a harmonic line. The third staff is labeled 'Guitar 3' and contains a series of chords: C#7, EA7, EA7, B7, C#7, B7, C#7, B7. The fourth staff is labeled 'Drum Set' and contains rhythmic notation. A 'rit.' marking is placed above the staff between bars 286 and 288, indicating a ritardando technique. The score is numbered from 281 to 288.

Figure 15. The arrangement of the fourth-line guitar from the bar no. 281- 288 and the verse using rit technique from the bar no. 286- 288

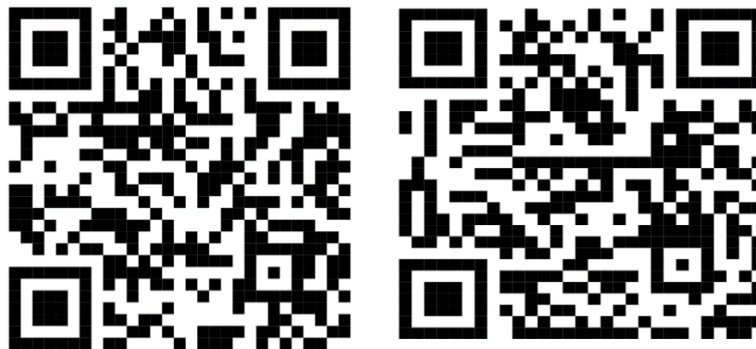


Figure 16. Notation file of 'Tub Khmer Dam Din' song and Sound file of 'Tub Khmer Dam Din' song

CONCLUSION AND DISCUSSION

The modification of Khru Phim Puangnak's 'Tub Khmer Dam Din' song by taking 3 'Phleng Tub' songs and adjusting them for acoustic guitar mainly focus on the creation of music scores to create a new form of 'Phleng Tub' songs in the form of an acoustic guitar.

All songs are arranged by the author in 4 styles, I) the first-line guitar playing the main melody, II) the second-line guitar playing harmonious sounds, III) the third-line guitar playing the motive and harmonizing the second verse, and IV) the fourth-line guitar playing chords, bass, and rhythm, as well as using the key of E Major for suitability as follow:

From the Tub Khmer Dum Din song, the author divided the song into verses as follows:

Khmer Phwng, first verse, there are 16 bars. For the first bar, the author used a first-line guitar to perform the main melody, a second-line guitar to play harmonious sounds, a third-line guitar to perform rhythmic repetition, and fourth-line guitar to play bass rhythm. The following chords are as follow:

- V7(sus4)/ IMaj7 bii(dim)/ IMaj7/IMaj7/ IMaj7/ IMaj7 V7/IMaj7 V7/ IVMaj7
- V7(sus4)/ IMaj7 bii(dim)/ IMaj7/ii-9 V7/ IMaj7/ IMaj7 V7/ IMaj7 V7/ IVmaj6
- IMaj9/V /vi-7 /IVmaj7 V7 /V7 vii-7 /IMaj9 vi-7 /vi-7 /IMaj7 /IMaj7
- ii-9 V7/IMaj7/V7/IMaj7/ ii-9 V7/vi-7 III7b13 /vi-7 /IVMaj7

In addition, the author used the following techniques:

- Harmonization in the 4th Prefects, Major 3, and 7 Minor
- String blocking
- Staccato
- Alteration of Intervals

From the Khmer Khao Khiao, there are 25 bars of first verse, 25 bars of first verse return part, 16 bars of the second verse, and 16 bars of second verse return part, with the following chords as follows:

-IMaj7 ii/V7 /IMaj9 /V7 /IMaj7 vi-7 /ii-7 /vii-7(Sus4) /ii-9 /iii-7 V7 interspersed between IMaj7 and vi-7 chords

The author used the following techniques:

- Harmonization in 2 Major, 3 Major, 5 Perfect, and 6 Major.
- Imitation technique
- Staccato
- A false sequence technique

From the Khmer Pao Bai Mai, there are 16 bars of first verse, 16 bars of first verse return part, 16 bars of the second verse, and 16 bars of second verse return part, with the following chords as follows:

-Isus4 vi-7/ vi-7/ vi-7/ vi-7/ ii-7 V7/ vi-7/ IMaj7/ IMaj7/ vi-7/ IMaj7/ vi-7/ vi-7/ IMaj7 / vi-7/ vi-7/

In addition, the author used the following techniques:

- Harmonization in Major 3 and Major 6
- Retrograde technique
- Alteration of Intervals
- Short sound technique

From the Khmer Ew Bang, there are 16 bars of first verse, 16 bars of first verse return part, 16 bars of the second verse, and 16 bars of second verse return part, with the following chords as follows:

- Imajor7 Interspersed with vi-7
- Imajor7 and sent with V7 to vi-7
- IMajor7/ V7 / vi-7/ V7 / vi-7/ IMajor7/ IMajor7/ IMajor7/ vi-7/ IMajor7/ IMajor7/ V7 / vi-7/ V7 / vi-7/

The author used the following techniques:

- Percussion Guitar technique
- Rit technique

The process of exchanging the 'Tub Khmer Dam Din' song into the form of an acoustic guitar by adjusting it to be in the key of E Major for ease of playing. As the E chord acts as the first chord, the guitarist can hold the note of open string while playing in the notes consisting of the low Mi, Ti, and high Ti notes, resulting in a more resonant sound than other chords. In addition, it can hold the bass note while playing, a low Mi note, and it appeared to be a more common notes than other chords.

Thus, making the composition of the song can be various ways to do. Moreover, the 'Tub Khmer Dam Din' song has not been found in other studies related to acoustic guitar arrangements and the findings are a new approach to study or compose with other types of music as well as integration with other sciences.

RESEARCH IMPLICATION

Academic Benefits

By comprehending and noting the song's components, "Tub Khmer Dam Din," by Khru Phim Puangnak, the goal of this research is to examine the body of knowledge on it. Additionally, by adapting the song "Phleng Tub" by Khru Phim Puangnak for acoustic guitar, the author gains an understanding of the various playing styles used by different guitars. Additionally, it helps people comprehend Thai music performed in a Western style.

Educational Benefits

The result of this research can be beneficial to educate about the various levels with the notes that have been modified. Musicians, researchers, students, academics, and teachers, as well as music experts, can take notes to study, research, develop, play, or integrate with other approaches to benefit the educational circles of Thailand and abroad.

Preservative Benefits

The music scores that resulted from the modification and exchange are available as digital files and audio files that can be used in the future for things like archival publishing and storage, among other things. In order to assist the Thai and international music communities in the future, keep it from being lost.

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