The *Khim* in Thai Culture: Adoption and Adaptation*

*Jintana T. Barton***

Abstract

The *Khim* is a stringed instrument essential to Thai classical music. It was adopted from China during the late Ayutthya period (1350-1767 AD). Chinese adopted the *Khim* or Yang-qin from Persia during the Ming-Qing dynasty (1368-1911 AD)

"*Khim*" is a borrowed word from the Chinese Fujian dialect meaning music or music instrument or 琴/qín/ in Mandarin. It was played in Chinese Opera (Chaozhou opera), and became very famous and popular in Thai Chinatowns in the Rattanakosin period (1782 AD - now). About 100 years ago during the reign of King RamaVI Thai classical musicians adopted the *Khim* to play in Thai classical music. Thai composers have composed many Thai songs that use the *Khim* as a solo instrument.

The Khim had an important role in "*Khoo Kam*" a Thai novel that made Thai people become interested in the *Khim*. It is a popular music instrument used by Thai primary school students to start to learn Thai classical music. It is often used in Thai public entertainment venues such as restaurants, hotel lobbies etc. It represents Thai classical music in the minds of many people.

This paper will present the *Khim* as a Thai classical music instrument and how it was adopted and adapted into Thai society, and will focus on its history, development, form and character (i.e. shape, style, material, color, string, tuner, the painting on its box). This paper will explore and discuss its role in Thai culture both in ancient times and today.

---

* Presented at The Syncretism in South and Southeast Asia: Adoption and Adaptation of South and Southeast Asian Association for the Study of Culture and Religion. Bangkok, Thailand. May 22-24, 2007.

** Assistant Professor, Chinese Section, Department of Eastern Languages, Faculty of Arts, Chulalongkorn University.

บทคัดย่อ

ขิม เครื่องดนตรีไทย ประเภทเครื่องสายไทยใช้ตี เป็นเครื่องดนตรีที่ไทยรับมาจากประเทศจีนตั้งแต่สมัยอยุธยาตอนปลาย แต่เดิม ขิม เป็นเครื่องดนตรีที่จีนรับมาจากเปอร์เซีย เข้าไปแพร่หลาย และเป็นที่นิยมในประเทศจีนราวสมัยราชวงศ์หมิง-ชิง

คำว่า ขิม เป็นคำยืมจากภาษาจีนถิ่นฮกเกี้ยน ขิมนำเข้ามาในประเทศไทยโดยชาวจีนตั้งแต่สมัยอยุธยาตอนปลาย เดิมใช้บรรเลงในวงดนตรีจีนที่ประกอบการแสดงงิ้ว จนมีชื่อเสียง และเป็นที่นิยมชื่นชอบในเขตชุมชนจีนแถบเยาวราช ในสมัยรัตนโกสินทร์ตอนต้น ขิมเป็นที่นิยมบรรเลงในวงดนตรีจีน เนื่องด้วยเป็นเครื่องดนตรีที่เรียนง่าย บรรเลงง่าย เสียงไพเราะ ในสมัยรัชกาลที่ 6 นักดนตรีชาวไทยจึงได้นำขิมเข้ามาร่วมบรรเลงในวงดนตรีไทยเดิม นอกจากนี้ยังมีการประพันธ์เพลงเดี่ยวสำหรับขิมไว้มากมาย

ขิม ได้เข้าไปมีบทบาทในนิยายไทยเรื่อง คู่กรรม ทำให้คนไทยรู้จักขิม และยังกระตุ้นให้คนไทยสนใจดนตรีชนิดนี้มากขึ้น ขิมเป็นเครื่องดนตรีไทยที่นักเรียนในระดับประถมศึกษานิยมเรียนกันมากเป็นอันดับหนึ่ง ขิมเปรียบเสมือนเป็นสัญลักษณ์ของดนตรีไทย ปัจจุบันนิยมบรรเลงขิมในสถานที่สาธารณะต่างๆ เช่น ร้านอาหาร ลอบบี้โรงแรม เป็นต้น

บทความนี้จะนำเสนอ ขิม ในฐานะเครื่องดนตรีไทยที่มีบทบาทในวัฒนธรรมไทยว่ามีการรับ และปรับใช้อย่างกลมกลืนอย่างไร โดยศึกษาทั้งประวัติความเป็นมา ลักษณะทางกายภาพ บทบาท และความสำคัญของขิมในวัฒนธรรมไทยปัจจุบัน

1. Introduction

The *Khim* was introduced to Thailand from China, and has been adapted somewhat to accommodate local musical a styles. It is known in Cambodia by the same name[1]. It is a musical instrument originating from Persia, and was brought to Asia over the famous trade route known as the Silk Road (which was both over land and water). The same instrument is known in Europe as a "Hammered Dulcimer/ Cimbalom", in India as a "Santur", and in China as a "Yang Chin"[2].

The Thai adopted the *Khim* from China. Over the past 100 years, the *Khim* has been adapted, improved and developed several times by Thai musicians. It has become a Thai classical music instrument, which has developed a uniquely Thai character and expresses a strong sense of being Thai in its sound.

"*Khim*" is a borrowed word from the Chinese Fujian dialect or 琴 /qín/ in Mandarin. " 琴 /qín/" means 1) zither with 7 strings, or 2) general name for stringed instrument.

The *Khim* was actually called a Yangqin, in the original Chinese which used a Chinese character " 洋 /yáng/" meaning "stringed instrument (dulcimer) that came from abroad by sea". Originally "Yangqin" came from abroad by the sea (over the water portion of the "Silk Road"), but now the Chinese use the character "扬/yáng/" instead.

In the spoken language of Chinese 琴 /qín/ can be the abbreviated form for 琴 /yángqín/, but the 琴 /qín/ has two meanings. It can also mean "zither with 7 strings". Thai people misunderstood about the *Khim* and *Yangqin* used in the masterpiece of Chinese Classical novels the tale of "The Three Kingdoms". In that novel Zhu Geliang (Kong Ming) played the *Qin* to fool Sima Yi. Thai people thought Zhu Geliang had played the Yangqin but the *Qin* is a stringed instrument, played

by picking, while the Yangqin is a stringed instrument played by striking.

2. Adoption of the *Khim* in Thai society

As we know the *Khim* was brought to Thailand from China, and the Chinese originally adopted it from Persia. Exactly when the *Khim* came to Thailand is a topic on which Thai scholars differ.

Montrii Tramod (2522 : 71): *"Khim came to Thailand at about the King Rama 4th period (1851-1868 AD). It was brought by Chinese merchants, and later, around King Rama 6th period (1910-1925 AD), Thai musicians adopted the Khim into Thai Classical music groups, and it was named 'String ensemble with Khim'."*

Chanok Sagarik (2548 : 687) : *"The butterfly Harp traveled through China and into Thailand during the early Rattanakosin period."*

Nopadon Thippayarat (2544 : 52) : *"Khim came to Thailand at least around the late Ayutthya period."*

I agree with Nopadon. I believe that the *Khim* came to Thailand around the late Ayutthya period, as it came along with Chinese music as part of Chinese opera troops. Chinese opera was very popular in the Ayutthya period[3], and Chinese immigrants during the Ayutthya period came from the Fujian province and their dialect was Chinese Fujian. Since *"Khim"* is a borrowed word from the Chinese Fujian dialect meaning music or musical instrument it seems logical that the *Khim* was brought to Thailand along with the Opera Troops.

In the late Ayutthya period Thai classical musicians loved to compose Thai songs with a foreign accent. For example, many include accents of Laos, Cambodia, and Chinese (Chin). We find that the Thai song named *"Chin Khim"* is an old song dating from the Ayutthaya period[4].

The *Khim* become popular in Thai society around the mid Rattanakosin (Bangkok) period (King Rama 5-7). Thai people started to play Thai songs using the *Khim* and changed the way they performed musical compositions and developed a tuning method that is a uniquely Thai style[5].

In the King Vatchiravud (King Rama 6th 1910-1925 A.D.) reign, Thai musicians adopted *Khim* into a Thai Classical music ensemble named "String ensemble with *Khim*"[6].

Phunphid Ammadtayakul (2524 : 198) said; *"In 1924 when King Rama 6th was sick, the Department of Music arranged an ensemble with Khim to perform in the room next door to the king's bedroom in the Phyathai palace (now Phra Mongkut hospital). They used a piece of suede placed on the Khim strings when they played to make the sound soft and not too loud. Since then the Khim has become popular in Thai society".*

3. Adaptation of the *Khim*

Thai musicians and composers have created a uniquely Thai style of *Khim* music that has become popular in Thailand and surrounding countries. It has become a global phenomenon by following Thai immigrants and has become an expression of Thai culture wherever Thai shows and performances are conducted.

3.1 Materials that make up the unique sound of the *Khim*

There have three kinds of materials that make the sound of the *Khim*.

3.1.1 Stringed-*Khim*

In ancient times, *Khim's* strings were made from brass, but the brass was ductile and easy to break and not pliable, so the tone was not constant, and needed to be tuned often. The brass strings produce a duller sound than the new stainless steel strings later introduced by the Thai musician and instrument craftsman. The stainless steel strings produce a bright and soft tone, are not easy to break and have a constant tone.

Stringed-*Khim's* sticks (hammers) originally made from bamboo look like the Chinese Yangqin's sticks. When struck on the brass strings, the sound is too loud and strong, so the Thai musician uses a small piece of leather or rubber to cover the end of the hammer-tips - then when it strikes the strings, the sound is more soft and beautiful.

3.1.2 Metal Plated *Khim*

The sound of this kind of *Khim* is made from metal plates, such as iron, aluminum or brass. The form of the tones are similar to a stringed-*Khim* when struck on the plates, but the sticks are different. The sticks are made from bamboo or rattan and the tips are covered by small round-shaped rubber. It looks much like a xylophone. The metal plated *Khim* is not popular because it is very heavy, and is not convenient to carry.

3.1.3 Tube *Khim*

The Tube *Khim* is made from several pieces of aluminum tube, played by striking on the aluminum tube; the sticks are the same as the stringed *Khim's* sticks. It has a beautiful sound like the mobile or wind chime, and it is very light and easy to carry. Chanok Sagarik invented the Tube *Khim*. He was inspired by the wind chime and experimented with it for a long time before he finally presented Thailand with a new style of *Khim*.

Chanok Sagarik (2005:687): *"Due to the tropical climate and temperature of Thailand, the strings needed to be retuned rather often. Now, this new invention - Khim Lot- (Tube Khim) - retains the sound of the original without the need for constant re-tuning."*

3.2 Shape of Sound box

There are three shapes of the *Khim's* sound box.

3.2.1 Butterfly shape

The butterfly-shaped *Khim* is the original shape that came from China, and this shape is still popular. It is a basic shape that Thai people love to make, and this kind of sound box is a standard *Khim* in music competition. *Khim* in butterfly shape is a small size and has two bridges with 7 notes and 42 strings

3.2.2 Irregular rectangle shape (Trapezoid)

An irregular rectangle-shaped *Khim* is a bigger size and has two bridges with 9, 11, 15 notes. Sometimes it is made into a compact cased *Khim*, or portable *Khim*, and it is convenient to carry anywhere.

3.2.3 Oval shape (Fancy *Khim)*

Oval-shaped *Khim* or fancy *Khim* is a new design. It came to the Thai market in 1993 and this shape is very attractive for children as it looks like a toy for them. The fancy *Khim's* boxes are often painted with deep or bright colors, such as bright pink or bright blue. On the box they often stick a cartoon and change the stickers as often as they please or when a new character appears in the cartoon world (for example Japanese cartoons that are popular for the day or the character which children love, such as Kitty, dogs, fish, tanks and soldiers). The oval-shape *Khim* is a small size that has two bridges with 7 notes and 42 strings, so it is suitable for a small child.

Sakdecha Suwanpingkan said: *"some children who are only 4-5 years old had to have this instrument after seeing one so they could begin to play. Normally we begin teaching children at the age of seven"*[7].

3.3 The Bridge (Fret) of Thai *Khim*

Thai *Khim* has two bridges and many notes on the bridge.

3.3.1 Two bridges with 7 notes (7 frets hammered dulcimer) and 42 strings

The 42-string *Khim* is a standard size that is popular among the primary students for beginning lessons in Thai classical music. It is easy to buy and the price is reasonable.

3.3.2 Two bridges with 9 notes (9 frets hammered dulcimer) and 54 strings

The 54-string *Khim* is very popular among *Khim* musicians, because it has more sound selection. This kind of *Khim* does not have the *Khim's* sound hole (loudspeaker hole), but two long holes under the face of the *Khim*.[8]

3.3.3 Two bridges with 11 notes (11 frets hammered dulcimer) and 66 strings

The 66-string *Khim* is a large instrument and a very heavy one. The musician who plays this kind of *Khim* should be a very good musician who has a high degree of performing skill. Since this *Khim* has so many strings, it can be tuned to the level of international scale.[9]

Thai craftsmen have made the giant *Khim*, with two bridges with 15 or 20 notes, but the giant *Khim* is not popular with the average player. It is made for special musicians and is used only for special occasions.

Today there is the *Khim Chromatic*[10] (ขิมโครมาติก); it has many strings through the hole under the bridge. It also called *Khim lod chong* (ขิมสายลอดช่อง; the strings pass through the hole under the bridges). *Khim Chromatic* has four sizes; a) Two bridges with 12 notes and 42 strings, b) Two bridges with 14 notes and 84 strings, c) Two bridges with 16 notes and 96 strings, d) Two bridges with 18 notes and 108 strings. The *Khim Chromatic* can be tuned to international scale and can play western music easily.

The Thai *Khim* has only two bridges; thus it is different from those in China and many other countries who have adopted more than two bridges, and the bridge can move for re-tuning. Sometimes the bridges are slid during play to change scale during the performance.

3.4 The design art of *Khim's* sound box

The original design art or painting on the *Khim* from China was eight Chinese immortals *Khim* (八仙琴 /bā xiān qín/ ขิมโป๊ยเซียน).

When Thai craftsmen started to make the Thai *Khim* themselves in Thailand, they painted Thai-style arts on the sound box, such as *Theppanom* (เทพพนม), Music Celestial (คนธรรพ์).

Today the *Khim* is not only a musical instrument, but requires a highly defined craft. It can represent Thai fine arts. Since Thai people love the *Khim* so much, craftsmen design the *Khim's* sound box in many styles. For example the use of mother of pearl inlay is a method of covering the sound box; sometime they add a photo, and the name and surname of the owner on sound box.

The instrument craftsmen often design the *Khim's* sound box with lacquer and gold and a painted image of "Ganesh" (God of Art, God of Victory) on the box.

Thai craftsmen also design the *Khim's* sound hole (loudspeaker hole) in many styles, such as the name and surname of the owner, a character from Ramayana, or a Thai lady.

3.5 Tuning system

The original *Khim's* tuning system was a Chinese tuning style, but later Thai musicians adapted by changing the string and tuning sound to Thai style, the sound of "Peang - oh (เพียงออ/ Thai flute tune)"; but now the *Khim* has so many strings, it can be tuned to the level of international scale, especially *Khim Chromatic* or big size *Khim* with two bridges with 11,14,16,18 notes. This kind of tuning can provide western music, so the *Khim* can play eastern or western music.

3.6 The way to perform the *Khim* in Thailand

In Thailand it is traditional for the player to sit on the floor. Even though the Thai adopted *Khim* from China, they prefer to play in a uniquely Thai style. Today the *Khim* musicians in Thai classics still sit on the floor to play the instrument, but the *Khim* musicians in modern bands have changed to sit on a chair or even, in some modern music bands, prefer to stand.

4. The Role of *Khim* in Thai culture

Thai Classical musicians adopted the *Khim* to play in Thai Classical music ensembles for most of the past 100 years. It has had an important role over the past hundred years in Thailand.

4.1 *Khim in* Thai language

Khim is a borrowed word from the Chinese Fujian dialect. *Khim* is defined by the Royal Institute's Thai Dictionary version as

"a Chinese music instrument - its shape looks like a half moon - it is played by striking on its strings".[11]

Khim is a popular nickname used by the Thai people. By looking for the word "*Khim*" in a Google website, we found that *Khim* was used as a nickname on the web abroad, and also found that *Khim* was used as a compound word defining a women's name, such as: *Khimon* (ขิมอร), *Khim-khae* (ขิมแข), *Khim-mai* (ขิมไหม). *Khim* is also used as a compound word for family names, such as: *Khim-thong* (ขิมทอง), *Khim-sii-thong* (ขิมสีทอง), *Suk-khim* (สุขขิม), *Pead-khim* (แพทย์ขิม).

Khim has appeared in Thai melodies such as; "Chin *Khim-yai*" (จีนขิมใหญ่) (meaning Chinese big dulcimer), it was used in a popular Thai classical song from the Ayutthya period, and "Chin *Khim-lek*" (จีนขิมเล็ก) (Chinese little dulcimer), was composed by Phra Praditpirho in the reign of King Rama IV.

4.2 *Khim* in Thai literature

Khim also was placed in Thommayantee's famous Thai novel "*Kuukarm*" (คู่กรรม). The story was about the romance and tragedy of a young Thai lady and Japanese gentleman during the 2nd World War, set in Thailand. From this point on it can be said that the *Khim* also became a part of the way of life of Thai people.

This novel became a movie and television series and every time it was shown, it made Thai people crazy for the music of the *Khim*. Many left the theatre determined to learn how to play the *Khim*, especially the girls, and we called the craze "*Khim* fever". The *Khim* has become the best seller of all Thai classical musical instruments.

4.3 *Khim* in Thai classical music

Since the time that the *Khim* was adopted from China, it has become a popular Thai classical music instrument. In 1924 Master Montrii Tramod, a Thai musician and composer, adopted *Khim* into the Thai classical music world. The resulting combination was called a "String ensemble with *Khim*". The *Khim* has remained a principle Thai classical musical instrument even since, and Thai musicians have arranged many songs for *Khim* such as *Lao pan, Phya Sok, Nok Khamin* and *Khaek mon.*

4.4 *Khim* in Thai modern music

At first the *Khim* was adopted in to Thai classical music, but now is played in Thai modern music including folk music, popular music and green music (music for relaxing, healing, soothing, and meditation).

Thai people love *Khim*, so Thai musicians mix the *Khim* in many music styles because of the beautiful sound: soft and gentle. It can make listeners have a peaceful mind, and feel relaxed. The *Khim* is also part of Thai modern music, such as the album *The Spell of Whispering*, where the *Khim* is the leader of the band; it showed a Thai style and the melody is very beautiful and relaxing. The songs in this album were composed by Chamras Saewataporn and it is very popular abroad.

4.5 *Khim* in the Thai Community Product Standard project

The *Khim* as a butterfly shaped dulcimer is listed in the project of The Standards for Community Products[12]. Therefore the standard of a good *Khim* is well known among music composers and instrument craftsmen in Thailand. This project is a responsibility of the Ministry

of Industry with the aim of upgrading the quality of community products to a national and international level. These standards are designed to help each community generate more income by using local intelligence to turn the local resources into value-added products that are uniquely Thai. The butterfly shaped *Khim* is now a recognized national standard product.

4.6 *Khim* in special project "Music Competition"

The *Khim* is a musical instrument that is always used in music competition, for example "Thailand Youth Music Competition", "Thailand Eastern Region Thai classical music Competition", "Set-trade Youth music Contest", and "Thailand Sorn-Thong Thai Classical Music Competition".

4.7 *Khim* in today's public affairs

Today the *Khim* is a musical instrument that has become common as public entertainment. It represents Thai classical music in the mind of the general public and we found that the *Khim* is performed in many public places. It is played solo to show that it is true Thai music. It is often heard in Thai restaurants, lobbies of five star hotels, formal symphonic settings, airports and the big malls and many places that attract foreign guests. In other words, it has become an unofficial national musical symbol for Thailand.

4.8 Teaching and Learning the *Khim*

The *Khim* is such a popular musical instrument that Thai people love to start to learn Thai classical music[13] on it at a young age. Many schools and organizations provide *Khim* classes for

hobbyists. This includes primary schools throughout Thailand and especially in Bangkok. There are many private music schools and foundations that provide *Khim* classes, such as *Baan Keng Khim, Ban Kru Keng, Lhuang Praditpirho Foundation, Montrii Tramod Foundation* and many more. We found that the students who want to learn to play the *Khim* are both children and adults, with more and more adults learning as a hobby in their old age.

Since the *Khim* is a popular music instrument it is often selected as the first instrument for Thai children on which to begin their music studies, especially Thai classical music. It is easy to learn and not too expensive to buy. A *Khim* costs about 3,500 baht (110 US dollars) and it is easy to find a teacher or school and the study fee is reasonable.

The *Baan Keng Khim* music school has a special *Khim* class for hyperactive children. The report said that the hyperactive children had better concentration and improved moods, because they seem to relax and develop a peaceful mind during their practice. This school also teaches the *Khim* for people who plan to go abroad, specifically as a means of spreading the appreciation of the *Khim* as a cultural export. Sureerattana Choomnog said the *Khim* is a musical instrument that can be performed solo and it is very popular to play in Thai restaurants and other Thai venues abroad. Many young people like to learn to play the *Khim* to use as a sideline and part time job during their studies and work abroad.[14]

Thai people are learning to play the *Khim* both as a hobby and as a career. Recently we have found that many Thai students, who love music and love the *Khim*, are learning to perform the *Khim* as a career. Both Mahidol University and Chulalongkorn University's

Faculties of Education provide a foundation for professional studies. They both have a Thai classical music degree majoring in the music and performance of the *Khim*.

There are many kinds of teaching media for assistance in learning to play the *Khim* including handbooks for learning, Video CD's ("learn how to play the *Khim*") and a computer program is available for learning how to play the *Khim* produced by The Luang Praditphairoe Foundation.

5. Conclusion

The *Khim* has been developing over the past one hundred years in Thailand. They are made in many shapes and sizes and the painting on the *Khim* sound box is a uniquely Thai practice. Japanese cartoon pictures are often stuck on *Khim* boxes and the box is very colorful and exciting for children. This provides them a means to express their modern day culture and is an expression of their favorite trends in art, literature, cartoons and TV shows.

Today the *Khim* in Thailand is not only a musical instrument, but it also shows Thai arts or traditional handicrafts, such as the arts of mother of pearl inlay, woodworking and the appliqué of lacquer and gold. The figure of "Ganesh" (God of Art, God of Victory) is a popular icon for the instrument's decoration.

Many countries in Southeast Asia have adopted the *Khim* from China, including Malaysia, Singapore, Cambodia and Thailand. We found that only Thailand has adopted, adapted, modified and developed the *Khim* into a uniquely national style instrument and method of performance.

The *Khim* has become a musical instrument of the world, not just China and Thailand. It has many forms and variations of design,

style and use around the world. The *Khim will* continue to develop and change as has been shown by the evolution of the dulcimer from a Chinese instrument into the (Thai) *Khim*. Originally of course, the Chinese had adopted this instrument from Persia, so it was first named Yang-Chin (meaning "dulcimer from abroad")

However the Thai style instrument and music will continue to evolve in Thai culture and will, as its popularity continues to grow, make its mark as a cultural export as it merges with the world interest in the *Khim* being expounded by such institutions as the "Cimbalom World Congress".

In the meantime, the *Khim*, both as an instrument and music style, has become an established cultural icon specifically representing the large Chinese percentage of Thailand's population, but more recently as an icon of the Thai nation as a whole. It will continue to evolve and remain firmly entrenched in Thai culture.

Reference

[1] http://www.hobgoblin-usa.com/info/glossary.htm#Y (July 20, 2007)

[2] Chanok Sagarik. 2005 "A New Invention of a Thai Hammered Dulcimer", *Journal of the Royal Institute of Thailand,* Volume 30, No 3, 2005 (July-September 2005) p. 687.

[3] Sayamol Charoenratana. 2001. "Teochiu Chinese Opera" as a Social Drama: Ethnic Symbol of Thai-Chinese People. Master of Arts, (Anthropology). Chulalongkorn University. Bangkok, Thailand.

[4] Tramod Montrii and Vichein Kulthan 2523 Listen and Appreciate Thai classical songs. Bangkok: Thai Khaseam, 2523, p. 312.

[5] Nopadon Thippayarat. 2532 "The Role and Duty of Khim in Thai Classical music". Bangkok: The 32th Thai classical music for university students, Bangkok, 2532, p. 52.

[6] Chanok Sagarik. 2005, p. 679.

[7] *"Khim Fancy made Thai Classical music for the young generation" Make Money* Volume 6, Issue 64, January 2005 p. 36.

[8] Chanok Sagarik. 2005, p. 682.

[9] Chanok Sagarik. 2005, p. 682.

[10] Interview Vasu Thaveelab, March 11, 2008.

[11] The Thai dictionary the Royal Institute's version. 2525, p. 146.

[12] http://library.tisi.go.th/E/fulltext_e/Cps_e/P2_e.htm

[13] http://www.thaiwatid.com/ July 19, 07

[14] Matichon daily, June 15, 2007 p. 36.

Bibliography

Chanok Sagarik (2005) "A New Invention of a Thai Hammered Dulcimer", *Journal of the Royal Institute of Thailand,* Volume 30, No 3, 2005 (July-September 2005)

Chompoo Trakullertsathien "In Harmony with the Past", Out Look. Bangkok post, April 24, 2006. p. 1.

Eaepchareon Tharathip (2004), Teaching *Khim* of Silaphii Tramond. Bachelor of Arts, Bandit Phattanasil Institute, Bangkok, Thailand.

Jintana Thunwaniwat (2000) "Did Kong Ming Actually Play Krachappii, *Khim* or Pin?" (In Thai). in *Journal of Faculty of Arts,* Chulalongkorn University, (September 2000), Bangkok, Thailand.

"*Khim* Fancy made Thai Classical music for the young generation" *Make Money* Volume 6, Issue 64, January 2005.

Nopadon Thippayarat. *"The Role and Duty of Khim in Thai Classical music"* Bangkok: The 32th Thai classical music for university students, Bangkok, 2532.

Phunphit Ammattayakul (2527) "*Khim* and Thai Songs." *Siam Sangkhid*. Bangkok : Silapra VattanaTham.

Somchai Eambangyung. (2001), The Process of Teaching *Khim* of the Thai Classical music club, under the support of Lhuang Praditpirho (Sorn Silapabunleng), Master of Arts, (Music). Mahidol University. Nakorn Pathom, Thailand.

Thai Classical Music: Upgrade life in abroad. New Generation Woman. *Matichon daily,* June 15, 2007 p. 36.

Thanasap Meesap. (2546), A Comparative study of Physical Appearance of Yangqin and Thai *Khim*. Bachelor of Arts (Thai classical music), Chulalongkorn University. Bangkok, Thailand.

Tramod Montrii (2522) *Thai Classical music and Khim* Silapakorn : Bangkok.

Tramod Montrii and Vichein Kulthan (2523) *Listen and Appreciate Thai classical songs* Bangkok: Thai Khaseam.

Veekiat Markman The Reflection of Music culture from "Chowzhow Chinese Opera": A Case study of "Lhao Buang Nee Choong Pung" Group.1996 Master of Arts (Culture study) Mahidol University. Nakorn Pathom, Thailand.

http://thaicontemp.com/p/vivat.php (July 21, 2007)

http://th.wikipedia.org (April 4, 2007)

http://www.baankengkhim.co (June 20, 2007)

http://www.baankrukeng.com (June 20, 2007)

http://www.thaikids.com (April 20, 2007)

http://www.thaiwatid.com (July 19, 2007)