

โรงเรียน นานาชาติ

EP.
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วิชาขบถต่อเปียโนคลาสสิก
– โจนัส เดปท์

T: You're listening to a day podcast. Podcast for all things creative. โรงเรียนนานาชาติ International School Podcast.

Learning from the expats. สวัสดีครับคุณผู้ฟังครับ เต๋-สุผจญ กลิ่นสุวรรณ รายงานตัวนะครับ พ็อดแคสต์ของเราวันนี้ได้รับเกียรติจากศิลปินชาวเบลเยียมที่ตอนนี้พำนักอยู่ในประเทศไทย มาพักใหญ่ๆ แล้ว ในฐานะนักดนตรีเขาไม่ได้เรียกตัวเองว่าเป็น Pianist แต่เป็น Pianologist หลายคนอาจจะไม่ทราบว่าคุณนี่แปลว่าอะไรเหมือนผม เพราะฉะนั้นเราจะไปหาคำตอบพร้อมกันนะครับ ขอต้อนรับคุณ Jonas Dept นะครับ สวัสดีครับคุณโจนัส

J: สวัสดีครับ

T: คุณโจนัสพูดไทยได้คล่องอยู่นะครับ

J: ได้นิดหน่อยครับ

T: อ้อ ได้นิดหน่อยครับ So first up, for clarification, are you in anyway related to Johnny Depp?

J: I wish I was. I like him a lot. I've been asked like that many times. Sometimes I said yes. Sometimes no. But in reality, no, I'm not related.

T: Right, because actually your surname is spelt differently?

J: I know. I'm not even sure my parents were aware when they picked my name.

T: ครับ วันนี้เรายูกับคุณ Jonas Dept นะครับ Before we asked you about the difference between the pianist and pianologist. Let's go back a bit, alright? Can you please tell us a bit about your childhood?

J: My childhood?

T: Yes.

J: Okay. I grew up in Belgium. So under a lot of rain. Very short days in winter. Very long days in summer. So I grew up, first, in the castle in Ghent. Until six years old and then we moved to the French part of Belgium where I stayed around Brussels until much later I moved to Thailand basically.

T: Right. When people think of Belgium, we think of chocolate. To you, as a Belgian, what is Belgium most famous for?

J: Beer definitely. (Laugh) One hundred percent. I don't even like chocolate that much. Most people do. I'm an exception.

T: Ok, I get it. So if Belgium is equivalent to beer or chocolate for many people's cases, Thailand is equivalent to...?

J: Oh, that's the hard one. Great food for sure. I would say...

T: One item.

J: ต้มยำ I have many favourites. But if I have to think of one staple dish, I would think about Tom yum. I love Kao Soi but that's not Thailand only. It's more like the North, right? I love ข้าวแช่ which is a bit particular.

T: So Tom yum?

J: Yeah, Tom yum maybe.

T: So let's go with that. Alright, let's go straight to your career. Who introduced you to the piano?

J: So...actually the piano that arrived in my house by accident. It belonged to an uncle who was moving away and got rid of all his things so the piano was dumped in my house when I was five years old. Until my first teacher, if I can use a quotation mark who was "just a neighbor who could not really play piano" but knew two songs and he taught me those songs when I was a child.

T: Okay, so it was by accident.

J: Totally.

T: When did you start practicing it seriously?

J: I would say around ten. But then very seriously when I was fourteen, when I decided to set this as a goal for a career. It was when I was fourteen.

T: So the first five to nine years, it was just sitting there in your house?

J: ah, I was practicing everyday but maybe for fifteen minutes, thirty minutes...and then it did increase bit by bit when I changed to a much better teacher when I was nine or ten. That's when it skyrocketed and he pushed me to practice a lot more.

T: What is the longest amount of time that you have practiced in one session?

J: If you don't count the toilet breaks, then maybe I would say...twelve hours?

T: Twelve hours!?

J: Maybe more.

T: So...what's the passion? I mean, what is it that you like about this instrument with eighty eight keys black and white?

J: When I first learned to play it, it was just a toy like another. So I got used to the sound and it was a familiar thing to me. Like one of my favorite toys or pets. But... I think in the first solo experience on the stage, the performance, that's when I felt like a vibrant passion.

T: So it just struck you?

J: Yes, to have all the ears listening around and the silence, and controlling all the time and emotion and then I felt right.

T: If your uncle, when you were five years old, left a guitar or cello

J: Who knows what would have happened?

T: Yeah, maybe. Right! So how long do people have to normally learn or practice a musical instrument before one becomes an expert?

J: So there's a distinction to make between being an expert of the instrument or being an expert in music because learning to play a pretty good instrument can go very quick. If it's a guitar, we can say two to three years. If it's the drums, same amount of time, piano maybe a little longer. Violin a little bit more. But to be an expert in music, that's a lifetime.

T: Can you please define a good musician?

J: A good musician to me, he knows how to tell a story while he is playing the music. He also needs to have his ears placed everywhere around him and the audience and the piano. Also, the main point I would think is to be able to hear the present with your ears but also hear the very near future in your head at the same time.

T: Kinda have to imagine through.

J: Yes! And know where you are going. When you play the first note, you already hear the last note. And you know how you're gonna get there.

T: I understand that you've been playing in various places. Where piano concerts shouldn't be held? For example, aquariums. Can you share with us about playing in different locations?

J: Yes! So first of all, I think concerts should be everywhere possible as long as the acoustic is allowed. Very funny like that, the aquarium was one of my favourites where I tried to create a muffle sound of the piano, like a sunken piano under the sea.

T: What did the fish say?

J: The fish were quiet until the finale. Because we threw a lot of food for the sharks and they were feeding just above me.

T: And you were playing the jaws' theme song?

J: I've thought about it but it had only two notes so I would get bored.

T: Da da da da da dam!

J: That's right. (Laugh)

T: That's three more!

J: You know that only the piano wouldn't sound that good if there weren't an orchestra. That was a piece of music called La-Mer.

T: Does the location you play have an influence on your mood of music and, on the contrary, does your music change the mood of that location as well?

J: It definitely changes the mood of my music. A hundred percent sure. And I always try to listen to what the location is telling me and then incorporate that whether it's resonance, an echo, a quality of sound, background noises. I always try to take that in and incorporate it and use it as a benefit. Now I think also the music influences the place. But you have to ask the walls what they think. (laugh) But for sure, a sound or music can create a mood anywhere.

T: So as an expert and talented musician, do you still have to practice?

J: Well, I don't call myself an absolute expert. I still have a lot to learn but I practice everyday, yes.

T: You still do?

J: Yes.

T: Can you define your style of music, please?

J: Okay, so recently I started composing my own music. Well, I started about ten years ago but it was embryo little pieces here and there and the finished pieces it started last year. That was my first style before that I played mostly other people's music. So my style if I had to define it which was very hard for me. I would say that it was neo-classical in some way because I really root...I root my practice in the classical knowledge and structure. But then I also liked to break free from that structure. But I like it to be intelligible not the abstract music that is all over the place. I think I still have to have lines and clear harmonies but might have a lot of different sounds so I like to mix acoustic piano and electronics or acoustic piano with big giant gongs or sounds I record: rain, waterfalls, Chinese opera, temple drums, anything that sounds nice to me.

T: So that's thinking outside the box.

J: Yeah, hopefully.

T: What is the main difference between a pianist, a piano artist and, in your case, a pianologist?

J: Just to clarify “pianologist”, I kinda invented the word (laugh). So I might have to invent the definition as well.

T: I was kind of looking up that word.

J: To me I love to make cocktails so mixologist is someone I looked up to. And I think the difference between bartender and mixologist could be compared to the difference between the pianist and the pianologist. A bartender will be able to make you a gin tonic, a good gin tonic or a good martini but if you asked them to create something with the magic ingredient, it might not turn out that well.

T: So it's kinda like being based on a recipe? In your case, being based on piano score or music sheets?

J: Yeah, you could say that and then maybe the pianologist can interpret a bit more with the context and adapt and create something fresh and new with the ingredients that are the same.

T: How do you know that it is good?

J: You have to trust yourself a little bit. Sometimes it's not that good but you have to listen to it two years later and you think what was I thinking then? But you have to listen to what people say and you can't please everybody of course. So you will have people who love it and people who don't totally feel much from it.

T: So you evaluate more from your own passion and how you perceive your music or other people's comments?

J: I love people's comments but I based my directions on my own perception because I have to stick to my guns and keep growing in that direction. I'm not saying that I will not change my directions but I have to stick to what I believe in.

T: Because you're not a boy band otherwise you'll be “One Direction”.

J: Exactly (laugh). Well done.

T: So just to make sure that everybody else is on the same page with us. Let's hear some music by Jonas Dept. That was brilliant, Jonas! Bravo, bravo. How did you end up in Thailand?

J: So the first time I came to Thailand I had no idea about Asia. I had no idea about Thailand. I didn't know much about it and I've never been here. And my partner at that time from Belgium was moving to Chiangmai to become an English teacher. That was his plan. At the same time I graduated at the Conservatory of Music. I didn't have a plan and my flat contract was running out so I thought what else to do? Then just follow him and just see how it goes for initially six months or a year and decided to move to Thailand.

T: From that day until now you have been here for...

J: Twelve years.

T: Twelve years already...right. And that piano that your uncle has left you?

J: That one has been sold a long time ago actually. It was a very old piano. It still had the candle holders attached to it and it had the wax on the keys from the candle and some strings were missing. So I think my parents had to exchange that one for the new one at the piano shop.

T: So you came to Thailand for love?

J: For love...basically that what it is but it was also for the adventure because I didn't have a plan.

T: Adventurous love

J: I love adventures.

T: Of course, indeed. You didn't speak Thai at that time?

J: (Not) at all.

T: At all? How did you manage to survive?

J: To start with, there were two of us so it was easier because at least we had someone to talk to. We picked up quite quickly on the basic needs, how to order food, how to get directions, things like that. And two years later I decided to learn proper speaking because I thought I was staying longer so why not?

T: Cool, then twelve years passed?

J: Twelve years passed so quickly.

T: Do you regret coming to Thailand?

J: No, never. Not at all. My parents were not really behind the idea at first, but now they think I made a great decision. They love coming to visit. They think my career is better than if I had stayed in Belgium.

T: Why is that? Why would you be more successful as a musician or as a pianologist based here in Thailand?

J: (Laugh) Everybody asked that question and there are many answers to that but the motive answer would be that I feel much freer being away from where I am from and the freedom of mind gives you a lot of possibilities in creation and expression. That's a bit of an emotional answer but then practically Europe has such a high number of musicians and pianists and the competition is huge. And producers don't pay money for it because there are new students everywhere that just want to have experience and want to do it for the **CV**.

T: So if I were to ask you what would be Thai people's perception towards classical music?

J: In my opinion, it has changed a lot since I arrived.

When I arrived twelve years ago in Chiangmai, it was not a very big interest. It was a small group of people and it was definitely for the wealthy. But then I think it is more democratic now and it is more popular as well than it used to be. And concert-wise there are a lot more also in Bangkok.

T: When you compose your own music, do you like to write the lyrics to the melody as well?

J: Rarely. Sometimes I have a few words but before or after, like a little poem or an explanation or a guideline for the mind. But during the music, I don't really like words.

T: But you said that in order to be a good pianologist you have to be able to communicate but communicating without words, I mean, that is kinda difficult, isn't it?

J: I think it is easier because when you communicate with words that's a cage for people's minds, the words have only one meaning or a couple or a few meanings. It's all very clearly defined, whereas a musical line is interpreted very differently from everyone.

T: What happened if the interpreter translated it the wrong way, not the way you intended?

J: It definitely happens all the time. (laugh)

T: Which is okay?

J: Yeah! It is okay. I think the composer is happy to see his own work also evolved under other performers or musicians. I agree more with some and less with others.

T: How did you become such a **household name** among people who like music?

J: You mean in Thailand?

T: Yeah! What is your shot to fame? What happened?

J: Actually for ten years I was the piano accompanist for a ballet academy. So I was not doing a lot of concerts. I was kinda behind the scene all the time and I was doing that in many countries around. So I guess bit by bit in Chiangmai first because I lived in Chiangmai before moving to Bangkok. I had some friends who were producers or decided to be producers and introduced me to everyone around and make sure that the concerts were well-attended. And when I moved to Bangkok, I guessed when you meet a few musicians, professional musicians, it was not a very big crowd in Bangkok so we know each other quite quickly. So when people think of piano and “Farang” they think of me, and I get calls and emails to perform.

T: What is the reason? Why are you still based here in Thailand while you could go anywhere at this point?

J: Well, I do go places. Not this time, but usually. I still go places but I think now we’re back to the love answer. I still have love in Thailand, not the initial one that came with me but...

T: You leave that behind?

J: Yeah, upgrade. (Laugh)

T: Love 4.0!

J: Five, 6.0?

T: So pretty much because of your family? For love and family here?

J: Yeah, exactly.

T: So what is the most important thing that you’ve learnt living here in Thailand?

J: That’s a very good one. There’re definitely a few things that I’m sure they will stick with me regardless I stay here forever or not. Is to be patient. And if things don’t go in the speed you want, it’s okay. Eventually it will be there.

T: So what’s the most irritating slow-paced activities or events that have hit you and led you to that?

J: Ah...I hope you have time!

T: (Laugh) Briefly.

J: Oh...(sigh) there’re a lot of them.

T: Traffic is one.

J: Traffic is definitely a big one but not as much in Chiangmai where I just go on my motorbike everywhere. And Bangkok is definitely a big one. Very simple things like the cashiers at seven-eleven or the feedback when you communicate with people by emails or messages, things like that.

T: Sometimes they read your message and it comes up as “read” and they just leave it there.

J: Yes, eventually usually, it comes with an answer eventually, if you are patient.

T: Learning to become very patient.

J: Yeah, I think this skill is very useful. Makes me more calm.

T: Once you declare yourself a pianologist, people kinda expect to hear the best. They expect the best from you. So how do you deliver the best?

J: I expect to give them the best I can to start with. And then I really try to make it an unforgettable moment for people who come, especially for people who have never seen the piano concert. I make it very relaxed, not stiff. People can behave the way they want and I make sure they know it. If they want to take a picture, then take a picture.

T: Even with flash?

J: Yeah! Sure. It has to be comfortable. It has to be fun.

T: The phone has to be on silent though?

J: Ideally, yes. Sometimes it happens and I can make a joke with it. I can copy a melody of a phone ringtone (laugh) and it's always possible to turn negative into positive. If I'm having a good time on stage, people and the audience are having a good time.

T: You mentioned the word "seen". People who have not seen a piano concert. Why don't we focus on the word "hear"? What's the difference between hearing your music and seeing you perform on stage?

J: That's an excellent question, especially in this society and age, it is so visual—very visually oriented. The Instagram is exploding. People look at things all the time and that's how they get information. So for me I strongly believe that, in this day and age, music should come with some types of visuals. Of course, you hear the music but if you can see something at the same time whether it's the light design that goes with the rhythm, whether it's the projection, whether it's the dancers, a drawing. Something that happens visually. I think that enhances the experience a lot.

T: So if this podcast were to have one picture, one still picture of what we are talking about right now, throughout this entire forty minutes of conversation, what would that picture be?

J: A pink microphone.

T: A pink microphone, why pink?

J: I don't know. I just have to come up with something quickly. (laugh)

T: All right, let's go a bit to Thai classical music. You've been listening to เพลงไทยเดิม? Is that what you call it or Thai classical music?

J: I've heard quite a bit of it. I have not studied it so I don't have a lot of knowledge about it. What is the question about this?

T: How do you perceive it? The Thai traditional music.

J: I think the word traditional is quite fitting in the sense that like most traditional music is something that still reflects exactly the way it was created. I don't think it has evolved a lot which could be a good thing or a bad thing according to what people see about it. I usually find the very interesting part in Thai music, for me, is how it's orchestrated. The melodies are very simple based on the pentatonic scale usually similar to most of the traditional music of this part of the world and other parts too. The core I find is technically simple. But the orchestration is where I like it, how they mix the instruments, how they layer it.

T: But The Thai classical music is seen by many as "high art". Sometimes sacred. So it sometimes creates a distance between the audience and the musician or performers. How do we solve this issue?

J: I couldn't agree more with what you said. Actually classical music is the same where I studied.

T: In Europe?

J: At the Royal Conservatory, it's considered **sacred**. What I do as a pianologist is to not really accept it that much by many traditionalists.

T: Would you say you're rebellious?

J: Probably yes. So how do we solve it? Either we don't solve it and we stick to what it is or if we want to solve it, I think it needs the freshness of the voice of today which includes technology, which includes getting out of the box, using the melody but twisting it. But it will always create the problems with the people who prefer to keep the sacred in touch.

T: Some people say if it's not broken, don't fix it. So that's why they try to keep it, PRESERVE it as it is.

J: My composition teacher always says that if it's perfect, try to break something in it so that it can develop into something new. Or if you have an apple, look for the worm inside. That will create the whole gallery of mistakes or interesting resonance and new directions. And I like that vision. I like that.

T: Similar to a painting or a sculpture, in this case, music when you compose or make something, when do you know that it is done and it's perfect and leave it as it is?

J: That's the hardest part.

T: Yes!

J: Actually I think, for myself, I just forced myself to stop at one point. I give myself a deadline. If I have an album to put out, I set a deadline.

T: So your big influence is the deadline?

J: Yes! Because I could keep tweaking it, twisting it and developing it forever and I probably will. If I were to perform something that I've created two years ago, it will probably be a bit different already by now and different again the next time.

T: When you perform, it is quite often that your partner คุณไอ้ต creates art along as well?

J: Yes, we've done that a few times.

T: Whose idea was it?

J: It was his idea the first time. When we did the Bangkok Gallery's night.(26.30) and we were just starting to date at that time so that was his idea. It was not totally **sympiotic** yet. He was doing his thing based on me doing my thing

and then later on we developed the next one. The next one was my idea to make him be a musician on the paper with his charcoal so I made him learn a whole piece of music and he would draw in a rhythm just like an instrument of music and it was a microphone by his wrist to record the sound of his (drawing). For him, it was very hard but he loved it in the end.

T: Maybe he loved you so he loved that.

J: You have to take the whole package, don't you? (laugh)

T: Having a partner who is also an artist, Khun Oat is a renowned painter and writer. Does that affect your performance? Does your music have an influence on him as well?

J: So there are two questions. I think the performance is not directly affected but the day-to-day life, living together is definitely influencing each other a lot and we constantly debate the philosophical aspects of being an artist or being a performer. And we always take advice from each other and we help each other out. Sometimes we disagree but it's very different from my previous relationship where my partner was not an artist or a performer. And it was not that easy to communicate how we feel about things and how, especially, to justify how important it is for us.

T: Even though you guys speak the same language, both coming from Belgium?

J: Yes, it was different.

T: So you're saying that language is not as big as a barrier than the mindset?

J: Definitely. I think even total misunderstanding of language is okay. We find a common mindset.

T: If you don't mind me asking, you are a member of the LGBTQ community, right?

J: Yes, I am.

T: How would you evaluate LGBTQ+ scene in Thailand today compared to twelve years ago?

J: When I came here initially twelve years ago, I felt it was pretty open already, in Chiangmai. I felt people were quite frank and open and not hiding and not scared which was a very nice surprise. This is not the case everywhere. Now of course politically people are hoping for a bit more and I think it is on the way, not quite there yet, but in general the society is very accepting. I feel very comfortable. But I think if I was Thai, I would feel a little bit different.

T: Why is that?

J: I think when we're close to home, we feel the gaze of others a bit more strongly. For me, I feel more free here than back home and not only because of the circumstance but also because if my own people look at me in a certain way, maybe I have more analysis or more feelings from that...I don't know. It's hard to explain.

T: Is Thailand as open as other countries when it comes to this situation?

J: Yes, I think it is very open. Of course, it's not at every level. In general, I feel very little **antagonism** towards LGBTQ+ community. I feel that they have the same chances as others. Hopefully, it keeps going that way, improve a bit politically.

T: Now Jonas, if you were not a musician, what would you be doing today?

J: Ummm. Who knows, who knows?

T: If your uncle had not dropped that piano in your house when you were five years old?

J: I would probably do something related to horses and horse riding.

T: Why is that?

J: It has been a passion of my life. I've had horses at home in Belgium, two stallions. I was riding everyday out in the forest. It brings me a lot of happiness. I would definitely do something like that but it is also by accident that I've got two horses. So who knows?

T: Your uncle left your horses?

J: Not the uncle but from my family friends.

T: Two things that you like the most, the piano and horse, why don't you mix them together?

J: That's the great idea. I have tried last year but the person who was responsible for bringing the horses bailed so it didn't happen but we will try again. It was supposed to be a concert with this guy who is a **dressage** champion which is a horse discipline where you make them do beautiful things like choreography and he was a champion of that so we were going to do three horses dancing around the piano, but it didn't happen yet.

T: Or maybe even play a piano on horseback?

J: Hah! That's too circusy for me. I think the music will lose from the discomfort of the position.

T: Now Jonas, Art is made to express the thoughts or feelings of the artist. Now sometimes, some forms of art are very hard to reach, inaccessible not only music but many forms of art. Why is that and how do we fix it?

J: Hmmm. How to fix it? I think if children are exposed to something since they're very young, it becomes normal for them. So I don't know how the school system is here exactly but where I grew up, we see a lot of contemporary art or theatre since quite young and it becomes very normal so I'm personally very comfortable with contemporary or conceptual art, or inaccessible kind of art as some would say, because I think there is always something that you

can find and that you can link to yourself even if it doesn't express beauty or joy or something very tangible, it can maybe teach you something else about your day or how you perceive things.

T: Speaking of teaching, you are a very talented musician or pianologist. Do you teach?

J: I don't.

T: Why not?

J: Maybe I should try again because I wasn't patient enough when I tried twelve years ago. I did it for one year and it was not my passion. I have to say that the two very good kids I was joy to work with them, and the other one was a waste of my time and their parents' money.

T: Very nice? (laugh)

J: Well, it's not for everybody and I'm quite demanding for myself so I expect the same from someone who wants to learn. And if they don't put in the efforts then I don't want to waste my time.

T: So from that, you're saying that not everybody can become a successful musician?

J: I believe not everybody can. But I think it is for every kind of work, every line of work, especially scaled work.

T: Alright, where do you see yourself ten years from now?

J: I believe I'd always **afoot** in Thailand because it felt like home since the first year I arrived here and it hasn't changed since. I would like to keep travelling a lot if it's allowed again soon. Ideally, I would only compose and perform and then take care of my garden and horses. That would be the ideal life, don't need anything else.

T: Are you gonna have horses in Thailand?

J: I wish! The problem is they need constant care so...

T: They are gonna need Thai names as well. What would you name your horses?

J: Probably food. Everybody names their pets food in Thailand.

T: ต้มยำ?

J: Yeah, like ไข่ตุ๋น

T: ไข่ตุ๋น? (laugh)

J: ลูกกะปิ?

T: What is ลูกกะปิ?

J: It's something that comes with ข้าวแช่.

T: Ah ลูกกะปิ! I get it.

J: Actually my cat's name is ข้าวแช่.

T: Aw! That's sweet. You already have quite a big and devoted fanbase, right? But for people who are not familiar with music or your music in this case, where can they find your work?

J: Actually, my composition has been released on Spotify slowly this year, just started bit by bit. So it is there "the Pianologist." And apart from that you can always check the website "thepianologist.com"

T: โห สุดยอดครับคุณผู้ฟัง ถ้าดนตรีคือการสื่อสาร พูดเลยว่า การที่เราได้เชิญนักดนตรีผู้มีความสามารถอย่างคุณโจนัสมาใน รายการวันนี้ เราสามารถสื่อสารได้หลายเรื่องหลายประเด็น เหลือเกิน ผมเชื่อว่าคุณผู้ฟังหลายๆ คนได้ติดตาม แล้วก็ได้ออเดีย ได้แรงบันดาลใจ ได้ความรู้ รวมถึงแง่คิดใหม่ๆ ที่เกิดจากการพูดคุยในครั้งนี่ จริงๆ อยากรจะคุยต่อแต่คุณโจนัสเอง ก็ต้องกลับไปหาน้องข้าวแช่ หรือไม่ก็กลับไปหาข้าวแช่กิน แล้วไปหาข้าวให้ข้าวแช่ด้วย

J: ไช้

T: ขอบคุณมากครับคุณโจนัส

T: วันนี้พอแค่นี้ก่อนนะครับ ถ้ามีผลงานอะไรยังไง ในโอกาส
หน้าทาง a day จะขออนุญาตเชิญมาอีกที

J: ยินดีครับ

J: ยินดีครับ

T: ครับ คุณผู้ฟัง คุณโจนัส เดปท์ครับ

VOCABULARIES

CV

ย่อมาจาก Curriculum Vitae (CV) เป็นภาษาละติน แปลว่า "course of life" หรือ สิ่งที่ได้เรียนรู้มาในชีวิต

household name

เป็นชื่อที่ใครๆ ก็รู้จัก

sacred

ศักดิ์สิทธิ์

symbiotic

การเอื้อประโยชน์ของสิ่งมีชีวิตสองชนิด

antagonism

ความเป็นปรปักษ์ การต่อต้าน

dressage

ศิลปะ หรือ วิธีการฝึกม้า

afoot

ดำเนินต่อไป ทำต่อไป

