Roi-Et College of Dramatic Arts,
Bunditpatanasilpa institute

The 2nd International Conference on Research and
The 23rd Asia-Pacific Society for Ethnomusicology
Annual Conference 2019 (APSE)

Proceeding

"Music, Performing Arts and Culture through Sustainable Success for Humanity"

13th – 14th June 2019
Petcharat Garden Hotel, Roi-Et, Thailand

Download Proceeding

Conference Information

Academic work and research are at the heart of the development of knowledge in order to become a center of arts, culture and important missions at higher education institutions. Teachers have the opportunity to create research results along with teaching and learning, which is an important indicator of the quality of the faculty's staff. This will build confidence in education management allowing arts and culture of Thailand to be a center in ASEAN and in the world community.

Roi-Et College of Dramatic Arts and the Bunditpatanasilpa Institute are jointly holding the 3rd Bunditpatanasilpa Academic Article National Conference, the 2nd International Conference on Research and the 23rd Asia-Pacific Society for Ethnomusicology Annual Conference 2019 (APSE): "Music, Performing-Arts and Culture through Sustainable Success for Humanity" between 13 - 14 June 2019, held at the Petcharat Garden Hotel, Muang District, Roi-Et Province, Thailand. The purpose of these conferences is to provide open platforms for educators and researchers to exchange and disseminate knowledge, ideas and learned experiences to support academic and research networking.

Roi-Et College of Dramatic Arts and the Bunditpatanasilpa Institute recognize several aspects of national and international academic conferences; benefiting the prestige of Thai education in the fields of arts and culture, contributing to the innovation and uniqueness of dance, music, visual arts, fine arts and culture for sustainable success for all mankind and in developing our potential strength of being accepted by other educational institutions.

(Mr. Suparakorn Panichakij)
Director of Roi-Et College of Dramatic Arts,
Bunditpatanasilpa institute, Thailand

Organizing Committee

Roi-Et College of Dramatic Arts, Bunditpatanasilpa institute, Roi-Et, Thailand in Cooperation with:

- Roi-Et Province, Thailand
- National Research Council of Thailand, Thailand
- Office of the Higher Education Commission, Thailand
- Roi-Et Rajabhat University, Thailand
- Mahasarakham Rajabhat University, Thailand
- Udon Thani Rajabhat University, Thailand
- Buriram Rajabhat University, Thailand
- College of Music, Mahasarakham University, Thailand
- Rajamangala University of Technology Isan Surin, Thailand
- Rajamangala University of Technology Thanyaburi, Thailand
- Faculty of Fine and Applied Arts, Khon Kaen University, Thailand
- Srinakharinwirot University, Thailand
- Thailand National Sports University
- School of Music College of Performing and Visual Arts, University of Northern Colorado, United State
- Department of Arts, Saigon University, Ho Chi Minh City, Vietnam
- Faculty of Arts, Pannasastra University of Cambodia, Cambodia
- Mandakh University, Mongolia
- The School of Arts, University Sains Malaysia (USM), Malaysia
- Department of Korean Music, College of Arts, Chonnam National University, South Korea
- Fujian University, China
- UP Center for Ethnomusicology University of the Philippines, Philippines
- Indonesian Institute of the Arts, Yogyakarta, Indonesia
- Lao National Music & Dance School, Laos
- Art Education College of Laos, Laos

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• Assoc.Prof.Dr. U Khin Maung Tin	Specialist in Musicology, Myanmar.
• Assoc.Prof.Dr. Nguyễn Thị Mỹ Liêm	Department of Arts, Saigon University, Ho Chi Minh City, Vietnam
• Assoc.Prof.Dr. Gantsetseg Sanjmyatav	Mandakh University, Mongolia
• Asst.Prof.Dr. Jarernchai Chonpairot	College of Music, Mahasarakham University, Mahasarakham, Thailand
• Asst.Prof.Dr. Jittapim Yamprai	School of Music College of Performing and Visual Arts, University of Northern Colorado, United State
• Prof.Dr. Ramon P. Santos	UP Center for Ethnomusicology University of the Philippines, Philippines
• Prof.Dr. Victor Ganap	Indonesian Institute of the Arts, Yogyakarta, Indonesia
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• Prof.Dr. Yong Shik Lee	Department of Korean Music, College of Arts, Chonnam National University, South Korea
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• Prof.Dr. Christopher Adler	University of San Diego, California, United State
• Dr. Joe Peters	College of Music, Mahasarakham University, Mahasarakham, Thailand
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A Brief of the Conference

by Mrs. Nipha Sophasamrit

President of Bunditpatanasilpa Institute, Ministry of Culture, Thailand

The 3rd Bunditpatanasilpa Academic Article National Conference,

The 2nd International Conference on Research and

The 23rd Asia - Pacific Society for Ethnomusicology Annual Conference 2019 (APSE)

"Music, Performing Arts and Culture through Sustainable Success for Humanity"

June 13th, 2019

Petcharat Garden Hotel, Roi-Et, Thailand

Good Morning,

Mr. Wanchai Kongkasem, Governor of Roi-et Province, Assistant Professor Dr. Jarernchai Chonpairot, President of Asia-Pacific Society for Ethnomusicology, Keynote Speakers, University Faculty and Distinguished Guests,

On behalf of Bunditpatanasilpa Institute and the organizing committee for the 3rd Bunditpatanasilpa Academic Article National Conference, the 2nd International Conference on Research, and the 23rd Asia-Pacific Society for Ethnomusicology Annual Conference 2019 (APSE), I would like to express my gratitude to the Governor of Roi-et Province who is honorably presiding over the opening ceremony for our conferences today.

In organizing these conferences, the Bunditpatanasilpa Institute under the Thai Ministry of Culture has received cooperation from 16 national research organizations and various institutions of higher education.

The purpose of these conferences is to encourage researchers, teachers and students to disseminate their research in the fields of arts and culture as well as create a network of interscholastic cooperation within APSE.

I want to acknowledge our three keynote speakers:

Professor Dr. Terry E. Miller from the United States

Professor Dr. Sam-Ang Sam from Cambodia,

and Emeritus Prof.Dr. Poonpit Amatyakul from Thailand.

Thank you for being part of our conference.

Also, a big thank you to professors, researchers and colleagues at our conference.

I would now like to invite our honorary President of these events, to give his opening remarks. Please, Mr. President, welcome.

Opening Address

by Mr. Wanchai Kongkasem

Governor of Roi-Et Province

The 3rd Bunditpatanasilpa Academic Article National Conference,

The 2nd International Conference on Research and

The 23rd Asia - Pacific Society for Ethnomusicology Annual Conference 2019 (APSE)

"Music, Performing Arts and Culture through Sustainable Success for Humanity"

June 13th, 2019

Petcharat Garden Hotel, Roi-Et, Thailand

Mrs. Nipha Sophasamrit, President of Bunditpatanasilpa Institute, Ministry of Culture, Thailand, Assistant Professor Dr. Jarernchai Chonpairot, President of Asia-Pacific Society for Ethnomusicology, Keynote Speakers, University Faculty and Distinguished Guests,

Good Morning to all of you… our guests from the ASEAN region and around the world as well as all the fine people of Thailand who have worked hard to organize these conference. I hope our overseas guests have not found our climate to be too warm for your comfort!

It is my honor to be here this morning to welcome you all to: The 3rd Bunditpatanasilpa Academic Article National Conference & The 2nd International Conference on Research and The 23rd Asia- Pacific Society for Ethnomusicology Annual Conference 2019 (APSE), under the theme: 'Music, Performing Arts and Culture through Sustainable Success for Humanity'. Thank you to Dr. Sathaporn Mongkholsrisawad for making your hotel available as the venue for these conferences.

I hope the conference provides a climate of academic exchange and knowledge among those of you working in the areas of Music, Arts and Education and that the conference serves to further international friendships.

Roi-et is an historical and cultural city. Nationally, this province is known by several of its attractions and indigenous products that I hope all of you may have the occasion to witness: Eleven Historical City Gates, the tallest Buddha Image in the Northeast, Sa-Kate Silk, Boon Phawed Festival, Chaimongkhol Pagoda, Phalanchai Lake, Thung Kula Field and our World-famous Jasmine Rice.

I welcome all of you distinguished guests to our province of Roi-et. Thank you to the Organizing Committee of Bunditpatanasilpa Institute and of Roi-et College of Dramatic Arts.

Now..I announce these conferences… Officially Open. My best wishes to all.

Keynote Speakers

Asst.Prof.Dr. Jarernchai Chonpairot

Mahasarakham University

President of Asia-Pacific Society for Ethnomusicology

Office: College of Music, Mahasarakham University, Mahasarakham, Thailand.

Present Position: Assistant professor at College of Music, Mahasarakham University, Mahasarakham, Thailand.

Education & Work:

1965	B.Ed. Secondary (Chemistry) the College of Education, Prasarnmit
1976	M.A. in Asian Studies (University of Michigan)
1990	Ph.D. in Musicology-Ethnomusicology (Kent State University)
1965 – 1967	Trirat Suksa School, Thanon Chan, Bangkok, Thailand.
1968	Roi-Et Wittayalai School
1969 – 1973	Mahasarakham Teacher College
1974 – 2003	Mahasarakham University
Present	College of Music, Mahasarakham University, President of Asia-Pacific Society for Ethnomusicology

Prof.Dr. Terry E. Miller

Kent State University

Present Position: Professor Emeritus (retired), continues to direct dissertations

Education & Work:

1. **Institutions, Degrees, Dates of Attendance**
   - Indiana University, Bloomington, Indiana, 1971-77, Ph.D. (Musicology)
   - Dissertation: "Kaen Playing and Mawlum Singing in Northeast Thailand"
   - Indiana University, 1967-71, M.M. (Musicology)
   - Thesis: "Alexander Auld and American Shape-Note Music"
   - College of Wooster, Wooster, Ohio, 1963-67, B.M. (Music: Organ)
2. **Academic Career**

   At Kent State University
   - 1975 Temporary Instructor
   - 1976 Instructor in Musicology and Ethnomusicology and Harpsichord
   - 1978 Assistant Professor of Musicology, Ethnomusicology and Harpsichord
   - 1983 Associate Professor of Ethnomusicology and Musicology
   - 1989 Professor of Ethnomusicology and Musicology
   - 1981 – 2005 Co-Director, Center for the Study of World Musics
   - 2005 – present Professor Emeritus (retired), continues to direct dissertations
   - 1990 – Present College Music Society Member of Ethnomusicology Advisory Board (1992-1995; Board Member for Ethnomusicology, 1999 to 2002)

Prof.Dr Sam-Ang Sam

University of Cambodia

Office: Pannasastra University of Cambodia (PUC)

Present Position: Director of Pannasastra University of Cambodia

Education & Work:

October 2005-July 2008	Principal in Administration and overall operation of the school at Pannasastra International School
September – December 2009	Visiting Professor Research, multi-media editing at in National Museum of Ethnology, Osaka, JAPAN
October 2009 – Present	Advisor (Rank: Secretary of State (Vice Minister)) at Ministry of Culture and Fine Arts
January 2004 – 2016	Dean at Pannasastra University of Cambodia
August 2015 – July 2016	Research, multi-media editing, book-writing in Visiting Overseas Professor at National Museum of Ethnology, Osaka, JAPAN
2013 – Present	Commissioner at Republic of Korea's Presidential Committee for Hub City of Asian Culture
2011 – Present	Co-chairman & Conductor at Asia Traditional Orchestra (ATO)
October 2016 – Present	Chancellor at Pannasastra University of Cambodia Responsibilities: General oversight and operation of the University (Academic, Financial, & Administration)

Emeritus Prof.Dr. Poonpit Amatyakul

Ratchasuda College

Office: Ratchasuda Foundation, Ratchasuda College, Mahidol University, Thailand.

Present Position: College Advisor.

Education & Work:

1962	Diploma Doctor of Medicine, M.D.
1964 – 1965	Post Grad. Certificate in Otolarynology, Graduate School of Medicine, University of Pennsylvania, U.S.A.
1968	Master Degree in Audiology & Speech Pathology Temple University, Philadelphia, U.S.A
1988 – 1992	Director: Institute of Language and Culture for Rural Development, Mahidol University, Thailand.
1989	Established Master Degree Program in Ethnomusicology Mahidol University Salaya Campus.
1991	Organizing Committee : Post Secondary Education Program for Persons with Disabilities Ratchasuda College, Mahidol University, Thailand.
1993 – 1997	Director: Ratchasuda College (Program for Persons with Disabilities), Mahidol University, Thailand.
1997	Professor in Musicology.
2004 – 2008	Ph. Program Lecturer and Advisor, Mahidol University.

Conference Program

The 3rd Bunditpatanasilpa Academic Article National Conference &

The 2nd International Conference on Research and

The 23rd Asia-Pacific Society for Ethnomusicology Annual Conference 2019 (APSE)

"Music, Performing Arts and Culture through Sustainable Success for Humanity"

12th – 14th June 2019 at Petcharat Garden Hotel, Roi-et, Thailand

Wednesday, June 12th, 2019	
Time	**Activities**
08:00-16:00	Registration at Petcharat Garden Hotel, Roi-et, Thailand
18:00	Dinner and Thai Cultural Performances at Nampet coffee Shop

Thursday, June 13th, 2019		
Time	**Activities**	
08:00-08:30	Registration and receive proceeding and conference schedule at Pradub Pha	
08:30-08.50	VDO Presentation and Live performance on Thai culture	
08:50-09:40	Opening the conference & Keynote speeches - Reporting address by Mrs.Nipha Sophasamrit (President of BPI) - Opening address by Mr. Wanchai Kongkasem (Governor of Roi-et Province)	
09:40-10:00	Deliver the trophie to our sponsors and co-hosts. Group photos.	
10:00-10:30	Keynote Address by representative of the Asia-Pacific Society for Ethnomusicology by Asst.Prof.Dr. Jaremchai Chonpairot	
10:30-11:00	Keynote Address by Prof.Dr.Terry E. Miller from United State	
11:00-11:30	Keynote Address by Prof.Dr. Sam-Ang Sam from Cambodia	
11:30-12:00	Keynote Address by Emeritus Prof.Dr. Poonpit Amatyakul from Thailand	
12:00-13:00	Lunch and Thai Cultural Performances, China Performances at Nampet coffee Shop	
13:00-18:00	Oral Presentation at Petcharat Garden Hotel, Roi-et, Thailand	
	<u>National level</u> Group 1 Music (Pradub Ngeun, Pradub Kaew) Group 2 Dramatic Arts (Pai Toon, Pay Tai) Group 3 Fine Arts (VIP 1) Group 4 Innovation Education (VIP 2) Group 5 Education (Meeting room 1, Meeting room 2)	<u>International level</u> Group 1 Music (Pradub Dao, Duean Phen, Duean Tem, Pradub Pet) Group 2 Education & Culture (Pradub Thong) Group 3 Performing Arts (Pradub Thong) Group 5 Education (Meeting room 1, Meeting room 2)
18:00-21:00	Welcoming Dinner and Thailand's 4-Region performances	

Friday, June 14th, 2019	
Time	**Activities**
08:30-09:00	Registration at Pradub Dao Petcharat Garden Hotel, Roi-et, Thailand
09:00-12:00	Summary of Oral Presentation
12:00-13:00	Lunch and Music and Thai Cultural Performances at Nampet coffee Shop
13:00-15:00	Cultural Tour : Visiting Roi-et province
15:00-18:00	Cultural Tour : At Roi-et College of Dramatic Arts
18:00-21:00	Dinner and music performances by APSE representatives at the auditorium, Roi-et College of Dramatic Arts

Note: Coffee & Snack Breaks at 10:30 and 14:30-Schedule can be flexible and adjustable

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Part I

Music

The musical techniques of vocal accompaniment for Saw Sam Sai (three strings fiddle)

Chanachai Kawphachone*

Abstract

Saw Sam Sai (three strings fiddle) is a musical instrument that has the closest sound to the human voice. It has a role in vocal accompaniment. Regarding this article, the author wanted to study the musical techniques of vocal accompaniment for Saw Sam Sai by synthesizing from the literature review in order to explain the history of the Saw Sam Sai, sound features and principles of Saw Sam Sai fiddling with vocal accompaniment to point out the method for applying the skill of Saw Sam Sai fiddle and vocal accompaniment. The study was found that Saw Sam Sai is a musical instrument that has existed since the Sukhothai period, as well as having a role in the royal ceremony and lull in the royal court. The appearance of the fiddle skull that is a triangular button and the proportion structure of Saw Sam Sai affects in nasal sounds which can pronounce the vowel clearly like the human singing sound. Therefore, the main function of Saw Sam Sai is to fiddle with vocal accompaniment. The player must find different tactics for fiddle to be as close to the human sing as possible by observing different methods in the utterance. Strategies that are often applied to the vocal accompaniment including Ake Finger, Naksadoong Finger, Pra Finger, and Prom Finger.

In addition, other strategies are also used in order to communicate as much as possible with the singing. The person who started the study and the development of Saw Sam Sai fiddle with vocal accompaniment should study its method and caution to be perfectly melodious.

Keywords: Saw Sam Sai (three strings fiddling), Vocal accompaniment

* The College of Dramatic Arts

Introduction

Thai music is part of the culture in Thai society that is bound to the lifestyle of the human. For example, human use music to perform rituals according to the faith, performances, lullabies, etc. Therefore, Thai music has been played a role in being a fanfare for various rituals both auspicious ceremony and misfortunate events. Furthermore, it is an identity that represents the transfer of wisdom and culture from the past to the present.

Saw Sam Sai is a Thai musical instrument of the aristocracy as well as the King, because it has a role as the royal instrument of the past kings. As it can be seen from the playing in Wong Kab Mai which is a band used in the royal ceremony since ancient times, for example, Lullaby for the white tiered umbrella of kingship in the Coronation Royal Ceremony, lullaby for king's elephant in the royal ceremony of enrollment, lullaby for the royal ceremony of One month anniversary and get into cradle of royal child and lullaby for royal ceremony of king's palace, etc. The role of Saw Sam Sai in the royal ceremonies is important to the great fanfare and lulling with a soft and calm sound focusing on meditation and inducing the mind to catch on the playing of musical instrument, for example, lullaby for the royal child in the royal ceremony of One month anniversary and get into cradle and lullaby for king's elephant in the royal ceremony of enrollment. Those royal ceremonies are the center for preaching, refining the mind, including the behavior of people in society to be completely compatible, as well as

giving importance to a royal ceremony for the king (Suksan Puangklad, 1995) However, the important role of Saw Sam Sai is to fiddle together with singing thoroughly and play during the script or it can be called " vocal accompaniment for Saw Sam Sai" This is because it is a musical instrument that has a similar sound to the human sound as most. Regarding the vocal accompaniment for Saw Sam Sai, the player needs to have to understand and skill of Saw Sam Sai fiddling along with the singing skill in order to be able to play in harmony with the singer. In order to write this article, the author therefore synthesizes the knowledge from the literature review related to Saw Sam Sai and vocal accompaniment for Saw Sam Sai, to be a guideline for the study of the principles of vocal accompaniment for Saw Sam Sai, as well as the strategies used to play.

History of Saw Sam Sai

Saw is a Thai musical instrument in the type of fiddle instrument or string instrument that caused the sound by using the fiddle bow to grate on with the string. Montree Tramote (2002) mentioned that fiddle instrument is a musical instrument adapted from string instrument as another step. Saw was originally been invented as a two strings, three strings, then developed into four strings. The Thai two strings fiddle is assumed to have been used since ancient times. However Saw Sam Sai (three string fiddle both found in Thai, Khmer, Mon, Java and Indian with similar characteristics, which presumably originating from India.There are currently 3 types of Thai fiddle consisting of Saw Sam Sai, Saw Ooh, and Saw Duang which contains different physical

characteristics and tone color, caused by the use of different types of materials in production. Saw Sam Sai is the oldest one of 3 types of fiddles. It is popular playing with vocal accompaniment combine with four-stringed lute in Thai orchestra since Sukhothai period. It can be seen from the text in one of the books in Tri-Poom Pra-Ruang, as said "...We heard the sound of classical Thai orchestra including gong, drum, horn and conch shell. We listen to the big drum, Ram dram, Small drum and small cymbals seems lonely. Someone play gamelan, gong, wooden rhythm clappers and everything. Someone plays fiddles, string play cymbals and dance." (Chalermsak Pikulsri, 1987) While Panya Roongruang (1995) mentioned the history of Saw Sam Sai by considering the origin of the art as followed. When considering the art of Saw Sam Sai which is beautiful and delicacy is comparable to the art of creating a Buddha image in the Sukhothai period which is beauty, delicacy and special neatness until being regarded as an ideal of art. From the idea that the creation of technicians caused by faith, belief and dedication in the heart of the invention, Panya Roongruang has assumed that "Is it possible that contemporary technicians with different types of work will leave skill and creativity in art in their work which reflects that it is a contemporary art. And if Saw Sam Sai has existed since the Sukhothai period, it is not difficult to come in Ayutthaya, because of the succession of cultural links. Ayutthaya used to occupy the northern districts for a while, until Sukhothai was merged with Ayutthaya later." The original Saw Sam Sai used in the original Thai orchestra in Sukhothai period has the same size, even after the creator was made smaller one. The whole body is about 1 meter in length, called "Saw Lueb". It is assumed that for female musicians to play easily. The original size of Saw Sam Sai is therefore called "Piang-or" (Chalermsak Pikoolsri, 1987).

Although, Saw Sam Sai has existed since the Sukhothai period, but music scholars still have the assumption that there should be a source of different cultural fiddles, such as Saw Ree Bub of Indonesia or Trua Ka Mer of Cambodia, with similar shapes and characteristics, as Panya Roongruang (2538) mentioned the views of scholars who have assumed the above two groups. In summary, He assumed that Saw Sam Sai can be modeled or influenced by the Indonesian Saw Ree Bab. He raised theissue of similarities in the shape of these two types of fiddles. There is a resemblance to being an independent bow and set the fiddle on the floor while playing as same. In addition, in order to make great sound, the face of fiddle would be made of goat skin. He also said that the Indonesian and Malay Muslims are popular eating goat meat. Therefore, they have knowledge that the goat skin is used to make the face of Saw Sam Sai as best. However, there is no clear evidence when do Indonesian Saw Ree Bub go into Thailand or ancient Siam in the past, like Cambodian Trua Ka Mer which is different in proportion structure and decoration of musical instrument as the following example images.

Image 1: Sitting position for Saw Sam Sai fiddling

Reference: Chanachai Kawphachone (2018)

Image 2: Characteristics of Thai Saw Sam Sai (above)

Indonesian Saw Ree Bub (left) and Cambodian Trua Ka Mer (Right)

Reference: Wararat Seechomnim (2018), Isreeya (2015) and Kersalé(n.d.)

Saw Sam Sai is considered a Thai musical instrument that is like a symbol of aristocracy with the role of performing the royal ceremony, such as lullaby for the white tiered umbrella of kingship in the Coronation Royal Ceremony, lullaby for king's elephant in the royal ceremony of enrollment, lullaby for the royal ceremony of One month anniversary and get into cradle of royal child and lullaby for royal ceremony of king's palace, including lulling the royal family and nobleman in the royal court. The special characteristic of Saw Sam Sai is the making of Saw coconut, a rare coconut with triangular button. As it can be seen that Saw Sam Sai is the musical instrument that King Rama II favored. Due to the fiddle skull made of coconut shell with special feature with triangular button which is quite rare. Therefore, King Rama II give "Tampoomkoomham", a permission for the owner of Saw coconut garden, who can bring the Saw coconut shell to make fiddle skull without taxation in these days. At that time, the King Rama II has great expertise in fiddling. He has an own Saw called "Saw Sai Fa Fad". In addition, there are also exquisitely creative designs and decorative patterns at the bow and other components by focusing on the lathe job elaborate which is popular with the nobility of the royal court.

Regarding the characteristics of Saw Sam Sai, it consists of:

1) Sound box is the most important component that acts as a resonator, made of coconut shell with embossed shell as 3 bulge out button like three rings placed in a triangle, so it is a triangular. Then, cut the shells in crosswise to leave only 3 buttons used to make fiddle skulls, combined with hardwood "branch of teakwood" by making a frame, face up with a goat skin or calf skin covering the face of the fiddle skull for resonating the sound occurred by the friction of the strings and horsetail. Therefore, the size of the fiddle varies depending on the size of coconut shell.

Image 3: Characteristics of Sound box – Outside (left) and inside (right)

Reference: Wararat Seechomnim (2018)

2) Bow is the part that is used as the core of the fiddle to stretch. It has a long stalk, round turning with a hand side. It is made of hardwood or ivory inserted into the fiddle skull. Saw's bow is divided into 3 parts: "Upper Body" is the part above the chest. It is the position of the knob. Sometimes making hollow to help the resonance. "Lower Body" is popular made of metal, such as gold, silver, copper alloy, brass or pearl, making various patterns for beauty. "Upper Neck" is the next part that lies between the middle and the fiddle skull. "Lower Neck" is the part that descends from the fiddle skull. It has a drill holes to allow the cable to enter. "Upper Foot" is the following part from the Lower Neck. It is a wood with plexiglass pattern in descending layer. "Pin Foot. Usually made of pointed metal to be used for placing the pecking floor during fiddling.

3) Peg is made of hardwood or ivory, as well as the bow. It is used for adjusting the tension of the strings to get the desired sound level. Saw Sam Sai's peg consists of 3 sets. 2 pegs is on the left side of the players. The lower one is for the high-pitched string and the upper one is for the middle string. Another peg on the right is for the bass string.

4) Bridge is made of wood like bamboo, sharpen to the bow at enough size to support the weight of all three strings for all three lines to pass through the lower part of the fiddle and to cause vibrations resulting from fiddling between the string and the bow. The setting place of bridge should stay away from the top of the fiddle skull about 3 – 4 centimeters. However, the player can adjust the position as appropriate.

5) Tuning is made of metal, forming a small round cartridge, packing wax mixed with lead inside to gain weight, use rosin to cover the face, decorate the top with large gems, surrounded by small gems or niello ware or enamel. The tuning is about 3 cms in diameter, and about 2.5 cms high. The tuning is very important for the sound of Saw Sam Sai, because normally there are no holes in the fiddle skull like Saw Ooh, and Saw Duang. Therefore, when fiddling of the bow-in and out of the 3 strings. The sound of the fiddle will be loud and echo in the fiddle skull only. When sticking the tuning to the front, it is to open the way for the sound to come outside as well. Therefore, the size of the tuning used with each fiddle must be appropriate to the size and thickness of the leather which cause melodious sounds while fiddling.

6) Bow is an important component that cause noise by friction with the fiddle. The bows of Saw Sam Sai is separate which is different from other fiddles. It consists of Bow Stalk and Pigtail String. Bow Stalk is made of hardwood like Saw's bow, turn to bend. The base of

the handle is curved, stretch about 200 - 250 ponytails. The tail that is used should be a fine pony tail, so it can fiddle well.

7) String is made from silk and strand. It is the part that binds to the bow and creates a sound. It consists of 3 strings including high-pitched string, middle string (2nd string) and bass string (3rd string). Setting the tone of the high-pitched string is the sound of Sol. While the middle and bass strings are made to 4 pairs with high-pitched string and middle string are D and A sound in the following orders.

8) Pigtail stringis a spiral of silk like a string tied in a loop and bind into the hole of lower body in order to hold the three knots

9) Nut is the silk that often used to wrap around the middle of the fiddle to bind the three straps to attach to the middle of the fiddle in order to give the sound of the bare wire level and with resonance. It also helps to adjust the volume slightly. (Chalermsak Pikoolsri, 1987 and Tanit Yoopo, 1980) The research shows the picture of the components of Saw Sam Sai as follows.

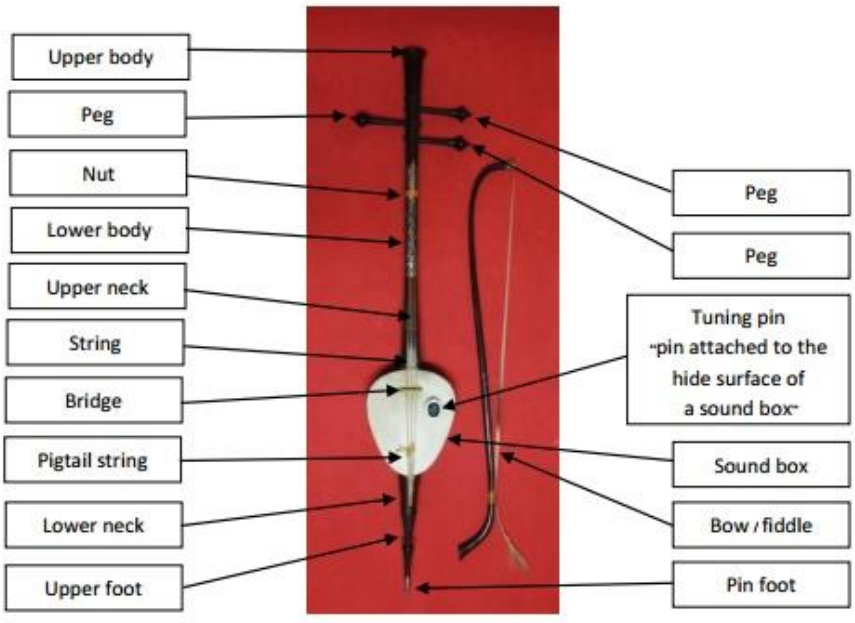

Image 4: The components of Saw Sam Sai

Reference: Chanachai Kawphachone (2018)

Before the beginning of Saw Sam Sai fiddling, the player needs to practice the skill to become proficient. Practicing Saw Sam Sai likes a medium of socialization, because of the transfer of the three strings fiddling technique, in addition to convey the cultural wisdom of

the society, also contribute to convey the concepts and values of Thai society as well. As Suksan Puangklad (1995) said that the transmission of the three strings fiddle has a content about playing, such as Saw catching, using the fiddle bow, placing a finger, fiddling in various ways, techniques and tactics, etc. and another part is about creating the right characteristics for people. Creating various characteristics is umanity refinement in the socialization process and is a process of culture transmission. That is to aim for that person to have the skills and abilities of the three strings fiddle along with the characteristics that are suitable for the society at that time in rder to survive in society and get along well with other people in that society. Such

characteristics are gratitude to benefactors, have a respect, aware of one's place or social standing, and have a good manner, etc.

Voice feature of Saw Sam Sai

Saw Sam Sai is called "Thai Saw". It is an invaluable fiddle of the Thai nation since ancient times. It is a musical instrument that uses fiddle bow which has the closest sound to the human voice. (Udom Arunrat, 1995) . It can pronounce vowels similar to human voices. The similarity between the sound of Saw Sam Sai and the human voice is partly because of the appearance of a triangular fiddle skull and the proportion structure of Saw Sam Sai resulting in nasal sounds and can pronounce the vowel clearly as the human singing. Teerapun Tammanukul, who is a famous technician of three strings fiddle and receive recognition in the Thai music industry mentioned about vowels that appear in each type of the fiddle as follow.

"The sound of one string in the fiddle is same, but the vowel sound will be different in each finger. Each sound of Saw Duang or Saw eu utters three vowels out of one sound. In 1 note will come out three vowels. Whichever sound is more clear, such as Aa, Ae, Eu mixed in one sound. When we fiddle five tones of G, A, B, C, D like five people say. If it needs to complete all 9 tones , as we play a song like 9 people talking together. However, Saw Sam Sai don't change. One sound will be a single vowel, then three sounds are three vowels. When we fiddle

one string, it is a single sound throughout, but gradually sounded. If we fiddle two strings together with four pairs, it will be another vowel sound. It is a sound mixed between two strings.

In Thai musical playing, we will use Saw Sam Sai to fiddle with the vocal accompaniment. Fiddling by tracing the lyrics like human sing. Regarding to the nature of Saw Sam Sai, because each string has a single vowel, therefore making Saw Sam Sai, the technician will let the sound utter as a nasal sound. It is a nasonnement process by itself, and the sound will come out automatically. On the other hand, if it is a round skull without a waist, the fiddle can be loud, but the nasal sound will not utter". (Teerapun Tammanukul, 2018)

Principles of Saw Sam Sai fiddling with vocal accompaniment

For the reason that Saw Sam Sai is a musical instrument that has a similar sound to the human sound as most. The mood of the music played by Saw Sam Sai can create different emotions for the listeners to go along well with. The music played by Saw Sam Sai contains various emotions. As Udom Udomrat mentioned in (Pongsil Arunrat, 2016) that it is an important process in creating emotional aesthetic by relying on the player' skill of Saw Sam Sai that have to go through a process called "Utterance or manner of playing", the creativity for the skills of playing the fiddle which contains 3 skills as follow.

1) Method Utterance means fiddling method. It must have the principle of action through practice learning until being able to understand the song and leading to the correct expression of music according to the meaning of the song, which is considered an important basis for Saw Sam Sai fiddling. 2) Rhythm Utterance refers to the rhythm of playing a musical instrument. Rhythm is an important part of the song. If the fiddler know how to play well but can't play with the right rhythm, that song was completely lack of the feeling. 3) Melodious Utterance means the melodiousness in the play. It is considered the most important step, because if having the right playing skills and rhythm and need to play the fiddle with conveying emotions and aesthetics, the player must pass the skills training and accumulated experience to be a person with "excellent hand skill" who can melodiously play the song.

Regarding the principles of Saw Sam Sai fiddling with vocal accompaniment, not only the player must has the skills and expert to fiddle Saw Sam Sai, but also have knowledge of the Vibrato and vibrato technique of Saw Sam Sai, along with the vibrato of the lyrics. The fiddler must observe the vocals method how to transmit the vibrato of the lyrics to be a fiddle sound, where is the space and how to breathe. (Lerkiat Mahawinitchaimontree, 1995) In addition, it also uses Saw Sam Sai fiddling techniques to apply in vocal accompaniment for Saw Sam Sai to be as close as the way of singing.

For that reason, the fiddler has to find the various strategies to make the sound of Saw Sam Sai as close to the sound of singer as possible by observing the ways of vocalizing. The principle of vocalization is the use of air from lungs. It can be seen that ancient times, there was no amplifier. Therefore, the singer must find the way to vocalize as clear, deep and resonant, etc. to let audiences can listen clearly. One of the most important aspects of singing is the use of chest air, which is one of the reasons that Saw Sam Sai fiddler needs to find a variety of strategies (Udom Arunrat, 1995). Technique for fiddling Saw Sam Sai is very unique from other musical instruments and has a specific name, such as Choon Finger, Naksadoong Finger, Ae Finger, Pra Finger, Prom Finger, Gong Finger, etc. The use of these techniques encourages more melodious. In this case, the author will give examples of the technique that are often used with vocal accompaniment for Saw Sam Sai, such as Ae Finger, Naksadoong Finger, Pra-Prom Finger, etc.

"Ae Finger" refers to use a finger to draw a string or get up from the original sound position which makes the sound lower than the original by half tone, and then enter into the real sound of index finger position. Ae Finger is only used for the index finger of high-pitched string, it cannot use another finger.

"Naksadoong Finger" is the finger that continues from Choon Finger. The sound of Naksadoong Finger will cause shocking and frightening emotions to audiences. It is comparable to the appearance of the King of Naga that was startled when seeing the King of Garuda. Therefore, the use of Naksadoon Finger has a rule that the fiddler must always open the fiddle to be blank voice at once.

"Pra-Prom Finger" is widespread among musicians. It is a technique of using fingers sprinkling on the fiddle periodically. The sound flow will long or short depends on the rhythm rate or fiddle bow. The using of Pra Finger and Pro Finger is very similar. It is the use of a finger to tap on the fiddle to create a higher sound, alternating with the original sound. Prom feature will be more sensitive than Pra feature, and used in relatively long sounds in order to increase the melodiousness to the song.

Examples of fiddling Saw Sam Sai with vocal accompaniment

Poem Lyrics

ดอกเอ๋ย ดอกขจร
นกขมิ้นเหลืองอ่อน ค่ำแล้วจะนอนไหนเอย

Singing Method

- - - -	- - - เออ	เอาะเออ-อือเออ	เอ้อเออเอิงเง้อ	เออเอ่อ - อือเออ	เอ้อเออเอ่อ เออ	- - - ดอก	- อื่อ - เอ่ย
- - - -	- - - อีอือ	- - - อีอือ	อื่อเออเอาะเอิงเออ	- - - -	- อี - ดอก	- - - -	ขจร - - -
- - - -	นก - - -	- อื่อ - อื่อ	อื่ออื่ออื่อ - ชมิ้น	- - อื่อ อื่อ	- - -เหลือง	- - - อ่อน	- - - -
- - - ค่ำ	- ฉ่ - แล้ว	- - - -	- - - จะนอน	- - - -	- - - ไหน	- - - อีอือ	อื่ออื่อ - เอย

Fiddling Method

- - GAB	DED - - A	BDA - A	BADABA-G	-AGE- GE	GE-DBDE	- - - G	- A – A
- - - C	- - - C	- - DC	B AG BA A	- - - -	- - - G	- - - -	- A – A
- - - -	- - - A	B - - -	- A - D	- - AGE	- - - A	B - D G	- - - -
- G - E	- A - B	- - A G	- A - A	- - - -	- - - A	BA – DA	A GE - G

From the example above of fiddling Saw Sam Sai for Nok Kamin Song Sam Chun song, Phraya Phu Mee Sew has added a special system of Saw Sam Sai's fingers by using Ae Long Finger means using the middle finger and ring finger to move the volume to mimic the vocals. (Pongsil Arunrat, 2016) However, the techniques of vocal accompaniment for Saw Sam Sai must consider leaving a space to be consistent with the rhythm of the singing, imitating the vocals with clear and accurate. Furthermore, another important thing is to convey the emotions of the song, which requires skill, expert and the intelligence of the players as mainly.

However, for people who begin to study and develop the techniques of vocal accompaniment for Saw Sam Sai should study these techniques and precautions for complete melodic. Orpan Bangyeekhan (1995) summarizes eleven important principles of fiddling Saw Sam Sai with vocal accompaniment as follow.

1) Let Saw Sam Sai fiddler holds take into account that singer is big, the musician is just an assistance of singer. Continuing the singing method depends on singer's method. The musician should pay attention to the singer's vocals and fiddle as likely as the singer. 2) Saw Sam Sai player should use glance the singer's lips. 3) Saw Sam Sai player should give help when the singer goes wrong.4) Saw Sam Sai player should do the technique of vocal accompaniment until the singing sound is stopped, and then continue fiddling the music. 5) Saw Sam Sai player should give voice to the singer. 6) Saw Sam Sai player should beware of fiddling music with poem writing and carefully listen to the singer to make the sound like a singer.7) Saw Sam Sai player should study the vocals of each singer in order to play like. 8) For

singer who save vocals, Saw Sam Sai fiddler should pay more intention. 9) Saw Sam Sai player should have knowledge in Thai literatures in order to use words that are more melodious, such as Torn Sa Mor music. 10)Saw Sam Sai player should not play the song advancing the singer, should be follow or play together with the singer.11) Saw Sam Sai player should make character and diphthong as clear as singer.

Conclusion

Saw Sam Sai is a musical instrument that is related to Thai society, especially the role of royal ceremonies and lull in the royal court. The pattern or characteristics of fiddle skull resulting in nasal sounds that are similar to human sounds make the tone color similar to the vocals as much. Saw Sam Sai therefore plays an important role of fiddling with vocal accompaniment since ancient times with the objective to harmonize with the vocals, helps not cause distortion by singer.

Regarding the principles of Saw Sam Sai fiddling with vocal accompaniment, the important thing is that the fiddler must have the skills and expertise in fiddling as excellent, as well as good intelligence and good listening skills in order to apply the skills and tactics used to play the song with vocal accompaniment harmoniously. In addition, it needs to consider for the space, breath and pronunciation of the petition or diphthongs, including correctly conveying the emotions of the song so that the audiences are in aesthetics.

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The Creative Style of So Duang Solo Composed Form in Thamkwang Thao song.

Suwannee Choosen*

Abstract

This article intended to create the So Duang Solo composed form in Thamkwang Thao song and made it last long in the professional of Thai Music. This qualitative research was set out by contemplated data from various sources together with the interview with the great So Duang performers and the experts in Traditional Thai Musical performance. Data were analyzed and summed up to be the principle knowledge which has gone through the evaluation of the eminent people in Thai Musical performance. This principle knowledge could be used in creation of the composition.

Researcher has created the breakthrough in So Duang Solo which has never been performed before. Atra (musical metre) for the whole Thao is Chan-Diao which consisted of Khayi and Phan; the So Duang Solo playing for the whole song. The Nathap Propkai and Yongled playing were used. The song starts from Atra Chan-Diao, Song-Chan, and Sam-Chan respectively. Atra Chan-Diao are Khayi and Phan. Atra Song-Chan are Ot and Phan. Atra Sam-Chan are Ot and Phan. The techniques of Phrompued, Phrompid, Phromjak, Phrompued-pid, Phrompid-pued, Pra, Kluengniow, Sa-uek, Sa-do, Sa-but, Uern, Change the sound range and Khayi are used. This creative style of So Duang Solo composed form in Thamkwang Thao song can be pronounced as a new horizon for the So Duang solo.

Keywords: Solo, So Duang, Thamkwang, compose, Creative.

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Introduction

The Royal Guidance of His Majesty the King Bhumibol Adulyadej in the Sungkitmongkol fair at Suan Amphon Stagedance Building on July 31st, 1969.

Music is for entertainment. It pleases your mind. Music is a sound. The elements of sound make its melodious. As a performer, we are associated in performing arts. In performing, we are the important part. Music expresses the passion of the community, the Thai community. People of Thailand express or realize their passion
through music. That makes the performers are the most importance part.

To create the masterpiece of Thai music, the composer needs theoretical knowledge, practical knowledge, imagination, experiences and creative procedures. The outcome may be in form of the composition or performing that may be performed in various ways such as Thai Classical Instruments band; Khrueangsai, Piphat, or Mahori. The song may be Phleng-Thayoi, PhlengThangphuen, or Phleng-Diao. Thang-Diao or Solo is the composition that full of aesthetics. It may be treated as one of the great leap forward in Traditional Thai Music. Performers can manifest their talents by using the most advanced techniques to reveal the aesthetics to the audiences. Nowadays, most Atra of the So Duang solo songs are Sam-Chan and Song-Chan. Quite a few Atra Thao are found. From the
preliminary research, the song Phayasok Thao by Khru Vorayot Suksaichon, was descried as the only one So Duang solo song. It was surprisingly tuneful and exposed the substantial talent of the performer.

The song Thamkwang had only one movement. When it was pursued solo in Atra Thao, it was concise and accentuated the expertise of the performer. Performers needs to use their skill in term of rhythm, embellishments, playing technique, together with their performing talents to transmit the aesthetics of the
song to the audiences. The researcher had a chance to perform the Thamkwang Solo Song-Chan which was composed by Khru Vorayot Suksaichon, the noticeable So Duang performer who had extensive experiences in solo composition. Even though this solo was not in Atra Song-Chan, it was melodious and miraculously showed the competences of the performer.

Consequently, researcher was inspired to create the breakthrough in composition of the Thamkwang Thao. Since So Duang is a complicated instrument and its principle knowledge has not been well organized, researcher has been trying to create the composition

breakthrough in solo performance and to bring the benefit to the Traditional Thai Music's learners which can be utilized in their professions for good.

Purpose of study

To create the breakthrough in creative style of So Duang solo composed form in Thamkwang Thao song.

Research Methodology

This creative research was engaged in the qualitative and description research as follows:

1. Procedures of collecting data.
    - Bangkok Bank Musical Art Center.
    - Central library of Chulalongkorn University.
    - Internet Database.
    - Magnetic sound-recording tape.
    - National Library.
    - Office of Art and Cultural, Chulalongkorn University.
    - Princess Maha Chakri Sirindhorn Anthropology Centre Library (public organization).
    - Research division, Office of Performing arts, Department of Fine Arts.
    - The central library of Srinakharinwirot University.
    - The library of Bunditpatanasilpa Institute.
    - The library of College of Music, Mahidol University.
    - The library of Faculty of Education, Chulalongkorn University.
    - The library of Faculty of Fine and Applied Arts, Chulalongkorn University.
2. Research Instruments.
    - Computer.
    - Mobile Phone.
    - File conversion instrument, convert magnetic sound-recording tape to Digital File.
    - Khong Wong Yai for playing and verifying the main melody.
    - So Duang for solo composition.

3. Interview with the experts in performing Saw Duang.

- Amnat Boonanon, Dr., Uttaradit Rajabhat University.
- Kovit Kantasiri, associate professor, Dr., chair professor.
- Lerkiat Mahavinijchaimontri, Office of Performing arts, Department of Fine Arts.
- Tharanat Hinon, Assistant Professor, Faculty of Fine and Applied Arts, Khon Kaen University.
- Vorayot Suksaichon, Takasala Music Academy.
- Wanchai Uejitmet, Assistant Professor, The Faculty of Humanities and Social Sciences, Nakhon Si Thammarat Rajabhat University.
- Werasak Glunraed, Ang Thong College of Dramatic Arts, Bunditpatanasilpa Institute.

4. Interview with the specialists in musical performance and composition.

- Boonchuay Saenganan, Office of Performing arts, Department of Fine Arts.
- Boonchuay Sowat, Bunditpatanasilpa Institute.
- Chaiya Thangmeesi, Office of Performing arts, Department of Fine Arts.
- Jatuporn Seemuang, Assistant Professor, Dr., , Faculty of Fine and Applied Arts, Khon Kaen University.
- Pakorn Rodchangphuean, Distinquished Scholar, Chulalongkorn University.
- Peep Konglaithong, Office of Performing arts, Department of Fine Arts.
- Pichit Chaisaree, associate professor, Retired Government officer.
- Sakchai Laddaon, Bunditpatanasilpa Institute.
- Sittisak Chanyawut, Assistant Professor, Bansomdejchaopraya Rajabhat University.
- Thiraphon Noinit, The College of Dramatic Arts, Bunditpatanasilpa Institute.
- Uthai Panprayoon, Office of Performing arts, Department of Fine Arts.
- Yootthana Chuppunnarat, associate professor Dr., Chulalongkorn University.

5. Categorization.

6. Verify the main melody of the Thamkwang Thao by the specialist in Khong wong yai.

- Lamyong Sowat, Thai Music specialist, College of Dramatic Arts.

7. Analyze the main melody of the Thamkwang Thao from documentary data, internet database, magnetic sound-recording tape and interview.

8. Analyze the musical form of Thang-Diao, atra Thao.

9. Synthesize the musical form of Thang-Diao, atra Thao.

10. Analyze the musical form of So Duang Solo.

11. Synthesize the musical form of So Duang Solo.

12. Bring out the creative style of So Duang Solo composed Form in the Thamkwang Thao song.

13. Defend with the specialists.

14. Summarize, debate and recommend.

15. Documentation and reveal to the public.

Result

The Creative Style of So Duang Solo Composed Form in Thamkwang Thao song

1) The main melody of Thamkwang Thao.

By searching on the documentary data from the Memorial Book of the Royal Cremation Ceremony of Khru Boonyong Ketkong, the Most Noble Order of the Crown of Thailand, national artist in performing arts (Thai Music), at Wat Bumpennue's crematorium, Min Buri District, Bangkok, on September 7th, 1996, the main melody of the Thamkwang Thao should be Thang Piphat. From the magnetic sound-recording tape with the courtesy of Khru Uthai Panprayoon, the specialist in Thai Music, Office of Performing arts, Department of Fine Arts, showed the Thamkwang Thao was played the first time on Piphat Maikhaeng by the performers of the Office of Performing Arts, the Bureau of Culture, Sports and Tourism (BKK). Furthermore, both Khru Phum Bapuyawat and Khru Boonyong Ketkong, the composers, were the great masters in Piphat. Therefore, its tune should be in the pitch of Piphat., i.e. the "Do" should be the 7th ball of Khong wong yai, start counting from Lukthuan. As this song altered to So Duang solo, the 7th ball will be equal to the "Re" in the pitch of string instrument. Researcher defined it as "reduce pitch, increase note". The pitch "Thang Nai" was 1 level higher than Thang Phiang o Lang. When we lowered the pitch to "Thang Phiang o Lang", the note will be raised to "Re".

Researcher used the word "Thiao Raek" instead of "Thon Raek" and "Thiao Plian" instead of "Thon 2". Because this song was specified as a single movement song, but the note was called ท่อน. Therefore, researcher considered it as Thiao not Thon. The Thon 2 should mean Thiao Plian.

The main melody was changed to Thang Khong wong yai by the courtesy of Khru Lamyong Sowat, the specialist in Khong wong yai, the college of Dramatic Arts, Bunditpatanasilpa Institute. Some part of the melody in Thang Khong wong yai has been deviated from the written main melody on the book. The main melody and the melody in Thang Khong wong yai were re-recorded without losing the original outline.

From the verification of melody, we found that the main melody did not conform to the tradition of Thai Music. Some modification of melody was made, but the Luktok was still treated strictly. Sam-Chan on Thiao Raek of the 6th khrueng nathap

Original melody

-ล-ซ	ซซ-ล	ลล-ท	ทท-ด	-ด-ล	ซม-ด	-ฟซล	ซลทด

New melody

-ล-ซ	ซซ-ล	ลล-ท	ทท-ด	-ฟ-ล	ซฟ-ด	-ฟซล	ซลทด

Song-Chan on Thiao Raek of the 2nd khrueng nathap

Original melody

-ม ม ม	-ซ-ด	ด ด -ร	ร ร -ม	----	-ร-ม	-ร-ม	-ม-ม

New melody

-ม ม ม	-ซ-ด	ด ด -ร	ร ร -ม	----	-ร-ม	-ร-ม	-ม-ม

Song-Chan on Thiao Raek of the 5th khrueng nathap

Original melody

---ท	-ด ด ด	---ร	-ด ด ด	-ร ร ร	-ท-ด	ด ด-ท	ทท-ด

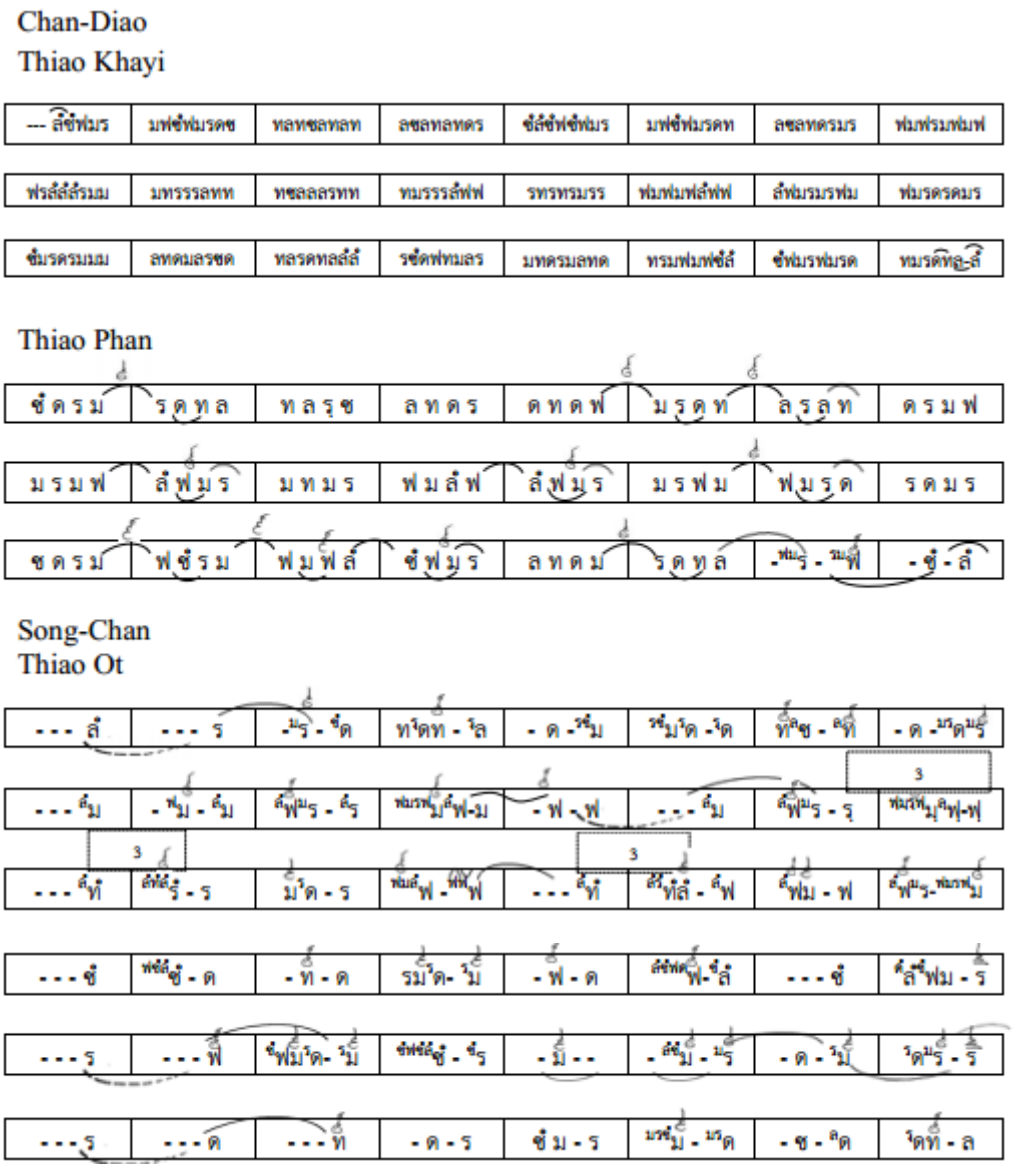
New melody

---ท	-ด ด ด	---ร	-ด ด ด	-ร-ฟ	-ร-ด	ด ด-ท	ทท-ด

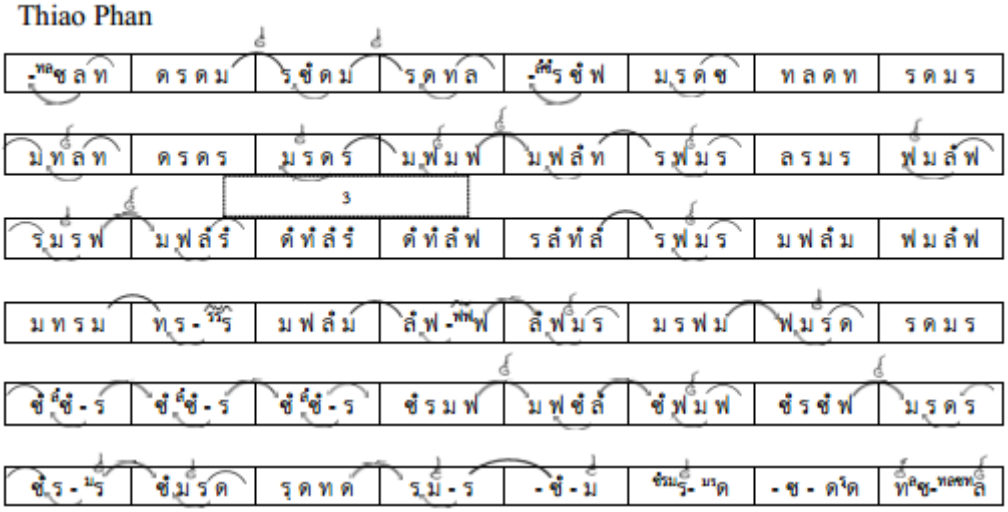
The above main melody was in the pitch of "Nai". Researcher has modified them to the pitch of "Phiang o Lang" which caused the increasing by 2 levels.

Researcher started playing So Duang from the pitch of "Phiang o". By playing on the pitch of "Phiang o" and "Nai" without lowering the pitch as it should be, the sound on the pitch of "Nai" was more tuneful than the "Phiang o". In additional, it could be performed without any obstacle. The So Duang Solo for the Thamkwang Thao Song-Chan, composed by Khru Vorayot Suksaichon, was also played in the same pitch. And the play was surprisingly tuneful.

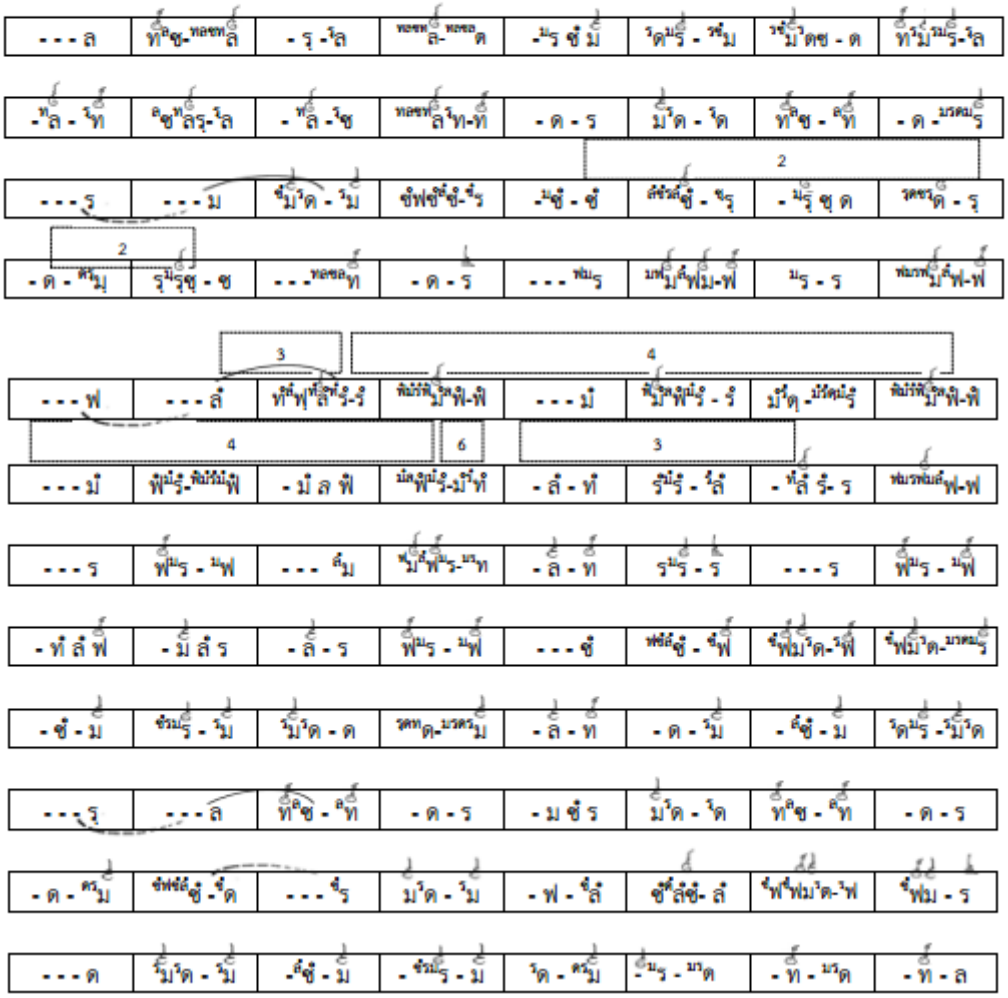
2) So Duang Solo for the song Thamkwang Thao.

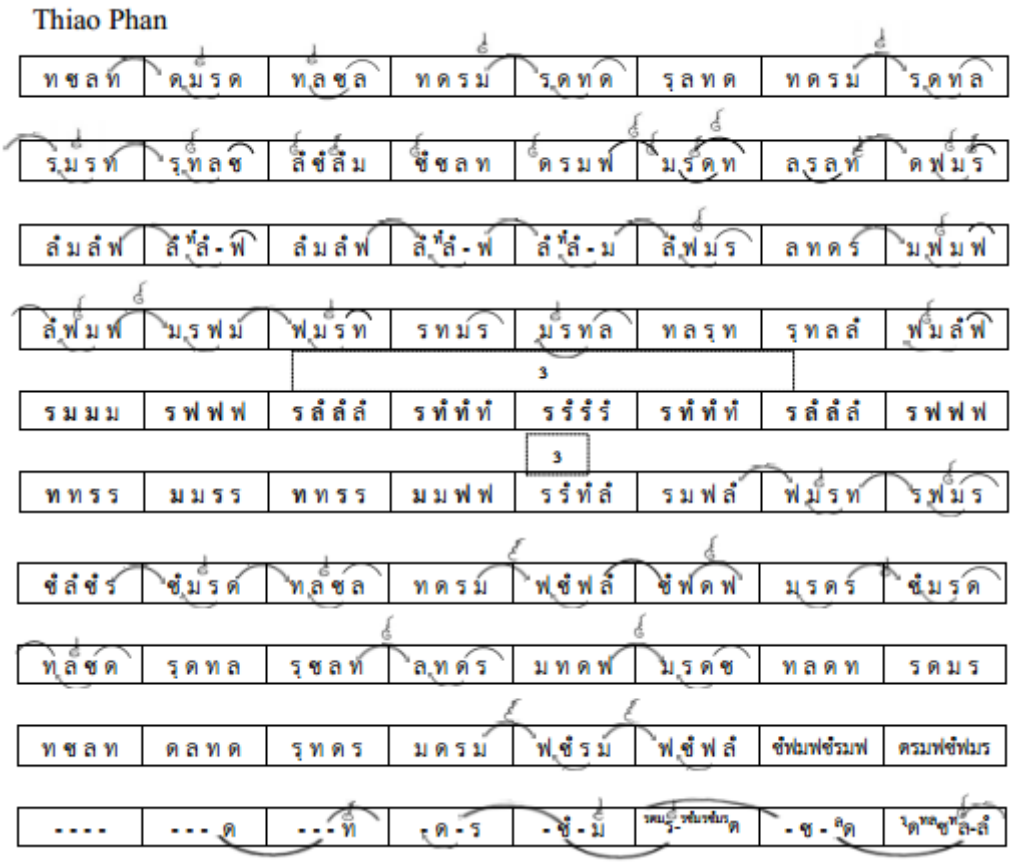


Thiao Phan



Sam-Chan
Thiao Ot





Discussion

The creative style of So Duang Solo composed form in Thamkwang Thao song complied with the Thai Musical Theory as well as the means of Montri Tramot. It was derived from the main melody and strict to the last Luktok. It was intended to show the intelligence of the composer and the competence of the soloist.

Researcher used the composition method which was complied with Associate professor Pichit Chaisaree's method, i.e. Bandanrangsarit, Sueksisanuruk, Khanopphaksobsamai and Bukphraiboekthang. Bandanrangsarit The internal inspiration of the researcher came from the impression from watching the favorite soloist. And the external inspiration was the self-demand to create So Duang Solo composed form in the Thamkwang Thao song.

Sueksisanuruk Researcher followed the Thai Musical Method in composition of So Duang Solo. The Luktok of the main melody were complied with the regulation.

Khanopphaksobsamai This So Duang Solo composition was based on the researcher's time constrain and experiences. As the time goes by or the researcher gains more experiences,

the composition may change. This Solo composition may cover-up the traditional melody, but it still follows the Khanobsueksis.

Bukphraiboekthang This research was a creative work with the intention to create the new So Duang Solo composed form in Thamkwang song in Atra Thao. It was appointed to play as Yongled form (Chan-Diao, Song-Chan and Sam-Chan). The Solo in Atra Chan-Diao was Thiao Khayi. And the Atra Song-Chan and Sam-Chan were Thiao Ot and Thiao Phan. This kind of composition has never been composed before. Researcher has tried to compose the song that disobeyed the tradition of Thai Music. This may challenge the old tradition like the explorer who tries to find the way out of the jungle. But the outcome of the research was not overconfidence. May the benefit of this research raise the merit to all teachers who have given this beautiful national heritage to the younger generation, in order to broaden their minds and proud of their nations.

Conclusions

The performing of the Propkai song by So Duang was played in Thiao Ot and Thiao Phan. Researcher has created the breakthrough in performing So Duang in Atra Chan-Diao. Thiao Khayi and Thiao Phan are performed for the whole Thao. It can be pronounced that the Thamkwang Thao was the creative style of So Duang Solo composed form which has never been seen before.

The Song Thamkwang Thao, performed by Saw Daung Solo, has Atra Thao, Nathap Propkai, and performed as Yongled form. The song starts from AtraChan-Diao, Song-Chan and Sam-Chan respectively. Atra Chan-Diao consists of Thiao Khayi and Thiao Phan. Atra Song-Chan consists of Thiao Ot and Thiao Phan. And the Atra Sam-Chan consists of Thiao Ot and Thiao Phan. The following performing techniques of Phrompued, Phrompid, Phromjak, Phrompued-pid, Phrompid-pued, Pra, Kluengniow, Sa-uek, Sa-do, Sa-but, Uern, Change the sound range,and Khayi are used.

Suggestion

From the research on So Duang composition, researcher found that it was possible to apply the principle of Traditional Thai Music to this creative composition. The research on the creative composition on the solo of other musical instruments may expose the deep

knowledge in each instrument. Furthermore, the knowledge base of the Thai Musical's master will be accumulated and make it last forever.

The impression of music is individual. It depends on the intelligence and the experience in aesthetics of the audience. This study may displease someone.Researcher considers this song has already showed its aesthetics. Composer should focus on the progress in concept and academic point of view in order to set courses for the new researchers.

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A comparative study of classical vocal music in Thailand and India

Supunnee Leauboonsho*

Abstract

The Thesis A comparative study of classical vocal music in Thailand and India aimed to study classical vocal music of Thai and Indian music. Case study in Thai classical singing and Hindustani vocal music. To search for the appropriate styles of Thai music while as Indian music has already got. It's established style and forms. This study has purpose to analyze the concepts and specification for practical work, To document forms, and to find comparative guidelines to perform in vocal music. The comparative study has been undergone in order to understand vocal music in both countries. The process of this study is based on direct research with a number of Thai and Indian music instrument accompaniment for vocals , music Element, the basic of vocal music. It draw in large part on the repertory of traditional music. The investigations and research were specifically focused on vocal music. By the way, this work,,contains,General, Background A comparative study of classical vocal music Fundamental of classical vocal music. Classical vocal music in Thailand. Classical vocal music in India. Comparative study of classical vocal music in Thailand and India Conclusion/Suggestions and Recommendations. The Thesis deals with various aspects of Thai and Indian vocal music, include Thai classical vocal music follow; Eurn (wordless vocalization). Voice production, Vocal practice, song for vocal analyze in the name of song are; Starlit night, Tao kin phak Bung and Tale from Saiyok. In the other hand the study concerned with Indian classical vocal music follow; Nom - Tom (Non-sense words) .Song for vocal analyze in "Bisht live"by Prof. Dr.Krishna Bisht., Dhrupad and Khayal .However, vocal in both countries are quite different style in improvised ,technique, methodology and similarity various musical, vocal cultures surrounding. The Thesis explores vocal technique, vocal performance, contexts influence of vocal, improvisation and variation and teaching methods. The result infer of explanation the transliteration in Thai and Indian classical vocal music.

Keywords: A comparative study, Classical vocal music

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Introduction

Music is based on sound (the arrangement of sound). The sound is produced from the instruments and human voice. Music and singing of different nations has different techniques of playing. The arrangement of sound is a unique characteristic. The most important points stressed in this study is the classical vocal music in Thailand (Pleng Thai) and India (Hindustani music). The study focus mainly on fundamentals of classical vocal music in Thailand and classical vocal music in India. With special introduction to basic and forms of music both in Thailand and India. The research ended with conclusion, suggestions and recommendation.

For study some information in Thailand and India, it is necessary to know about the history in general including the background of Thailand and India.

THAILAND

Thai traditional music had been rendered under the patronage of the Royal courts. Music was extensively used with theatre and dance and in ceremonies. The folk music consisted mostly of simple song of simple, traditional melodic style where the text is more important than the singing style which is chant-like. Thai language is tonal and therefore limits the use of free melodies with texts.

The Thai country has four cultural regions: center, south north and northeast. Each is distinguished from the other in dialect, diet, housing decorative motifs, literature and special music. The root are same for the dialects. But people from one region tend to have trouble understanding people from another region. This is especially true with regard to the text of song. The language of Siamese is known commonly as Thai, in central Thailand. Thai language has become the official language of the country. It is the language of the national media, officialdom, and schools. As a result, regional dialect declined dramatically in the late twentieth century despite government-sponsored efforts. To reinstate regional culture government is working hard. Each region has a major research center and numerous students and specialize faculty in local culture by the government. Now the forces of modernization and media-induced unity between Thai, regional languages, and marginalize regional distinctions.

In Thai classical vocal music, vocal is not less important than instrumental music. Vocal music is always accompanied by instrumental either solo or ensemble, and alternatively or

simultaneously. The most important part of singing is to sing the words and the melisma with non-sense word like er, erng, etc.

INDIA

Classical Indian music developed in to a complex system as early as the second century A.D. Temples served as places of learning and performing. Gods and goddesses provided the theme.

When Muslim rulers introduced music in their courts, romantic and secular music began to evolve with Persian and central Asian elements. This gave rise to two distinct styles of music;

HINDUSTANI MUSIC in the north

KARNATAK MUSIC in the south

Both styles are based on the system of "Raga". Which means "colour" or "mood". A raga is a melodic base with characteristic ascending and descending note. It conveys a mood or an emotion. In fact, there is a raga for every occasion-even for every part of the day. The individual performer interprets a melody to produce hours of improvised music. This is what makes Indian music unique.

This study Indian classical vocal music is divided into: the elements of singing, physiology, anatomical, respiratory, phonetic, classification. The musical system; Instrument, ensemble, form and style, teaching methodology and the vocalist. In Indian vocal music, like in Tarana, the non-sense words likes nom-tom are also prominently used for singing. Both Thai and Indian have their own way and technique of singing.

The purpose of the study is to analyze the concepts and specification for practical work in Thai classical vocal music, and in Indian classical vocal music. The comparative study has been undergone in order to understand vocal music in both countries.

Objectives

1) To study classical vocal music of Thai and Indian music. Do the case study in Thai Classical and Hindustani music.

2) To search for the appropriate styles of Thai music, and Indian music has already got its established styles and forms.

Research Methodology

Survey

Observation

Questionnaire

Practice and Performance

Comparison with Thai and Indian music

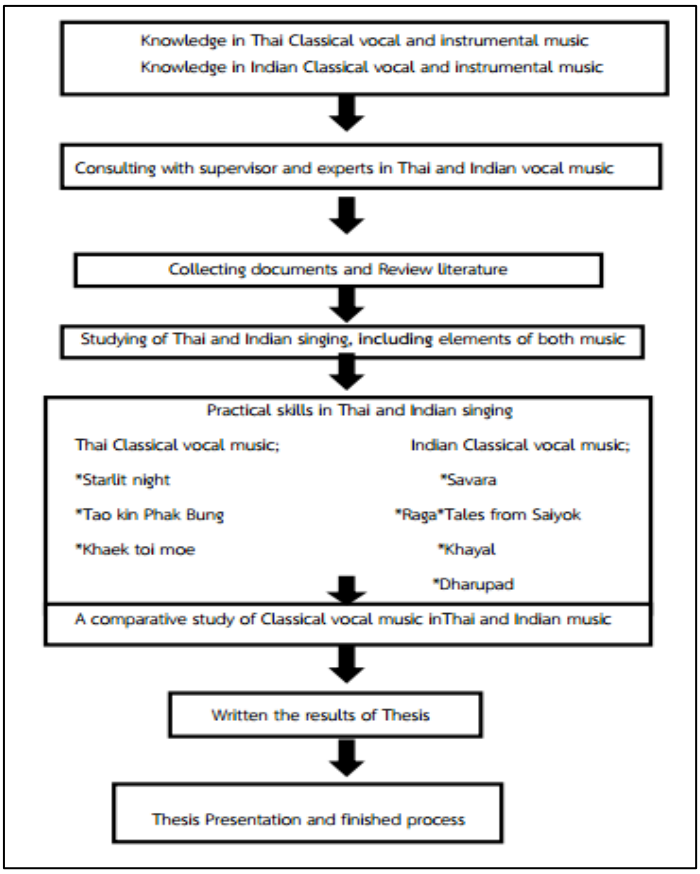
Research Expectation:

To collect documents of Thai classical vocal music forms and Indian classical vocal music forms in Hindustani music.

To find comparative guidelines to perform Thai classical vocal music and Indian classical vocal music, in Hindustani music.

The conceptual framework was illustrated in the figure.

"A Comparative study of Classical Vocal music in Thailand and India"



Results and Discussion

Indian vocal music and Thai vocal music has both commonness and differences. The overview of Indian vocal music is as the following;

North of India music

1. Vocal and instrument music are play separately. Ancient of drama is practicall loof
2. word theme in classical music is not very important Tara in vowel is very compound
3. There are many ragas containing natural and augmented fourth
4. Different melodic pattern are classified in to Raha and Ragini
5. More, concerned with the free expression of the total vision of the raha, as received through mediation, These is not much conscious attempt of proke in to the theoretical basic traditional is carried through practice, Probably more receptive towards expansion and innovation
6. Rhythmic structure is said to be simples
7. Music is develop mostly under the patronage of lcings
8. The different Gharana or Schools of music are very secretive

Thai classical vocal music

Thai classical vocal music is the music culture has it's unique characteristics.The transmission methods apply oral traditional vote memorization called "Mookapata" (มุขปาฐะ). The music has been developed for both vocal and instrumented performances to maintain sweet and delicate melodies. The singing of Thai classical songs apply the same basic melodies as the instrumental one. The uniqueness can be seen in music ensemble.

The Thai classical songs, it is necessary to strictly follow the rule the last note of each phrase is known as "look tog" (ลูกตก) without any violation, but the singer can add up more details such as "Eaen" (เอื้อน) and embellisments of not to suit the mood of the song or the word as required by the composer. The methods, together with melodious pronunciations and inter pretation of the mood, need to be tediously practised over time before one can master the singing techniques until they can create their own singing styles.

The vocable line which is done by singing the melody without words. "Eaen"is a sound produced from the different of mouth organs. The typical sounds are Erg, Aye, Hu, Heur, and so on.

The Thai classical Vocal music, Thai classical singing makes use of voice and Tempo that has been beaten precisely and continuously. There are both melodies and song texts.

The singing has put and emphouris on the melodies rather than the text, whereas the texts will follow the melodies. The song it self is composed of sentences and phrase which are composed by the composers. The singing must be done accurately according to the specified tempo. Any mistakes can not be allowed by all means, the singing consists of two components, namely: (1) melodic vocable and (2) song texts, However, one more essential component are the singer themselves, it is recommended that a qualified singer should have the following

qualities (Kanjana Intarasunanon), 1997: 17 – 18) 1

1. Physical fitness
2. Good quality of voice
3. Good pronunciations
4. Keen ears
5. Good rhythm
6. Knowledge of melodies
7. Ability to play some musical instrument
8. Ability to control themselves before public
9. Good posture while singing
10. Good personality and appearances
11. Ability to show feeling in various forms
12. Skills to adjust levels of voice to suit the songs.

The exponents of music may ever be literate, - - but execution is of very high standard

In this study there are two characteristics that identify the differences of Thai classical vocal music styles and Indian classical vocal music style

1. The Comparison in General vocal music Analysis

1.1 Sitting Posture

The gesture of Thai and Indian classical music are quite similar in terms of sitting while singing. But the way of sitting is difference. Thai singer normally sit squat on the floor in the polite attitude, hands hold together and placed on the left knee, back straight, a little bit smile with focused eyes. Some prohibitions for Thai singing such as do not beckon feet, do

not shake head, and do not open your mouth too wide which considered as important for Thai singer.

While Indian will sit by place one comfortable leg in front, another leg place on the opposite side. According to their religion and believes, Indian singer will turn their head to face to the east side, north side, and south side but west side is considered not to do.

Swami Rama states that...Sit in a comfortable, steady posture. You should face either east, north or west but not toward the south. The reason for sitting facing in these directions has to do with the natural polarity will feel the difference and will understand why sitting toward the south is not recommended. In your sitting posture, your spine should be balance and erect, so that you can breath freely and diaphragmatically. There are vast differences between the practice of Indian music and Western vocal music. One apparently simple divergence (that actually has very profound effects) is that Western music is always sung sitting down. This difference in position is very important. In order to concentrate on the subtle aspects of the voice. The physical position must be stable, relaxed, and balanced. Sitting quietly in a relaxed, comfortable position is thought to be best for this type of concentration.

Another point that shows how Indian and Thai are different is that Indian can do more of body language, for example rolling eyes, shaking face and especially hands movement which helps to express their feeling and song's mood along with the rhythm.

1.2 Comparison in Instruments for accompaniment with Vocal music

Thai classical vocal music usually accompanied with the instrument when the singer finished each stanza, there will be followed by instrumental music, rotated until the song ended. When the singer sings, the two instruments called "Ching" and "Glong" will be playing along. The Ching's beat will depends on the "Chan" of the song. The Glong also plays by "Na tab" which depends on the song's type. For the song's melody, the instrument that widely plays are called "Saw sam sai" (sometimes Khlui and Saw oou are also played), depending on the type of ensemble. Generally, the instruments that used in the ensemble to accompany singing are Ching, Khong, Glong, Pi, Khlui, Saw sam sai, Saw oou.

While in Indian singing, mostly singer accompanied with the instrument called "Tanbura" for vocal tuning and accompanying with Raga.

The instruments for accompanied with vocal are Harmonium, Saragi, Tanpura, Tabla, and Sitar.

1.3 Singing Occasion

Nowadays, Thai classical usually perform in a special occasion such as in the ceremony and formal event rather than for entertaining. Unfortunately, unlike popular music, Thai people don't pay much attention to Thai classical music as in the past. The reason is probably Thai classical is more difficult for singing and understanding. It might take much skill to practice singing and listening to appreciate the aesthetics in music. So that makes the instrumental music and vocal music seems to be lost from this generation in Thailand. As we can see from some ancient school that used to teach were fade away as well as some other Thai Arts that face the same problem.

While in India, Classical singing is more popular than in Thai. Some Indian still preserved their classical music as we can see from the demonstration and music education spread all over from generation to generation. Not only in public school but also some other private school or Guru's house were teaching by Guru until now.

1.4 Learning system

Learning system in Thai and India are alike in terms of Trainer/Instructor will teach this kind of teaching called" Kaan tor pleng" by follow the standard way of singing that beginning song for example " Tap Ton Pleng Ching" and after that will go on to the more difficult song.

The instructor has to be skillful and experts in singing therefore the student will learn to perform well. The students will practice until they can teach other people also and make sure they can sing, sit, pronounce, and act as their teacher. The major problem in Thailand would be the lack of classical singing teacher, and lack of student who like to study.

For music education in India, there are many experts that praised from the society. The students has to have some potential such as good voice, good personality, patient and work hard to be qualify and to be well-trained like their teacher. Besides trained by their teacher, students have to think of their own melody. For the music course in India, there is a bachelor degree but not consistency. That is to say, there are not too many school before university level that teach singing for their major class for example, The College of Theatrical arts The majority of students that can sing are from the special class rather than public school. It is found that mainly they learnt from music school teacher and their family background is musician. The courses take singing as a very important class. There are many people graduates in singing field including both public and private school.

Figure 1 Vocal tanning

The Comparison Vocal Classical Music in Thailand and India

1. Differences

Differences	
Thai Classical Vocal Music	**Indian Classical Vocal Music**
- Sound is produced mostly from the **nasil** and the **throat**, but sometimes from the stomach.	- Sound is produced mostly from the **throat**, but sometimes from the nasil and the stomach.
- The system of note is **Pentatonic scale**. It is unique and has its own perculiarities which is different from Western and also Indian scale. The Thai scale is built from five primary notes, which is called **"Five Notes Scale".**	- Indians have their own system of note which is called **"Swara"**(SA RE GA MA PA DHA NI) based on **22 Shrutis**. The seven consecutive notes with different pitch in an Octave. Except these seven notes, five more notes are used. Sometimes 2 forms
- In Thai music, always melody uses five notes.	- In Indian music, melody notes vary from 5-7, depend on the raga, and scale.
- Based on sound	- Based on notes
Thai Classical Vocal Music	Indian Classical Vocal Music

- The vocal classical music in Thai classical vocal music, singer sings without the tempo the help of instrument. Only rhythm and instruments is used. In esemble when vocal part are finished the instrument follows.	- The vocal classical music in India, singer sings with tanpura and four rhythm, tabla is a must. When instruments accompany the singer, it follows singer. Singing and playing continue together simultaneously. In between singing sometimes is given to
The singing is always a part of ensemble. But some style of song, we can see solo performace which called "Rong Deiw"(means solo singing); for example, Pleng Deiw Praya Sok song.	- The singing is a vocalist, also considered as a soloist. In Indian music, performance can be solo in singing and instruments.
- Vocal melodies are not improvised, they can still vary in performance with the Thang (Style) of singer according to the composer stylistic.Thai music rended on melody variations.must concide with the main melody ,with the ending tone and	- Vocal melodies are improvised based on Raga and Tala. There is no limitation for the improvisation.Indian music improvisation are created by the artist on an instrument base on raga and gat being played.
- Drone dose not play in an important role as in India classical music. It is	- Drone is significantly employed by the artists. It is very important in Indian
played in some situation and some particular composition.	music. It helps to retain the main note of the Raga to enhance the performance of the instrumentalists as well as the vocalists.
- Music instruments in Thai is classified into 4 types: Ditt - Plucked Sii - Bowed Tii - Struck Pao - Blown These types are classified by the way they	- Music instruments in India is also classified into 4 types: Ghana - Idiophone Avanaddha - Membranophone Tata - Chordophone Sushira - Aerophone

- There are 3 kinds of ensemble; Kriang Sai, Pi Phat, and Mahori. Each ensemble consists of different categories and number of	- There is no specific name or type of ensemble in India like Thai music. Number of instruments and type of instruments are not fixed.
- Rhythm pattern in thai music is played by the drum. They have mainly two types of rhythmic cycle such as Natap Probkai,	- India rhythmic pattern is called tala. It has starting and end point. Each rhythmic pattern has different bol and number of
- The sitting posture of singer is called Phap Peap(squat) on the floor in the polite posture.	- The sitting posture will sit by place one comfortable leg in front, another leg place on the opposite side.

2. Similarities

Similarities in Thai and Indian Classical Vocal Music
- When Thai and Indian singers sing, they both do it by sitting down on the stage or floor.
There are similar two Performing Genras are solo and ensemble (Orchestra).
- Both Thai and Indian music, melody and rhythm are two main common elements which constitute the compositions.
- There are 3 main speed in Indian music: 1. Slow-Vilamibit 2. Moderate-Madhya 3. Fast-Drut In Thai music.There are also 3 main speed too: 1. Slow-3Chan 2. Moderate-2 Chan 3. Fast-1Chan (usaually used Chan Diew).
- Euan is a form in which sound has no meaning in Thai Classical Music. In Indian Classical Music, Nom-tom form look alike.They both have a guru (teacher's system). The learning methodology is note-by-note or word-by-word style.
- Paying homage to Gods and teachers. Both Thai and India is believed that music was originally created by Gods(Thai-Ganesha, India- Sarawati, Ganesha, Narada, Vishnu, and Shiva). Also, their images are placed in the ceremony to pay homage to Gods and teachers

- They have the music instruments accompanied with the vocal music. Both Thai and India have their own indigenous instrument like Ching-Majira (Used for keeping the tempo) Keeping the rythmic pattern by drums instrument like Thai instruments are:Klong Khaeck,Thone Ram ma na,Song na, Ta phone and Klong tat,also Indian instrument are:Maridangam,Pakhavaj and Tabla.

Some Thai music Instruments are similar to Indian instruments like:

Saw Sam Sai	Sarangi
- Pi Chanai	- Shahanai
- Pi Chawa	- Nagaswarum
- Ching	- Manjira
- Klong Song Na	- Pakhavaj
- Klui	- Bansuri
- Chap	- Jhanj or Jhallari

- Saw Sam Sai and Sarangi are the instruments which can immitate the sound of vocal music. Saw Sam Sai is the instrument in the Mahori ensemble that always accompanies the vocal part of songs. It is also immitates Vocal melody in the "La" type which is the last song to be performed in a concert(Farewell song).

Figure 2 Music instrument training

Acknowledgements

I owe my sincere gratitude to acknowledge my appreciation to my respected supervisor Prof.Krishna Bisht, for her Invaluable advice and criticism. Without her loving concern this thesis would not have been completed.

I am grateful to Prof. Gita Paintal Dean, Faculty of Music and fine Arts, Prof. Sunita Dhar, and also Dr. Reena Kumar. I take this opportunity to thanks all the teaching and non-teaching staff, Library staff for their coperation during of my work.

My heartfelt thanks also go to my respected Thai Music, and Thai teachers Prof.Kanjana Intarasunanon, Prof.Patanee Promsombat. Who have taught me Thai vocal Music and other teacher who taught me other subject since I had learnt in my life?

Figure 3, 4 Indian Music instrument practice

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The Relation between Traditional Opera Music and the Development of Folk Music

Liu Yanchang*

Abstract

At present, with the continuous development of our society and the rapid increase of national economic growth, people are paying more and more attention to the spiritual needs as well as the growing material needs, and begin to pursue a variety of spiritual enjoyment. In our country, as an important part of our music, opera is not only the branch of our national culture, but also the inheritance of our national culture. In the process of the continuous formation and development of Chinese opera music, a music system based on folk music and dominated by opera music has gradually formed. By analyzing the development origin between the two kinds of music, this paper explores the inheritance relationship between opera music and folk music.

Keywords: Opera music; Folk music; Inheritance of music

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Introduction

In modern society, although the essence of opera music comes from ancient opera music, to a large extent, modern opera music has changed a lot, and its connotation and extension have increased in varying degrees. Among the opera music, the modern form mainly focuses on the music part. Its form often adds rhyme and other forms to the singing or opera instruments. In the process of the opening and passing of opera music, music belongs to the scope of opera music. As a branch of folk music, opera music not only compatible local characteristics with opera, but also elevated the tradition of folk music to a level with opera.

Methodology

1. the development of opera music cannot be separated from the development of folk music.

With the development and progress of social productive forces, people pay special attention to the needs of the spiritual world while pursuing material needs. Among the traditional cultural carriers in China, the connotation of opera is very diverse. Whether it is the dance of traditional Chinese art, the performance and singing, or even some martial arts, can be counted in the scope of Chinese opera. In a word, in the process of continuous development and progress of Chinese opera, it has an inseparable relationship with the historical stage of our country. In the process of development of Chinese opera, because opera music is an important part of Chinese opera, and And its composition can not be composed of one or two masters. The formation and development of opera music is the result of the joint efforts of the whole nation. Because of the long-term development of opera, modern opera contains a very strong historical and temporal nature, so to understand our opera and want to learn opera music and so on, we must combine with different historical stages of our country, so as to have a more thorough understanding of opera.

Because of the continuous progress of the times, after people's pursuit of the spiritual world, a number of Huangmei opera masters and those dedicated to traditional Chinese art have emerged. These masters have contributed a great deal to the development and development of Chinese culture. However, due to the emergence of movies and TV plays, traditional art has been hit to a certain extent, although they have contributed a lot to the

development and development of Chinese culture. Opera has a high degree of tolerance, but its attraction to the younger generation is slowly declining. However, we firmly believe that traditional culture will not die out. We advocate that the country can connect traditional culture and education, so as to make traditional art culture go further and further.

2. The harmony of opera music comes from folk music

Among opera music, the most important feature of opera music is that it has certain formatting characteristics when performing opera music. This formatting is generally a conventional thing of opera, but due to the continuous development of society and the impact of cultural globalization, the formatting of opera has also changed. In fact, the essence of the requirement of opera formatting is based on folk music. Therefore, how to coordinate the cohesive relationship between the two so that each element of the two can promote each other is the basic skills of opera music artists, and this skill is raised in the continuous development and change of folk music in China. Up.

In the process of opera development, opera must be standardized, because the opera itself is very inclusive, so if it can not be standardized, the opera will lose its own flavor and transform into other artistic cultures. Such a result is not what we would like to see and is not allowed to appear [2]. However, we can not deny that it is the procedural nature of the occasional opera that restricts the opera to a great extent. Especially under the rapid development of modern economic globalization, the continuous expansion and deepening of global culture has seriously impacted the traditional culture of our country. Because in the opera culture, the procedural nature of the opera culture has made the opera to a great extent. Therefore, under the collision of global culture and Chinese traditional culture, the traditional cultural and artistic forms of our country obviously lag behind those of developed countries. Therefore, keeping the proper appearance of Chinese opera in time will lose its attraction step by step, and the final result is inconceivable. Therefore, while maintaining its own procedural, Chinese opera culture should also have innovative consciousness. It can start from the two aspects of stage performance and artistic form of stage, combine with current folk music, fully explore the artistic characteristics of folk music, so as to make the audience's

attention gradually reverse in essence, and thus truly improve Chinese opera. With the development of music, Chinese opera art can be better promoted.

3. Opera music comes from life but is higher than life

Although the basis of opera music is folk music, and opera music is similar to the details of folk music to a large extent, we can not deny that the art form of opera originates from life but is higher than life. In terms of the content of the opera, most of the performance of the content of the opera is in the details of people's daily production and life. There are many content expressions of love stories, many content expressions of the struggle against oppression, and a large part of the expression of the expectation of a better life and so on. In folk music, folk music mostly expresses people's immediate emotions, such as people's feelings of missing or suffering, etc. Therefore, folk music can only be regarded as an emotional expression, but it is difficult to rise to the level of art. Besides, because the form of opera itself is diverse, and the elements of opera are more complex. For example, Wushu and so on, these elements can not be imitated by ordinary people. Therefore, the increase of these factors not only carries forward the cultural tradition of our nation to a great extent, but also not simply expresses people's thoughts and feelings of civilization of the Chinese nation.

Conclusion

In a word, folk music is indispensable in the development of Chinese opera music. The development of folk music makes opera music develop for a long time. They can inherit and develop each other, and can also promote common development.

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Procedure in Notating ABC Tune

Jarernchai Chonpairot*

Abstract

Transcribing a tune into music notation or reading music notation is not an easy task; it may take year or month to understand it. This problem happens to non-western musicians, especially folk musicians. This paper aimed at: 1) finding out the process to transcribe a tune for non-musicians; 2) transforming the transcription into Western notation; and 3) working out the proper time signature and putting notation into western music staff.

Keywords: Procedure, Notating ABC, Tune

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Introduction

In the old days folk musician learned to play their music by ears through imitations and memorizations. But now the world seems to be smaller and the world of musics Western and Oriental, were drawn closer and closer. In many occasions musicians from one culture have to play with musician from other culture, the common written language to be used for communication in music activities is Western notation. Therefore knowing Western music notation would be necessary. However learning Western music is not an easy thing to do. The author understand the difficulty for folk musicians in learning and understanding it. Besides, the idea of the beat counting between the West and the East is in opposite nature; day and night counting is also different.

Research Methodology

This is a creative qualitative research aiming to find the process on notating a tune into Western notation by selecting a well-known song---Alphabet Song or A B C Song through different steps until it becomes a notation as a Western music staff notation. Here are steps of creativities:

Step 1.

Listen to the tune and write down its text, and then figure out its phrasings within and number of beat within a phrase. It is shown that this tune is sung in 2 or 4 beat pattern as shown:

A | B C | D E | F G (4 beats)

H | I J | K L | M N O P (4 beats)

Q | R S | and T | U V (4 beats)

Dou | ble you | and X | Y Z (4 beats)

Now | you know | your A | B C (4 beats)

Next | time won't | you sing | with me? (4 beats)

Step 2.

Figure out the numbers of syllable of each steady foot-step or beat

A | B C | D E | F G
1 2 2 2

H | I J | K L | MNOP
1 2 2 4

Q | R S | and T | U V
1 2 2 2

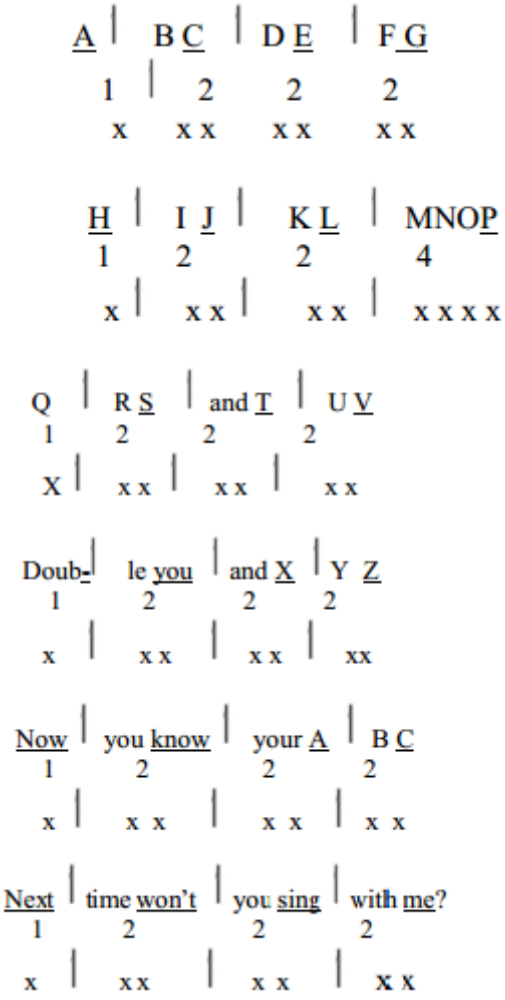
Doub- | le you | and X | Y Z
1 2 2 2

Now | you know | your A | B C
1 2 2 2

Next | time won't | you sing | with me?
1 2 2 2

Step 3.

Place x symbol to match with the numbers of syllable in each steady beat.



Put a note symbol for each x:

3.1 Put J for a one x beat.

3.2 Put-—-—' J for a sustained beat (- x)

3.3 Put J>J> for xx beat.

3.4 Put forxo beat.

3.5 Put ^for xxx beat.

3.6 Put xxxx beat.

3.7 Put $ for o (unsounded) beat.

Here are the result:

Step 4

Mark out the last note (the down-beat note) of each beat with a vertical line.

Step 5

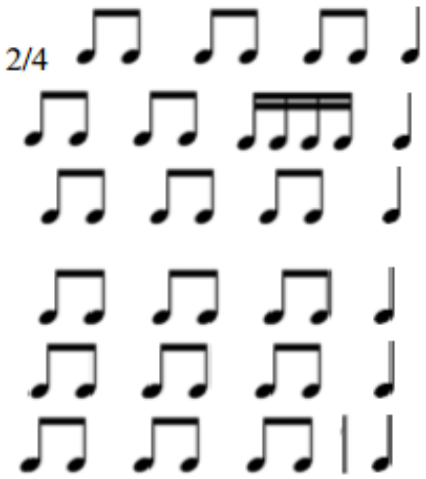
Adjust the value of notes within each column to be equal to a J value by figuring out the value of note/notes at the back of each column to see that how much more it is needed to be equal to one J note. Then adjust the first note of each column to be that note-value. In case there is only one note in the column, that note has to be changed to a J note : (The notes at in the upper row are the unadjusted ones; whereas the notes in the lower row are the already adjusted ones)

Step 6.

Tie the flagged notes within each column together and place all notes out off the columns. (Notes in the upper line are untied flagged notes, whereas notes in the lower line are tied flagged notes)

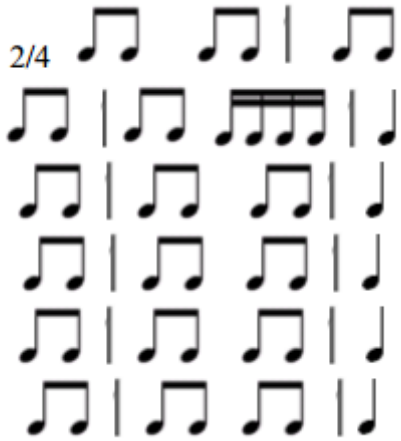
Step 7.

Put the time signature to the tune. Since this tune is sung in duple time, therefore we put 2/4 time signature. Then mark out the last note of the tune with a vertical line, as shown:



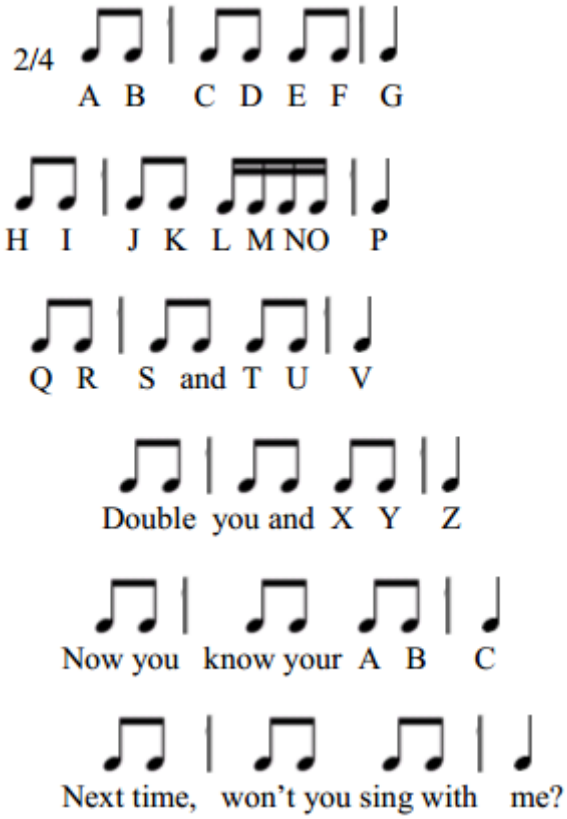
Step 8.

From this vertical line, count backward for each two beat group, and place a vertical line in front of each group, as follow:



Step 9.

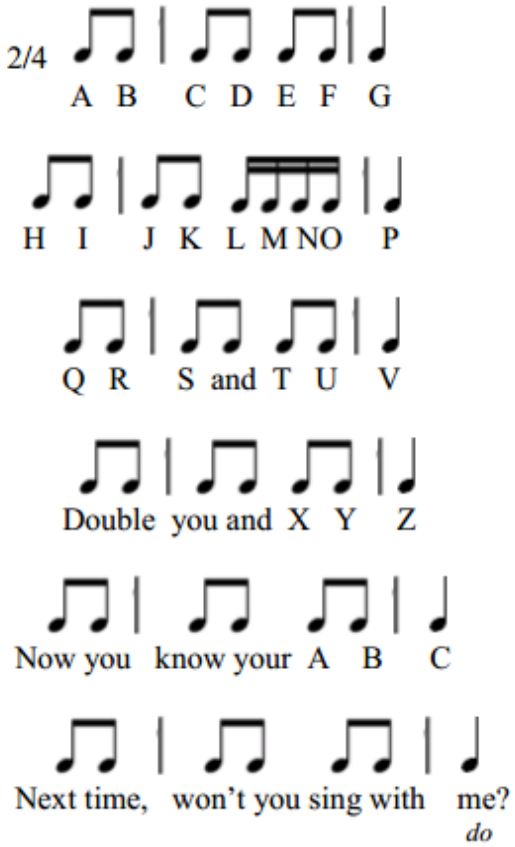
Place the word for each corresponding note:



Step 10.

Figure out the pitches of the tune.

10.1 Firstly, assign the last note of the tune as do, since most tunes end with do. (But, if it does not sound right, then we should assign the last note of the tune as la.)

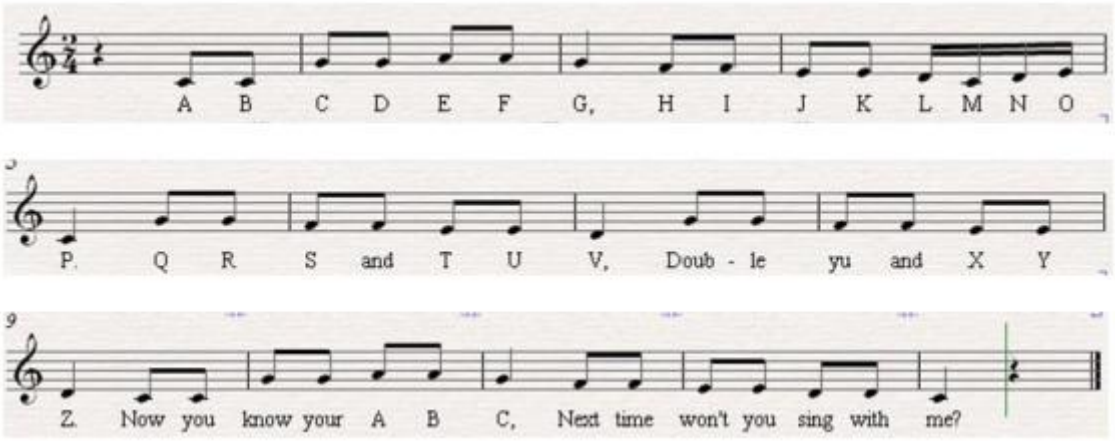


10.2 Secondly, figure out all of the pitches of the tune by humming the tune while striking the key of a melodic percussion instrument, such as xylophone, keyboard, piano, or other available instrument. Finally, we will get all pitches of the tune. In case, it is not sounded right on white keys of a piano/keyboard, you may shift the last note to la, then follow the same procedure to figure out the pitches. Here are pitches of ABC tune:

Step 11

Put these notes into notation staff as shown below:

Musical Alphabet



Conclusion

Readers may feel that it is a long step to transcribe music into Western notation, but if ones understand the process and accumulate more skill, they can skip these long process into just one step, finishing it up right away in their heads.

Discussion

In each music culture there may be songs, chants, or normal speeches that can be used for transcribing or notating exercises, especially chants and poetries.

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Children Folk Songs (Dong Dao) in the Present Era

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Abstract

From the time immemorial, human collectives created music and songs for the children, without the luxury of analysis on or explanation of specific benefits of early childhood music education. In Vietnam, folk songs for the children are called dong dao, which is a genre of music and songs associated with games reserved for children. They are folk poems with rhythm and melody, sung by children (at times, even by grown-ups) to provide music for simple movements in games. Leaving for a moment the pedagogic contents such as the melody and the rhythm, Đồng dao are musical games, lessons, movements, leading the children into their innocent worlds of sweet potatoes, honeycombs, rice drums, … Đồng dao is also a lesson about the living environment through the children eyes.

Đồng dao teaches, trains the learning, the body movement, and the intellectual capacity develops the imagination and expressive capacity of beauty. Đồng dao is mean to teach music art directly, lively and effectively to young age. Đồng dao is also a game of body movement with rhythm, melody, and song-and- dance patterns for collective activities of the young.

Under the overwhelming attacks of the mass media and the invasion of western mass music (the US occupies over 90% of the market), children have become passive listeners, uncritically internalize western cultural trends, speeding their growth beyond their ages, before they have a chance to gather enough knowledge to evaluate, to choose, or to criticize. To balance out this trend, teaching folk music to children helps the children to learn good taste, music aesthetics, and especially to appreciate their native cultural identity while enjoying the beauty of world cultures. Thus, introducing folk music, and first and foremost, Đồng dao in early childhood education is necessary, appropriate and advantageous. In a certain sense, Đồng dao to building the future of humanity in a sustainable way, starting with human education.

Keywords: Children folk songs (Đồng dao), Education, The Present era, Sustainable success

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Introduction

From the time immemorial, early human groups created music and songs for the children. When the fetus is still inside a mother, in Vietnam, among the Vietnamese, the H'mong, for example, it is "taught" by singing and caressing the mother's stomach, so that it can "hear". When the child is born, the lullabies are not just a way to lull him/her to sleep, but also a lesson in humanity and righteousness. When the child starts to eat solid food, to play, esp. when she/he learns how to speak, it learns how to recognize the world around him/her, music is already there as essential "lessons". This music is called dong dao.

Đồng dao is usually understood to be a genre of music associated with games reserved for children. They are folk poems with rhymes and with melody, sung by children (sometimes, even by grown-ups) to provide music for simple movements of a game. Ignoring for a moment the academic contents such as the melody, the rhythm, ... Đồng dao are musical games, lessons, movements, leading the children into the innocent worlds of sweet potatoes, honeycombs, rice drums, bells,. Đồng dao is also a lesson about the living environment through the children eyes.

Methodology

Therefore, teaching music to early age children is to aid them in awareness of the world around them; gaining good perceptivity, healthy musical preference; and firstly particular assistance to their comprehension of national culture to thereby become moral and well-educated. In a certain sense, Đồng dao contributes to forming the future of humanity, sustainably, starting from educational music lessons.

1. Đồng dao: linguistic, ethic and behavior lessons Since ancient time, many races created music for early age children, although there had been no analysis, explanation of the benefits of music education to them yet. All races have songs for children, which we call them "dong dao", a genre of music created for children, containing children's psychological-physiological characteristics and language, easy to learn and remember, etc.

A Đồng dao song is usually a short, concise statement in rhymes, and simple rhythmic, and melodic phrases. Many Đồng dao songs are formed based on the language features, close to the syntax and phonetics of children. At first, these songs were just phrases with rhymes, sometimes unrelated to the contents, but mainly to encourage children to talk and to observe

their world. The lyrics are simply expressions, or verses, with tail rhymes (a rhyme in the final syllable of a verse). For examples, a rhyme (underlined) is carried in successive phrases, vong, and cong, sao and vao, ra and da, chit and mil, ...

Tập tầm vông	Collect the bamboo poles
Con công nó múa	The peacock is dancing
Nó múa làm sao?	How does she dance?
Nó gập đầu vào, nó xoè cánh ra	She draws the head in, she opens her wings
Nó đậu cành đa, nó kêu chút chít	On top of the banyan tree, she cries keow keow
Nó đầu cành mít, nó kêu tò te	On top of the jackfruit tree, she cries eon eon
Nó đậu nhành tre, nó kêu nhành gãy	On top of the bamboo hedge, she cries it broke
Nó đậu nồi bảy, nó kêu nồi	bung Inside the kettle, she cries the kettle popped
Nó đậu cành sung...	On top of the fig tree, she cries...

Or

Tập tầm vông	Collect the bamboo poles
Chị lấy chồng - Em ở "giá"	Sister gets married – I stay single
Chị ăn cá - Em mút xương	Sister eats fish – I suck the bones
Chị nằm giường - Em nằm đất	Sister sleeps in bed – I lay on the ground
Chị ăn mật - Em liếm ve	Sister slurps honey – I lick the bottle
Chị ăn chè - Em liếm bát	Sister eats sweets – I lick the bowl
Chị coi hát - Em vỗ tay	Sister loves the show – I clap the cheers
Chị ăn mày - Em xách bị...	Sister goes begging – I carry her bag...

Etc.

The meaning of the verses is not the concern of these songs. The significant aspect of these songs is the sentence intonation with an aim to encourage children to "speak" and play by clapping their own hands and hands of friends at the same beat, and the correct order of movements that repeat perpetually. The actions of the sisters are not the objects of judgment or maybe meaningless, except for the facts that they are phrases in 4 or 3 syllables linked by internal or tail rhymes.

Đồng dao can be considered as a language lesson: At the age of language acquisition, some children have difficulties with certain sounds. In Vietnamese, where some initial consonant clusters, rhymes are dialectal confused (such as the mixed up or exchange of /l/

and /n/ in the north; the sound of /r/ is pronounced like [g] in the south). For that reason, Đồng dao may be a way to correct the confusion of /l/:

Mua hột vịt lộn	Go buy fertilized duck eggs
Mang về lựa	Bring 'em back, sort 'em well,
Mang đi luộc	shell 'em clean,
Cùng nhau lột,	boil 'em down
"lủm" (bỏ vào miệng, ăn)!	"gobble 'em up"!

This exercise can be a "dare" to read them in one short sentence at faster speed:

Mua hột vịt lộn - lựa - luột - lột – lủm

"Go buy the fertilized eggs, sort, boil, shell and gobble 'em up!"

Đồng dao is not only teaching pronunciation but also showing children their living world around them with objects, animals, living beings, geographical names, food, trees and shrubs, fruits and flowers,... in the area where they are born, grow up, in their innocent eyes: The đồng dao song Bồ các là bác chim ri "The magpiegoose is the uncle of the munia" teaches children proper addresses in their family relationship with names of birds in their area, chanting in circles:

Bồ các là bác chim ri	The magpie is the big paternal uncle of the munia
Chim ri là dì sáo sậu	The munia is the maternal aunt of the starling
Sáo sậu là cậu sáo đen	The starling is the maternal uncle of the mynah
Sáo đen là em tu hú	The starling is the younger sibling of the koel
Tu hú là chú Bồ các	The koel is the baby paternal uncle of the magpie
Bồ các là bác chim ri...	The magpie is the big paternal uncle of the munia...

In addition, vè [lay] songs list the flowers, the fruits, the cakes, such as those in the south and central Vietnam, are local specialties of their native land:

Vè trái cây3	**Lay on fruits**
Dây ở trên mây là trái đậu rồng	Branches on the cloud are the winged bean
Có vợ có chồng là trái đu đủ	Like husband and wife is the papaya
Cắt ra nhiều mủ là trái mít ướt	Giving too much sap is the jackfruit

Tựa con gà xước vốn thiệt trái thơm...Just like the frizzle is the pineapple...

Vè, lay, leads the children to the world of fruits, trees and leaves, birds and fish, innocently, while imprint on them objects, animals, greens, edibles in the riming, easy to remember, easy to memorize lyrics. The sweet, funy and simple verses draw a picture of beauty, humanity, and the love of nature and their native land.

From those fable rhythms, sometimes, there are many chants of đồng dao containing moral education, teaching "human being" in a folk style, like the way children are taught to show respect and love the elders:

Cái Bống4	**Little Goby**
Cái Bống đi chợ đường xa	Little Goby went to the market
Bống gặp bà già gánh nặng còng lưng	She found an aunty with heavy baskets
Bà già ngồi khóc rưng rưng	squatting and crying in silence
Bống xin gánh hộ đỡ lưng bà Còng	Little Goby offered to carry the baskets off her back.

Or

Bà Còng	**Aunty Ghostcrab**
Bà Còng đi chợ trời mưa	Aunty Ghostcrab goes to the market in the rain
Cái Tôm, cái Tép đi đưa bà Còng	Two lil' Shrimps come along with her
Đưa bà đến quãng đường đông	They walk her all the way east
Đưa vào vào tận ngõ trong nhà bà	And back to her lil' house deep in the alley
Tiền bà trong túi rơi ra	The coins fell off from Aunty's bag
Tép, Tôm nhặt được trả bà mua rau	Two lil' Shrimps pick 'em up, 'n hand her to buy veggies.

At time đồng dao directly talk about "honoring thy father, and loving thy mother", the hardship of giving birth, nurturing, caring of parents and the education from teachers We can cite the folk songs of six-eight syllable stanzas, Mẹ cha công đức sinh thành "The bearing and hardship of parents", Bồng bồng "Soothing the baby", Gánh gánh gồng gồng "Shouldering and lifting":

Mẹ cha công đức sinh thành5	Parents give you life, but
Ra trường thầy dạy, học hành cho hay	Teachers shape you, so study hard
Muốn khôn thì phải có Thầy	To become wise, you need teachers
Không thầy dạy dỗ đố mày làm nên	How do you succeed without a teacher?
Nhiều năm luyện tập sách đèn	Years after years you learn
Công danh gặp bước chớ quên ơn Thầy	Then you make it, don't forget your teachers
Yêu kính thầy mới làm thầy	Respect your teachers, you'll gain respect
Những phường bội bạc sau này ra chi	Ungrateful to your teachers, you'll never be any one of the values.

Many đồng dao songs relate the love between the siblings:

Lớn là anh	Older, older brother
Cùng là chị	or older sister
Bé là em	Younger, younger siblings
Em, anh, chị	Younger siblings, older sisters, and brothers
Cùng một bát máu sẻ	of the same blood flowing
Cùng một khúc ruột già	in the same guts – all are
Cùng con một mẹ cha	children of the same parents
Cùng nhau ở một nhà	living in the same house!
Yêu thương giúp đỡ nhau	let's love and help each other
Ăn ở cho thuận hoà	and live in harmony.

Or

Trời mưa, trời gió	The rain pours and the wind rages
Mang vó ra ao	It's time to dip my net.
Được con cá nào	Catch any fish?
Về xào con nấy	I'll sauté them!
Được con cá này	Catching this fish
Thì để phần cha	I'll serve father.
Được con rô bé	and with this anabas
Thì để phần mẹ	I'll server mother;

Được con cá mè	And this barb
Thì để phần em	I'll serve baby brothers and sisters.
Trời mưa, trời gió	When the rain pours, and the wind rages
Mang vó ra ao…	It's time to dip my net.
Or	
Ăn một bát cơm	Eating a bowl of rice
Nhớ người cày ruộng	Remember those rice growers
Ăn đĩa rau muống	Eating sautéed morning glory
Nhớ người đào ao	Remember those pond diggers
Ăn một quả đào	Eating a plum
Nhớ người vun gốc	Remember those plant tenders
Ăn một con ốc	Eating a snail
Nhớ người đi mò	Remember those mud waders
Sang đò	Crossing the river
Nhớ người chèo chống	Remember those boat rowers
Nằm võng	Lying on a hammock
Nhớ người mắc dây	Remember those hook setters
Đứng mát gốc cây	Resting under a tree
Nhớ người trông trọt	Remember those tree planter

And there are đồng dao that teach children of the value of labor (like, Kéo cưa lừa xẻ "The crosscut log saw", Con vạc "The bittern", Con Sáo "The starling", Cút ca – cút kít "The grinding wheels",…), the virtue of a kindness (like, Con chim nho nhỏ "The little bird", Cắc cắc tùng tùng "Blatt blatt boom boom"), warning children of danger and listen to parents (like, Cò con đi học "The stork goes to school", Chim chích "The hummingbird", Cái Bống "Lil' goby", Dã tràng "The sand crab", Gà con "Lil' chick", Nghé hành nghé hụi "The stumbling calf", Nghé nhà ta "Our calf", Nghé nhỏ "Baby calf", Nghé ơi là nghé "Oh la la lil' calf"); and those đồng dao of animal keeping hygiene (like, Con quạ "The crow"), or the daily rituals (like, Dép trái, dép phải "Right shoe, left shoe") … including those life skills (like, Đi đâu mà vội mà vàng "Don't drink tea with a fork", Đèn và Trăng "The lamp and the moon", Con cò "The stork",

Gần mực thì đen "One takes the color of one's company", Con chó chê khỉ lắm lông "The pot calling the kettle black", Con ếch và con bò "The frog and the ox", ...):

Đèn và trăng	**The lamp and the moon**
Đèn khoe đèn tỏ hơn trăng	The lamp brags to be brighter than the moon
Đèn ra trước gió còn chăng, hỡi đèn?	Hey, Lamp, go stand in the wind, do you
Trăng khoe trăng tỏ hơn đèn	shine, pray to tell?
Sao trăng lại phải chịu luồn đám mây?	The moon brags to be brighter than the lamp
	So why don't you shine behind the cloud?

It is not possible to list all đồng dao containing educational values, due to its amount up to hundred collected, selected and printed in educational and music research documents. Folklore knowledge is extremely abundant and hard to be fully collected on account of Vietnamese millennial-length-history culture. Not only should folklore knowledge contained in đồng dao be collected and kept in books but also put it along with human-being lessons into children's lives in advance, when children start to sense – acknowledge – apprehend. From the moral education lessons contained in đồng dao, children have gradually formed their manners, personalities, lenient and righteous behaviors toward life, others. Along with the nature of musical lessons, singing during playing, children are taught by đồng dao "sustainably" via its musical trait. Vice versa, đồng dao is a genre of traditional music that persists in human life on account of its pre-eminent essence:

a music lesson as well as an educational lesson, a game as well as a lesson.

2. Đồng dao teaches children music beginning with rhythm, movement in folk songs

Since đồng dao usually exist in the form of a game – each of which requires a steady and repetitive rhythmic structure. Rhythm takes the role of structuring playful movements of children, and the perpetual canons help the movements to repeat more than once. They help children to internalize, memorization, the realization of the games.

The Vietnamese have đồng dao for children of different ages, from 10 months, or younger, when they can "play" (a Vietnamese saying: ba tháng biết lẫy, bảy tháng biết bò, mười tháng lò dò biết đi "at 3 months old, a child knows how to sulk; at seven months, a

child can crawl; at 10 months, she/he can stumble to walk"). The grown-ups sing to keep the beats for children to try and practice arm and leg movements:

Kéo cưa – lừa xẻ	Eenie meenie miny moe
Ông thợ nào khoẻ	The strong workmen
Thì ăn mật ông	Will eat with the kings
Ông thợ nào thua	The weak workmen
Thì về bú mẹ...	go home and eat with Mom!

In the south, the similar đồng dao is sung with different lyrics describing the scenery, fruits, birds, and life of the southern land:

Cò cưa cút kít	Seesaw seesaw
Đi chợ mua mít	I'm gonna buy a jackfruit
Về cho em ăn	for you to munch
Cò cưa cút két	Creaking grinding
Đi chợ mua két	I'm gonna buy a parakeet
Về cho em coi (xem)...	for you to play...

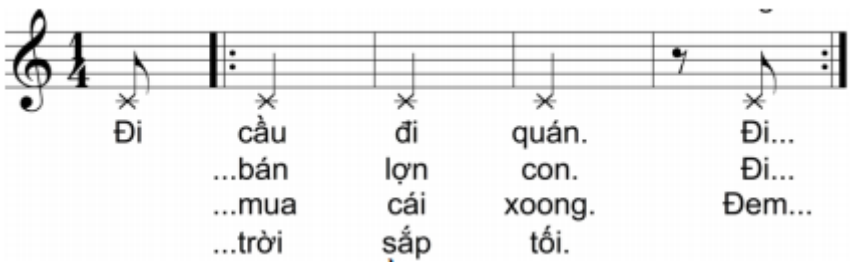
The grown-ups hold both hands of a child to do seesaw, pushing and pulling while singing (chiefly, reciting) the lyrics in the chanting rhythm of the poem. The Đồng dao songs of this style have only one rhythm: 1 – 2, 1 – 2, ... slowly, continuously, and steadily like the exercises for the children, even when they are very young, only a few months old.

The majority of đồng dao folk songs have only one uniform rhythm, such as Đi cầu đi quán "Crossing the bridge", Tập tầm vông "Collect the bamboo poles", Cùm nụm cùm nụm "Get the fists stacking"... in which the players do not need to be concerned with meanings of the lyrics or the melodies. Those are poems to recite with steady pace and rhymes between the verses:

Dệt vải8	**Weaving**
Dích dắc dích dắc	Treadle-trid-treadle the shuttle goes round
Khung cửi mắc vô	The loom was set
Xâu gô từng sợi	The thread was strung
Chân mẹ đạp vội	Hastily paddle mother's feet

Chân mẹ đạp vàng	Hurriedly push mother's feet
Mặt vải mịn màng	Smoothly the shiny cloth heed
Gánh ì gánh nặng	Then heavily on her carrying pole, she carries
Đến mai trời nắng	In the morning, when the sun is glaring
Đem ra mà phơi	She'll dry them there in the open
Đến mốt đẹp trời	And one nice day when the weather is fine
Đem ra may áo	She'll make me a blouse so pretty
Dích dắc dích dắc	Treadle-trid-treadle the shuttle goes round.
Or	
Đi cầu đi quán9	Crossing bridges, and shops
Đi bán lợn con	to sell this tiny pig
Đi mua cái "xoong"	And buy a pot
Đem về đun nấu	Bring home to cook
Mua quả dưa hấu	And buy a melon
Về biếu ông bà	To bring to grandparents
Mua một đàn gà	And buy a brood of chicks
Về cho ăn thóc	To feed with rice grains
Mua lược chải tóc	And buy a comb
Mua cặp cài đầu	And clips to make my hair
Đi mau về mau	Hurry go! and Hurry back!
Kẻo trời sắp tối...	Before the day turns dark!

Rhyme of the đồng dao song "Crossing bridge, and shops"



The rhythmic structure of a đồng dao song is played by the hand clapping, or the rhythm of two kids, sitting face to face, their feet soles together like a person working on a

loom in the game Dệt vải "Weaving", or a steady steps as rhythm of 2 to 3 year old children in đồng dao song Đi cầu đi quán "Crossing bridges and shops".

Other đồng đao songs are a combination of two different beat structures, like, Con chim manh manh "The pipit" (the southern Vietnamese đồng dao), Rồng rắn lên mây "The dragons slither in the cloud", or Dung giăng dung giẻ "Joyfully holding hands strolling"... The common features of these đồng dao are that they are not just teaching children rhythm, beats, measures, but also physical challenges, hands and feet, and the coordination of rhythm – music – and physical exercises.

Example: The song Con chim manh manh "The Pipit", transcribed by Trần Kiết Tường

There are đồng dao songs that were used to be the song to play games of not just babies, but also for older children, from 5 to 9 years old, or even older. We can count Rồng rắn "Dragon making", Ông Giẳng Ông giăng "Mister Moon Moon", Mèo bắt chuột "Kitty catching mouse", Đếm sao "Counting stars"...

Example: The song Đếm sao "Counting stars", transcribed by Hà Thị Hương Lan

Those đồng dao games combined with the rhythm of certain songs do display perpetual round type. Many have only one single rhythmic structure throughout. However, there are also đồng dao songs that display two major round structure, such as Tập tầm vông "Collect bamboo poles" in the central provinces of Quảng Bình – Quảng Trị – Thừa Thiên12. In this song, there is a split in rhythm into two types: the rythm of three syllables, and a rhythm of two syllables. The song has the same first phrase with that of the south cited above on page 4, but they are different in rhythm and contents:

Tập tầm vông	Collect bamboo poles
Chị có chồng	oh big sis', you get a husband
Em ở goá	I stay unmarried
Chị ăn cá	You eat fish
Em mút xương	I suck the bones
Chị nằm giường	You sleep on a bed
Em nằm đất	I sleep on the ground
Chị vật	You wrestle
Em coi	I watch
Chị voi	you're elephant
Em ngựa	I'm horse
Chị ăn bựa	You lick plaque
Em ăn bèn	I eat dead petal
Chị thổi kèn	You blow horn
Em đánh trống	I beat drums

Chị Bống	You goby-pretty
Em khéo	I'm dainty
Chị méo	You're warped
Em tròn	I'm round
Hai hòn	The two balls are
Phần chị	all yours…

Another way of looking at it, đồng dao is a simple music exercise for children, beginning with rhythm. The rhythm of đồng dao usually associate with one word in the songs. The songs were composed with rhyme and has a folk poetic structure of sentences with 2, 3, or 4 syllables. The longest sentences may go to 7 syllables, but it can be divided into two phrases for children's easy chanting, like in Bắt kim thang "The metal ladder", (7 syllables = 3 syllables + 4 syllables) or Loài vật "Animal" (8 syllables = 4 syllables + 4 syllables)

Gọi người dậy sớm là gà trống choai	Calling others to get up early is a young rooster
Hay kêu cục tác đẻ quả trứng tròn	Cackling as usual and laying some round eggs
Ấp nở thành con là cô gà mái	Hatching them into little babies is a mature hen
Bơi dưới ao sâu vịt bầu mò tép	Swimming in the pound, a duck is fumbling for shrimps
Hay sủa gâu gâu là con chó vện…	Barking woof woof is a brindle dog

By songs' rhythms and movement, children are let to mobilize and play games. As long as music viewpoint, music is brought to children by games in đồng dao through a simple, natural and instinctive way of rhythms and movement. Rhythms in đồng dao are associated with folk poetries', national traditional music's cadence. Along with instinctive character, đồng dao accesses to children's souls and becomes traditional music lesson at the very beginning of their lives; it is able to set up a foundation of traditional music for children by rhythms and movement. The earlier traditional music lessons are taught, the more sustainable their viability is, thereby, soul foundation and future awareness are set up.

3. Đồng dao: a traditional music lesson for children

It is easy to include đồng dao in the curriculum in the Vietnamese kindergarten and elementary schools, even though they are songs also for older aged. There are songs only for very young children to teach them a speech, and terms of objects and animals around them, such as Cò cưa Kút Kít "Seesaw, seesaw", Úp lá khoai "Overturn the potato leaves",... the melody of which is normal linguistic sounds, that the grown-ups would sing with them. In many đồng dao songs, the melody is normal children speech, based on simple scale of three classes, tritonic C–F–G, in Cùm nụm cùm niệu "Get the fists stacking", Bồ các là bác chim ri "The magpie-goose is the uncle of the munia"; or even scale of two classes, C–G, like Chi chi chành chành "Hear ye, hear ye"

Chi chi chanh chanh

There are also well-known children songs that were classified by researchers as hát ru "lullaby" or ca khúc dân gian "folk songs", or lý "folk topical songs", ... Even though they have the properties of đồng dao that children still sing freely, that carry simple scales, smaller ranges of children, and the lyrics are closer to children's speech. We can cite Con Ra Pư Xa Ba" "The buffalo eats rice grains"14, folk song of Stieng with tetratonic scale D–G–A–B, or Lý bánh ít "Song of the sticky rice dumpling" with tetratonic scale D–F–A–C (C4 seems to be a passing pitch).

Example: The song Lý bánh ít "Song of the sticky rice dumpling" (Vietnamese Southern folk song, transcribe by Lư Nhất Vũ – new lyric by Lê Giang)

The range of đồng dao can be characterized as small, within 7 to 9 half steps, such as pentatonic with the range of 6 steps of Thiên đàng địa ngục "Heaven and hell", Đếm sao "Counting stars", the southern Lý bằng lưu thuỷ "Song with padding flowing water". Many ethnic children đồng dao also exhibit simpler scales and short ranges, such as Thái's Lả nón dớ "Sleep baby sleep", Jarai's Hái cà "Potato picking", Cống's Ga phà té le "Cocka doodle doo"16, all tetratonic, with a range of 7 to 9 half steps, well within the children voice ranges.

Đồng dao in general bear characteristics of scale and mode of local and regional traditional music. Among them, they show imprints of their original localities and natural geographic terrains. For example, the song Kéo cưa lừa xẻ "Seesaw, seesaw" describes the two-man crosscut log saw the practice of the northern part of Vietnam, while the song Cò cưa cút kít "Push and pull" with the same motions names the jackfruit and the parrot. While the north has bồ các "magpie-goose", chim ri "the munia", sáo sậu "the starling" in the song Bồ các là bác chim ri "The magpie-goose is the uncle of the munia", the south, where the weather is warm and humid, has kỳ đà "basilisk", cắc ké "gecko", kỳ nhông "salamander" named in the song Kỳ đà là cha cắc ké "The basilisk is the father of the gecko". The same difference is found in the songs Tập tầm vông "Collect the bamboo poles" of the south versus the region Quảng Bình – Quảng Trị – Thừa Thiên region. Following is a transcription of Bồ các là bác chim ri "The magpiegoose is the uncle of the munia", and Kỳ đà là cha cắc ké "The basilisk is the father of the gecko.

The melody of đồng dao may be simple, but steeps in the accent and tonality of their dialects, and of their regional qualities. When a Vietnamese listens to the melody of the đồng dao song Con chim manh manh "The pipit" she/he feels the innocent rhyme and rhythm of the song, the straightforward character of the southerners. In addition, although sometimes being called a lý "topical song", but đồng dao has a fable content, simple melody sometimes resembling linguistic speech, rhythmic and chant-like characters, and funny like lý con chuột "song of a mouse", lý con cua "song of a crab"... they are indeed children songs, uniquely to the south, and much distinct from the colorful and fine songs from the Central (Huế) or the north, of the same or similar titles, rhythms, game structures but differ in contents.

Teaching đồng dao, a music form for children, albeit simple, covering only bitonic, tritonic or tetratonic, ... is still teaching music, is still teaching folk music melodies to children. A song with memorable melodic features can leave its imprints in the memory of a child, can transform into folk music imprints in a child's mind, just like language sentences they heard are internalized as his/her own idiolect grammar. Music imprints in children are not easily forgotten and can become the love and music aesthetics in the future. The melody of đồng dao is usually simple, very close to language flow, making it easy to approach, easy to learn, and easy to memorize. At the same time, đồng dao is the folk melody, carrying characteristic features of localities and regions, where they live. Children may not realize this closeness, but such closeness and familiarity always become rituals easily, quickly and alive with time.

Specifically, children songs, even with their simplicity, carry with them characteristics of local folk songs, of scales, melodies, and distinct variations. For example, lý cây xanh "Song of the birds and green trees"17 – a southern folk song.

Therefore, even though đồng dao are songs for children but the melody, the rhythm, and the chasing rhymes facilitating their rounds have inspired the creation of new songs for children. We can cite a folk song Con cò bé bé "The tiny lil' stork", has inspired new songs like Ông Ninh Ông Nang "Mister Ninh and Mr.Nang" (a simple play of language reduplications in Vietnamese, by Lê Thương), Ông Trăng xuống chơi "Mr. Moon comes down to play" (by Phạm Duy), Chú bé bắt được con công "A boy with a peacock" (by Phạm Duy) Even further, many Vietnamese have used đồng dao melody in for their music pieces. For example, one of the ethnic H'mong children folk song Tiếng sáo Xa lá "The flute of Xala", well-known among the H'mong, spreading all over the country, has been improvise for instrumental solos, concertos, dance music, operas, and even ringtone in cell phones. One of which is a piano concerto for four hand performance by Đặng Hữu Phúc...

Conclusion

Đồng dao trains the mental capacity, intellectual and physical innate capacity of children, and develops their imagination and infuses the sense of aesthetics. It can be mean to teach children at early ages music directly, lively and effectively.

Đồng dao also generates a series of research in depth and in breadth, for examples, musical games, musical dances, community activities. It is also a genre of folk songs for lessons in music rhythms, folk melodies, and folk contents.

Although đồng dao, in particular, is one of the music genres that can be and should be used in public education, together with folk music and folk songs in general, they are indispensable in the early education to develop children's innate capacity for speech, singing, music, and games, and indispensable in infusing a love for folk music and national culture.

In the context of globalization, there is an urgency in research in traditional music and contribute this knowledge into global humanity. The multi-disciplinary research will also help to bring non-western music into the cultural treasures of the world, which have been left out by just viewing them through the Eurocentric views.

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The Tranh with Some Special Performance Skills of DAN CA HUE

Doung Thi Lan Huong

Abstract

The Dan Ca Hue is a type of music formed from Hue royal court music. The demand for contemporary entertainment of some mandarins after hours of service in the court, initially borrowed some song from the Royal Music in the minor music section such as the "Long Ngam", "Ngu Doi Thuong", "Ngu Doi Ha", "10 ban tau"...to dissipate the tired feeling of a hard working day. After that, new compositions of princes, princesses, literati, Confucianist, talented musicians under the Nguyen court formation a kind of music.

And after the Nguyen court collapsed, this type of music was brought closer to the masses, thereby once more being loved by the people to nurture and add to satisfy the demand with the "second society" that the feudal society at that time inadvertently distinguished between the upper class representing those with money, authority... And poor people representing the poor masses suffering. So far as we have seen it is nourished, honed, and processed into a rich, harmonious dish that is suitable for the "taste" of people outside the palace.

But no matter what, we cannot deny the special close relationship of style, conception, custom of the place where it forms, create a particular type of music, of Hue people, becoming a soul, the lifestyle in a spiritual life once reverberated in a feudal society of the Nguyen court has left us with a huge asset of data that can be said by two-thirds of dynasties. Other combined.

This genre of music is harmoniously crystallized between 2 parts Dan and Ca. Strict requirements for public singers and musicians to express the substance, the soul of Dan Ca Hue requires to capture the unique skill express vibration and press...Dan Tranh is one of the musical instruments of indispensable importance in the orchestra and accompaniment for the music in this music of kind, Mrs. Nguyen Thi Thu Thuy said, "If Tam, Bau, Nhi, Nguyet, Sao are part of the flesh, The Dan Tranh is a transparent blood vessel that wriggles along the veins, mixing together the remaining parts to create the soul of the whole". Therefore, in the

framework of this article, we would like to introduce to readers Dan Tranh with some special techniques in Dan Ca Hue".

Keywords: The Tranh, Performance skills, DAN CA HUE

Corresponding Author: -

Introduction

Dan Tranh is also called the sixteen strings. The Dan Tranh comes from the Chinese Guzheng imported into Vietnam. However, when it is imported into Vietnam, immersed in ethnic nuances, the Dan Tranh has unique characteristics and unique styles of Vietnamese people.

In the past, we used to call the Dan Tranh a "Thap Luc" because it had sixteen strings, but now we call it the Dan Tranh because nowadays it has been improved with many more strings, like in the North by MA. Ngo. Bich Vuong improved more strings and here we often see all people using Dan Tranh has 19 strings. In the south, when playing ancient music, they often play 16 strings, while playing new works (improved) often play 21 to 25 strings depending on the requirements of the work.

Viet Nam's Tranh

In Vietnam, when the Dan Tranh first appeared, at present, it has not consistently agreed to import in any century, according to Pham Tra My , it is assumed that Dan Tranh introduced into Vietnam about this time. in the 13th century, but in the master's thesis of Duong Thi Lan Huong, it was assumed that the Dan Tranh came into Vietnam in the 11th century, based on the images carved on the pagoda one column ... But there is no doubt that the Dan Tranh first mentioned in the music under the Tran court (1225-1400) in the "Vu Trung

Tuy But" by Pham Dinh Ho. He said that the Dan Tranh had only 15 strings, not 16 strings. The Artist wears silver nails to play or use two small reed pieces to strike on the string in the form of zither. Whether or not, Asian zither is from China. The oldest painting is the ancient tree in China.

Describe the Dan Tranh

The old sound box is about 100cm to 110cm long, but so far due to the need of improved work, the number of strings is increasing so that more length. One head is from 17cm to 20cm wide, and one small is about 12cm to 15cm.

The rising rainbow symbolizes the sky dome made of light wood (Cedrus wood, pine or Ngo dong wood). The instrument is made of Trac, Mun or Cam lai wood. At the bottom of the herd at the wide end, the right handler has a semicircle sound hole to install the string, there is a rectangular hole in the middle to hold the instrument while moving and at the narrow end there is a small round hole to hang the instrument. At the wide end, a wooden bridge, slightly raised and bent along the board has 16 small holes lined up horizontally or encrusted with metal to pierce the rope. On the board there are 16 herds, the terns can support the strings and can be moved to adjust the low height of the string while playing, the birds can be made of plastic, bone, ivory, brass , Trac wood or cam lai, now plastic is popular. At the narrow end of Dan Tranh, there are 16 axes to line up, the pylons are placed on the keyboard surface to hold a cross-line wire due to the short length of the rope, creating high and low sound, the pivot can be made of plastic, copper Brass, Trac wood or cam lai. The strings are brass, steel or stainless steel with different wire sizes such as 20mm, 25mm, 30mm, and 50mm. Dan Tranh with paws is usually made of the shell of the tortoise, stainless steel.

Methodology

Basic techniques in Dan Tranh

The posture of the right hand: The right hand lifts up, the fingers curl, relax, the little finger presses lightly on the platform like the way a bird is flying. When hitting the low strings, the wrists are rounded, descending to the front. When hitting high strings, try to gradually lower the curve of the bridge, the arms also lower gradually (to avoid putting your arms out). Three

fingers plucked softly, each finger gently loosens up or down, strumming into the wire in the natural curvature of the hand, avoiding broken fingers and wire hooks.

Left-handed posture: Three middle fingers are placed on the string gently, hands are open naturally, fingers are slightly cupped, two or three fingers (index finger finger, middle, ring finger) bunched, thumb and little finger are separate, hand shape reaching forward. When vibrating, pressing, the hand is lifted up softly, three fingers are gathered at the same time, moving from one string to the other.

Right-handed technique: In the past, people used to nail, their nails to pluck, stripped with fingernails, the sound was not strong, not agile afterwards, they were clawed on their fingers: thumb (number 1), index finger (finger number 2), middle finger (3rd finger) or sometimes depending on the technical requirements of the work, you can wear a false nail on the ring finger (number 4) (specifically when playing the bright Cherry Blossom card of Do Phuong Bao nsnd ...) to ensure the requirements of the work.

Surfing Finger: is a very popular way of Dan Tranh, this is a way of skimming on alternating lines of music, often with a finger or in a weak beat to prepare for a strong or late beat.

Surfing Finger down: in the traditional way, the downward is striking the successive sounds, from a high sound to the low tones, that is, using the right thumb of the right hand to surf quickly and evenly through the lines, from high to low.

Surfing Finger up: is a technique to flip through a string, but swipe with 2 or 3 fingers from a low sound to high tones.

Surfing Finger round: combination of Asian up and down, Asian round usually prepares for opening or ending a sentence, in some cases it is used to describe scenes of water waves, wind blowing, rain falling and can use fingers Asian rounds continuously with more sounds.

Combined sound: the two notes all played out at the same time, but the traditional bar only uses the octave, the modern musicians also combine using other intervals.

Ve Finger: use right finger finger 2 or 1-2 finger combination; 1-3; 1-23, strumming on a continuous line and other fingers must be rounded, the wrists combined with the fingers

beating down, tossing regularly. When going to the top of the nail, it should not be placed too deep into the string, creating an irregular, smooth sound.

Left hand has pressing fingers, vibrating, operating, and clawing.

Vibrating finger: is a way to use one, two or three left fingers to vibrate lightly on the string (on the left side of the horse herd) with the right hand striking.

Pressing finger: is the finger used to add other sounds that can be 1/2 negative, 1/3 negative, 1/4-syllable that the War Wire system does not have. Pressing is to use the three left-hand fingertips to press down according to the requirements of the article the arist will use the headset to adjust the hand press.

Pressing attachment finger: is the finger that uses the thumbs to attach two or three tones of different heights, the sound is soft, smooth and close to the voice. There are two types of attachment:

Pressing attachment up finger: the man strikes a string to sound, his left hand presses on the string, causing the sound to rise or continue to push up.

Pressing attachment down finger: want to get down, first borrow the notes. For example, if you want to have the sound of attachment to the sound of Re, you have to borrow a string of strings to emphasize it first and then pluck it back; When Fa sound is raised on the left finger, gradually let the Rye sound of the string resonate with the Fa sound.

Shrug finger: is a continuous press on a certain string that makes high sound no more than a continuous step. The shrugged fingers form waves with greater vibrations in the vibrating fingers, making the sound more soft, deep emotion.

Flapping finger: is a finger type as the name suggests, this is a way to use two or three fingers (index finger, middle, ring finger) to tap on a string on the left side of the newly strung, and lift Right up the fingers make the sound high suddenly from half a coma to a coma.

There are two types of flapping: Simultaneous clapping means that at the same time the right hand plucks the string, the left hand pats will hear two syllables: a secondary sound above the half of the coma or a quick coma right down to the main syllable (the subtitled by the left hand finger create). After patting the right hand, the right hand is strung, the new left hand pats on the string, so it will hear 3 loops: the first sound is plucked by the right hand,

the second sound is created by the finger, the sound is higher than the negative. The first is about a half or one arc, the third one is due to the fact that the finger is finished and lifted up immediately, the string is returned to the old state, the remaining sound can be heard according to the tension of the string at first.

Claw finger: right hand plucked the next string using two, three fingers left clinging to that string from the string to the string or vice versa, increasing the tension of the string evenly and continuously. The sound is gradually raised to within ^ coma.

The left hand finger: to change the color, while promoting the sound ability of the string, the left finger can also pluck the string within the right hand side of the guitar. The left hand does not wear a sag, so when it strikes the sound sounds smoother but not resonated with right hand sound. It is possible to pluck with two hands to create a sound, but usually the left hand strikes the sound while the right hand uses the finger or resting.

Pizz finger: is a finger that uses the right finger to pluck the string, just use the tip of the left finger to put lightly on the string or to stop the left hand on the top of the neck if it is a musical note. The sound effect of the finger seal is not resonant but opaque, which contrasts remarkably with a normal beat.

Fake sound: can be played on all strings, but should only be played in the middle of the middle, lower sound and should hit the octave accent. The way to attack is to use the left finger to block the appropriate piece of string from the beginning of the instrument while the right hand strikes that string.

The sound of the Dan Tranh sounds much better than many other plucking strings.

Negative color, negative range:

Dan Tranh has high sound, cheerful, clear, bright sound colors, depending on the number of strings consisting of 3 octaves (Do to Do3). Negative range: sound is not clear, often used for buffering.

The middle sound: pure sound, rich in expressive and playful.

High sound range: sounds a bit harsh, often used to hit the fingers.

Dan Tranh with some special performance skills of Dan Ca Hue

In Hue in the past, the use of musical instruments was often belonging to the lineage of king, because that time only families with conditions wanted to show their class, so that

Dan Tranh was one of the types musical instruments representing the upper class at the time. It is from this cause that according to some artists said that the rankings of Hue's antiques are mostly derived from lineage of king. For example, Me Buu Loc, Me Hau Bieu, Me Vinh Chan.

The vibratory techniques in Dan Tranh are also extremely rich, if only speaking by theory, it is difficult to describe them all, so the method of learning Dan Ca Hue in general and Dan Tranh in particular need the oral tradition of artisans themselves teach that subject. Remember, in the first days of studying the Dan Tranh on Dan Ca Hue, at that time I was also a teacher at Hue academy of music, but knowledge was immense with what I learned in school seats was not enough. Moreover, to become a required university lecturer, in addition to teaching high technology in development works, besides, we have to teach Add all 3 styles of music in the North, Central and South: Cheo Music, Hue Music, Amateur Music - Cai Luong, so that we can capture all the souls of each region and especially the special nature of each finger in each category is not simple. So every holiday, I had to go to the north to find a famous artist to study, while in Hue outside the teaching hours, I took the opportunity to arrange time to visit her teacher, because I just wanted to learn the "finger skillful" of Artist Ton Nu Le Hoa.

Every time when I listened to her mentioning some of special skills used to vibrate slowly were vibrated in the "Dieu Nam" and vibrated rapidly in the " Dieu Bac", this was not really strange to a teacher like me, but I understand the implication that her next sentence is "slow vibration must use the force of the entire arm to hand down, then gradually move down to the hand and then the fingers gently slow the newly created strings. Therefore, it is necessary to express all the substance in this "Hoi Nam" characteristic of Hue that needs to use the internal force transmitted through the arm then need to adjust itself and almost stop breathe to convey all the inner to the hand, then gently but strongly as the image's girl of Hue, conveys every emotion of love from the blood through the skin, then "Day" that string, the sound will emit a way of introspection and affection with Hue. This reminds me of the lesson of a professor from the Chinese Drama Academy to the Shanghai Conservatory of music. on December 2016 year at the "Sound-Body-Awareness" subject, the professor said: "Spirit is a state of being of a human being.

That day she attracted the whole class in a real way, it was true that she lectured very vividly, one side preached one side using movements. Additional majors for analysis, but the most important part she did was that she had used all the gods and spirits to draw the attention of others so that day's lesson really made me remember, because what you learn is

not just the content of the lesson that day but you can apply a variety of situations in life.

Just like in the slow vibrating finger of Dan Ca Hue, if we do not self- regulate and adjust the crystal, the spirit will be difficult to express the beauty, and especially this part according to as the people in the profession are not just right but must be absorbed into the blood to fully express its soul to bring special emotional listeners.

Not only does the finger "vibrate slowly" but the fingers are also very complicated, it is necessary to quickly press the half note and then pull it slowly and slowly "Day" at the end of the note. The strong feeling of surprise for the listener who has not realized what has happened has been turned back to pat. Then she tapped her finger and said, "The flap that makes the teeth makes the sound of the sound so heavy and crude as the Hue's sound itself', that's the most special thing to distinguish between patting other regions. is the "simultaneous flap" in the Hoi Nam in the song, this name is thought to be similar to "Cheo" or "Dan Ca Tai Tu" , but no, the left hand must be slapped quickly while the right hand has just taken the note up, how to create a raw sound, in accordance with the sentimental feelings of Hue people, is most clearly shown in the voice of the low pitch of the central dialect. And some of the other combined techniques we briefly mention below:

Vibration technique:

For example, just hitting a single note (Fa) that shows vibrations is also extremely rich. Male vapor vibrates slowly, a word can vibrate into different notes

Includes 4 different vibration types such as:

- Fast vibrations - passenger breaths: leave your hands ready before you break and stretch the fast-twisting cord without turning the note to describe the joy that is often used in "Hoi Khach" (Dieu Bac). Apply all "Hoi Khach", and vibrations La, Re.

- Slow vibration (Hoi Nam): expressing sadness, this type of vibration needs to be put on hand before breaking the note, transferring force from the arms, fingers and finger tendons down to the strings to create a diametrical A to % arc especially to describe the artist's feelings to express during the show, giving the audience a different feeling of sadness such as memory, anger, resentment and application to all "Hoi Nam", mainly vibrating in two notes Sol, Do.

- Vibrating Shrug (Hoi Khach): the left hand is placed in a regular way, about a depth variation of about 1 coma, especially for the music for two tones Si Fa for example, in the song "Long Ngam", "Phu Luc", "Ngu Doi Thuong".

- Twitching - between "Hoi Nam" and "Hoi Khach": easy hand-held instead of shrugged but requiring quick shrug, which is only applied in "Nam Binh" song in sol note.

Clapping Techniques

Equally important as vibrating and flapping techniques often create the feeling of making the sound crisp, feeling like an arrogant look that is awkward or hidden inside the meekness is the toughness, determination of a Hue girl. And in the profession is often divided into the following 4 types of flapping:

- Single flap (back flap): right hand is broken, new left hand uses force to pull down and immediately put up his hand like a paddy chicken. If the "Hoi Nam" is flapping La, Re, Mi.
- Double clapping: like patting a single but clapping many times, expressing in a gentle, patting way to express affection gently
- Tap back: let the left hand press right after the right hand is broken, then lift up your hand immediately to express the tingle and blame that is normally applied in the "Hoi Nam".

Stringing techniques

Including 2 types of drop:

- Fast release (angled force): left hand pressed before the right hand breaks and then let go quickly, making the sound more soft and graceful
- Slowly release, press the corner, press slowly, vibrate, flap and shake.

Technical coordination

- Combination of pressing and pressing: clapping pressing ... and flapping and shaking, flapping and shaking.

Dan Tranh with some special performance skills of Dan Ca Hue does not much, but to use it smoothly, expressing the confidences of each the song in the Dan Ca Hue requires the player to be very sophisticated. Can play all these techniques smoothly. For Dan Ca Hue, the Dan Tranh, who does not show this particular technique, is considered not to be successful, listeners will be difficult to distinguish the difference between different types of music such as "Cheo" music, or Tai Tu - Cai Luong music...So every time the artist grasped and deeply absorbed this particular technique, the expression of that sound made us feel like we were engulfed in a deep profound space like the people of Hue.

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Hulusi

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Abstract

Hulusi, or "Hulu Xiao", is one of the Yunnan copper spring black musical instruments, mainly distributed in the border of Yunnan Lincang City and nearly ten counties of Dehong Prefecture Dai, Dean, Blang, Achang, WA and other ethnic groups, only Yunnan is unique. The popular region of Huluth, the flowing nationalities, the national appellations, the basic types and forms, the relations with the customs and customs of various nationalities, the social and cultural background on which they live, and even the folk stories are of great value for writing. At present, in the development of cucurbitus cause, the main problem is the further reform and development of musical instrument itself, we cannot satisfy the present situation, we should continue to adhere to the road of reform, innovation and industrialization development.

Keywords: Gourd Lusheng, Gourd silk, Gourd flute.

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Introduction

First, origin & development

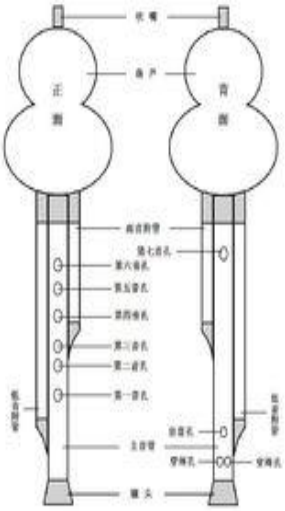
First, the origin-development of Hulusi is generally believed to be Mengyang in Lianghe County, Dehong Dai Jingpo Autonomous Prefecture, Yunnan Province. According to legend, in the pre-Qin period, Yunnan Dehong Dai Jingpo Autonomous Prefecture Lianghe County Mengyangjiang. A flash flood broke out, a brave Dai young man picked up a big gourd, broke through the rough waves, rescued his beloved, Buddha was moved by his faithful love, the bamboo tube inserted into the golden gourd, sent to the brave young man. The young man held up the golden gourd and immediately blew out a wonderful song. Suddenly, calm, flowers in full bloom, peacock open screen, for the new couple congratulations. Since then, Hulusi in Lianghe County Mengyang Dai passed down, Lianghe Dean, Jingpo, Achang ethnic group to follow suit, and then spread to the entire Dehong and other ethnic areas, and passed on from generation to generation. There were few historical records of Hulu silk in the past, and it was first explored and introduced by music workers in the early fifties of the 20th century. At the end of 1953, the literary and artistic workers of the Yunnan Provincial people's Arts and works troupe went to the Dehong area to collect wind. This beautiful and unique musical instrument was discovered. At the end of the gathering wind, some instruments were collected and brought back to Kunming. Some of the cucurbits, some of which were large and small, were all three-pipe, but one was four-pipe, which was relatively rare. After returning to Kun, the wind group handed over the instruments to the band custody room, which was recorded in the Register and was run by Mr. Lin Zhiyin, then head of the cultural troupe and one of the leaders of the wind group. This is the first registration data about the title of "Huluze", which the author saw in the depository room of the folk band of the provincial song and dance troupe in January 1982 when he prepared the "Yunnan National Musical instrument Exhibition" to collect the exhibits. Gourd silk has a long history, its origin can be traced back to the pre-Qin Dynasty, it is from Hulusheng evolution and transformation. The legacy of ancient musical instruments is still preserved structurally. As with the ancient flute, the two accessory tubes can be used to produce a continuous five-degree range. But its supervisor has opened seven sound holes, very similar to later Xiao, flute, and shows its history of radicalization. After

the founding of the people's Republic of China, Chinese folk music workers carried out continuous reform of Hulusi. In 1958, Yunnan Song and Dance Troupe first expanded the phonological range to 14 sounds. Some literary and artistic groups in Beijing have made two kinds of new gourd silk. The six-hole gourd can play monophones, double notes, single melodies plus persistent notes and two harmony melodies plus persistent notes. It not only maintains the original musical instrument's unique timbre and style, but also increases the volume, expands the phonological range, and enriches the sound color and expression.In early 1980, the Central National Orchestra visited Japan and used this new type of gourd silk to play for the Japanese people. Get a good evaluation.

Second, the structure of hyacinth is unique in shape and structure.

It is made of a complete natural gourd, three bamboo tubes and three metal reeds. The whole gourd is used as an air chamber, and three bamboo tubes of different thickness are inserted into the lower part of the gourd, each of which is inserted into the bamboo tube part of the gourd, with a copper or silver Reed set in it, the thickest bamboo tube in the middle, with several sound holes on it, called the supervisor, and the two sides are attached to the pipe. It only has a Reed, does not open the sound hole (refers to the traditional cucurbit), can only send out the harmony that resonates with the supervisor. Usually the left side of the tube has a "3" note, and the right side has a silent (or bass "6" note).

Hulushi Reed Oboe



This instrument uses gourd as air chamber, gourd mouth as blow mouth, body length about 30 cm. Common three tube, also have single tube, double tube or four tube gourd silk. No matter how many bamboo pipes, more to the middle of the bamboo tube as the supervisor, the rest as a secondary pipe. The supervisor opens several sound holes, usually the first six rear, the traditional cucurbitum secondary pipe above the hole, only in the bottom of the pipe to make a hole, plug blocked, plug and pipe body wired connection between the plug and the body, when needed to open it with a small finger. Instead of using traditional plugs, the improved cucurbit opened a sound hole above the tube just like the supervisor. This is more convenient to play in the repeated use of the parapet, but also easy to control, more flexible. When playing, the finger controls the sound hole of the supervisor to produce different sounds, if the main and auxiliary tubes are opened at the same time, and the playing hours are in full harmony, the melody only comes from the supervisor, and the accessory tube is only set against a sound of harmony and continuous singleton, usually a-tone, e-note. Produce a harmonic effect. The Achang nationality's cucurbit is similar to that of the Dai nationality, which is controlled by gourd and Golden Bamboo. The length of blow tube is 6 cm, the length of supervisor is 50 cm, and the length of secondary pipe is 33 cm and 17 cm respectively. There is a piece of bamboo left in the two sub-tubes close to the one side of the supervisor, which is tied together with the supervisor by wire. In the WA nationality of Ximeng, three bamboo tubes were inserted into the bottom of the gourd, sealed with wax, and the upper and bamboo blow tubes were only two centimeters long. The supervisor is

used to play melodies, accompanied by a continuous sound with a pure five-degree range from the two sidelines. If you do not need a continuous tone or need a single continuous tone, you can also block the accessory tube.

Third, playing techniques

To some extent, cucurbitus is simpler than bamboo flute, suona and other national wind-blowing instruments, and there are not so many complicated techniques. This is also due to the limitations of its construction itself, but its sweet tone seems to be very expressive. The commonly used techniques of cucurbit play are as follows: 1. Uttering is one of the most important techniques in playing cucurbitum. Speech can be divided into three types: single vomit, double vomit and three vomit. Single vomit. The tip of the tongue is used to hold the front half of the upper palate (that is, the pre-pronouncing state of the word "spit") to cut off the air flow, then the tongue is quickly released and the breath is blown out. Through the continuous action of "top-to-top", the air flow enters the mouth intermittently, and the effect of single-vomit can be obtained and the process of single-vomit can be completed by intermittent paraphernalia. Single spit is usually marked with "T" above the note. According to the needs of music performance, single vomiting can be divided into two types: intermittent vomiting and continuous vomiting. 2 double vomiting. Double vomit is a technique used to complete a continuous and fast score. First with the tip of the tongue against the front palate, and then release it, "vomit". In short, immediately after the word "vomit" is issued, the word "bitter" is added, and the word "spitting" is connected to double vomit. The symbol of double vomit is "TK". Three vomit. In fact, "TTK" or "TKT" is a combination of single and double spitting in a certain rhythmic pattern, that is, "vomit" or "vomit bitter" or "spit bitter". 2. Hyphenation. Hyphenation is one of the common techniques. Applicable to lyric phrases or segments. The sign "a" (hyphenation) means that the tone in the hyphenation excludes the first tone, and none of the remaining notes need to be vomited. When playing the hyphenation, it is important to emphasize coherence and fluency. 3. Sliding sound Gliding and technique are widely used in cucurbit playing. Its effect is smooth and gorgeous. The application of gliding technique can simulate the erasure effect on human and string instruments. There are three types of sliding sounds: upper, lower, and compound. 4. Shock sound. It is one of the most

important ways for people to reveal their inner activities and express their inner feelings by using the technique of shock sound, which can obtain the effect of "sound wave" like singing, and greatly enrich the expressive power of music. There are two kinds of tremors: air-shock and finger-tremor. 5. Vibrato. Vibrato is made up of two different pitch notes that appear quickly and alternately. The specific requirements are the sound hole with a fast and uniform opening and closing of the second or third degree above the original sound, with the symbol "tr" or "tr ~" 6. Reduplicating and playing. The techniques and effects of the two performances are almost the same, and the definition of them is the same as that of each other. Is to add a very short time before the appearance of a high two through three degrees of sound, reduplicated by the symbol "again", playing by the symbol "memory" to indicate the "."

Fourth, the development and change of Dai inheritance mode

(1) The traditional inheritance mode changes Hulusi inherits the Dai folk music art, its inheritance way includes the natural inheritance and the family inheritance. By the two together to achieve the heritage of gourd silk culture. Family inheritance is mainly based on the family carrier, for example, in Lianghe area, the beginning is the production of gourd silk, deductive skills, and other matters to be passed on to the family as the unit. However, with the development of the times gradually evolved into natural inheritance, family inheritance has become an auxiliary method. The natural inheritance is mainly based on the region, its advantage is that people do not need to carry forward deliberately in the process of inheritance, the realization of inheritance is imperceptible. At first, Lianghe area, the heritage of Hulusi culture and art is to a large extent through the natural heritage of local customs, songs, deductions and other common dissemination. Therefore, in the Lianghe region, Hulusi culture has become a kind of emotion that no one can give up, and everyone will play music with cucurbit and pass on its interpretation skills to future generations. So it can be said that people in Lianghe County can use cucurbit to play music, which is also conducive to the inheritance of cucurbit. It can be seen from here that the spread of cucurbitum in Lianghe area is mainly due to the gradual increase in the number of Dai people inheriting cucurbitum.

(2) the development of folk inheritance and development as well as the development of music education institutions; traditional cucurbit silk production is rough and the way of

interpretation is monotonous; it is only used as a tool for emotional communication in contemporary society. Traditional gourd can no longer satisfy people's artistic pursuit. So, people in Lianghe area began to dig the function and meaning of cucurbit slowly in order to be able to have a bigger stage. First of all, in the view of the public, the birthplace of Hulusi is Lianghe County, so we should take Hulusi culture as the representative of Lianghe culture and make use of all kinds of communication channels to carry forward Hulusi culture; Secondly, cucurbit is only a kind of national musical instrument in the eyes of the majority of the people, can not represent the musical instruments of all nationalities in China, so it should be sublimated and refined. In the process of development and development of Chinese art and culture, Dai Hulusi culture has made a great contribution, and also plays a significant role in the development of Chinese art and culture. During the development of Huluze in Lianghe area, some performers and creators at first became the pioneers of local music education. Gende was the first to develop gourd silk as a cultural product. In 1996, he set up a gourd silk processing plant in Kunming, so he became a model for the development of gourd silk education.

In March 1979, the Ministry of Culture and the Chinese Musical Association jointly issued a notice to carry out the collection and arrangement of the "four Music Integration" in an all-round way; August, The author transferred from the troupe to the National Music Studio of the Art Department of Yunnan Culture Bureau (now Yunnan Culture Department) (the predecessor of Yunnan Provincial Institute of ethnic Art) engaged in "Folk Music Integration" and "instrumental Music Collection". In late November, Dehong Prefecture as a pilot province, we successively in Ruili, Longchuan, Yingjiang, Lianghe and other counties, Dai, Jingpo, Achang, Dean folk songs and folk instruments conducted a comprehensive survey. When we went to Longchuan County Husa commune Mangdong Xinzhai, for the first time heard the Achang old artist Mu Laowan with bass Hulusi play "string girl tune", that deep euphemism melody fascinated us; The gourd silk loved by the Achang people is different from that of the Dai people. We hear more about the clear, bright, elegant and sweet timbre of the loudspeakers of the Dai nationality, while the bass gourd silk played by the old man of Mu Laowan is broad and thick and full of low tones. In particular, the use of cyclic ventilation, continuous, lingering

aftersound, touching. Our guide and translator is Master Teng Maofang, director of the foundry workshop of Longchuan County Agricultural Machinery Factory, the Achang ethnic group, in his fifties, collected, sorted out and published a lot of Achang folk stories in Chinese, and was a member of the Yunnan Provincial Literary Federation at that time. Not only did he understand Chinese characters, as he was a monk of Southern Buddhism for a few years as a child, he was also familiar with Dai language, so he was regarded as a great cultural person in the Achang nationality. Under his leadership, we went to the village, harvest quite a lot; Unforgettable is almost all the Achang men, whether old or young, almost everyone is a gourd silk master, the long cycle of ventilation, everyone can master, play happily. Mulaowan old man is a famous master of the Achang nationality, he and Fumaofang worked together to fight a pair of five-color household long swords. In the early days of liberation, as the highest gift of the Achang people, he was also a skillful craftsman in the production of cucurbit silk. To this end, we carefully plotted and measured the sound of his cucurbit, and investigated to him the selection of materials and techniques for making cucurbita, especially the tricks and methods of making Reed. He introduced us patiently one by one without reservation. He made gourd silk copper Reed, the best tone also contains a small amount of silver, if not cast iron knife master, it is impossible to forge silver copper Reed. Dehong's trip, we also had the honor to include the Dai in Ruili City, the famous gourd playing master duo Shaotian performance of the "string Girl tune," in Longchuan County Zhang Fengcai recorded the Dean Huluth artist performance of the Dean "Love Song" and so on.

Conclusion

In the process of the spread of Dai music culture, Hulusi fully showed the ability of music creation of Dai people, and played an important role in promoting the development of Hulusi culture in national music culture. In the face of difficulties, not only need all parties to actively participate in cooperation, expand the road for it, but also learn from other excellent music culture, compatible and accept the essence of other music elements. Only in this way can Huluth's works be more attractive and popular with the people of all nationalities.

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Creation of a Solo Song from the Combination of Melodies

Vitthaya Sripong*

Abstract

The research on Creation of a Solo Song from the Combination of Melodies has the objectives to study the structure and melody styles suitable for combining together to create a song and to synthesize the body of knowledge on possible combination of Khong Wong Lek and RanadThum solo styles. In this qualitative research proiect the method of interviews and field works were used. Also, to ensure the quality of the created combinations, the songs were assessed by quality examiners. The following are the research
findings.

The creation of a solo by combining Khong Wong Lek solo and RanadThum solo melodies used the main themes from PhyaNak Sam Chan song, which was a one movement song with four rhythms, and Na Tab Prob Kai song. It was consisted of four movements - in Thai, Lao, Chinese, and Indian rhythms respectively. There were playful interactions among the instrument solos all along controlled by ensemble sound direction making the ensemble and combination moving together in the same wav. To create this kind of solo the composer had to invent a style, which was more eccentric than the ordinary one, to show the particular style of the composer as well as the capability and accuracy of players.
If the Khong Wong Lek solo and RanadThum solo styles belonged to the same school or created by the same person, the creation of the solo combination would be harmonious and work well together.

Keywords: Creation, Combination of Melodies, Khong Wong Lek Style, RanadThum Solo Style

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Introduction

Thai culture has been uniquely cultivated for a long time, whether they are food, fine arts, clothing, and language. Music is also one of national culture that has been passed down from generations to generations. It is a beautiful art used to relieve sadness; it is an entertaining tool to create happiness; it is used to accompany rituals.

Nowadays, music is also a career that nourishes families and brings income in many different aspects, such as musicians, music instructors, not to mention the flourishing musical instrument trading business, including the following important instruments which are to be discussed here.

Khong Wong Lek and RanadThum were invented during the reign of King Rama III of the Rattanakosin period. They were first used in Pi Phat KhreuangKhu. Khong Wong Lek was built to accompany Khong Wong Yai, but with different purposes. Khong Wong Yai is used for the main melody, while Khong Wong Lek played melodic tunes accompanying Khong Wong Yai in the manner of picking, tapping, flicking, and rubbing along with the main melody. Its unique characteristic is "stopping tune (Krod)". RanadThum was built to accompany RanadEk. Its musical performing style is forward, backward, and tease with the main melody. Its unique characteristic is "deep tune (Dud)."

Considering the sound of Khong Wong Lek and RanadThum, it is found that Khong Wong Lek was made from metal, while RanadThum was made from bamboo. It is also found that the sound is different between the two instruments; Khong Wong Lek produces treble tone, while RanadThum produces the soft and low tone. When playing together in the ensemble, they create a balanced tone that is diverse and harmonious at the same time.

Khong Wong Lek and RanadThumusually accompany Thai musical ensembles, such as Pi Phat Mai Khaeng ensemble, Pi Phat Mai Nuam ensemble, and Pi Phat Mai Nuam ensemble with string instruments and Thai orchestra band. It is also found that these instruments have been played in solo performances in the recent development, which is considered to be the advanced instrumental composition on par with other musical instruments. It can be said that the solo composition of Khong Wong Lek and RanadThum has been developed after those of other musical instruments. Evidence of the solo composition of Khong Wong Lek and RanadThum can be found in CherdNai song and the 2 nd verse of KhaekBorathes song (triple meter). But in the present, it is found that the solo composition of Khong Wong Lek and

RanadThumcan beplayed throughout the song to show the players' skills like those of other musical instrumental compositions. It is a solo song playing separately and not played simultaneously in the song, such as Khaek Mon song, CherdNok, PhayaSok, KrawNai, and ThayoiDiaw.

Considering the above, it is found that the solo instrumental composition was played according to the style created by past teachers. There is no evidence that any artist or teacher has created a solo composition for Khong Wong Lek and RanadThum to play together in combination. Therefore it is interesting to create a new dimension of in the relationships of both musical instruments, by creating a harmonious solo composition throughout the song, which might be an invention of a new theory for more development.

The researcher is interested in studying the characteristics of the solo combination of Khong Wong Lek and RanadThum, as well as striving to create a solo composition for Khong Wong Lek and RanadThum to be able to play together throughout the song, and to maintain the wisdom of the teachers who have created the culture of solo musical performances. Thisis also the creative innovationaimed to inspire young people who are interested in this field.

Objectives

Three research objectives are determined as follows:

1. To study the structure and melody of the song that is suitable for the creation of a solo combination.

2. To create a solo combination.

3. To synthesize knowledge of a solo combination of Khong Wong Lek and RanadThum.

Methodology

For the creative research, "The Creation of a Solo Song from the Combination of Melodies," the researcher has divided the creation method into 3 major steps as follows:

Step1 Data collection: The researcher has collected data from 2 sources. The first one is the document, textbooks, researches, and various academic works. The second one is the data from individuals acquired by the interview of 24 professionals and experts in Thai musical art as listed below:

1. Lieutenant Colonel Sano Luangsunthon, National Artist in Performing Arts (Thai Music)

2. UthaiKaewla-iad, National Artist in Performing Arts (Thai Music)

3. Dr. SirichaichanFakjamroon, National Artist in Performing Arts (Thai Music)

4. Honorary Professor PoonpitAmatyakul, Rajasuda College Advisor, Mahidol University

5. Assistant Professor Sa-ngobsukThammavihan, Retire Government Employee, Faculty of Education, Chulalongkorn University

6. BunchuaySowat, Expert, Bunditpatanasilpa Institute

7. Associate Professor Dr. NarongchaiPidokrajt, Mahidol University

8. Assistant Professor KeeChantarasorn, Faculty of Fine Arts, SongkhlaRajabhat University

9. Assistant Professor Dr. DutsadeeMeepom, Expert, Bunditpatanasilpa Institute

10. Assistant Professor SahawatPluempreecha, Faculty of Thai Music Education, Bunditpatanasilpa Institute

11. ChalakPhosamton, Disciple of LuangPraditPairoh (SornSilpabanleng)

12. AnekAchmangkorn, Director, Office of Performing Arts, the Fine Arts Department

13. ChaiyaThangmeesri, Musical Artist (Professional Level), Office of Performing Arts, the Fine Art Department

14. SakchaiLadda-Orn, Retire Government Employee, Office of Performing Arts, the Fine Art Department

15. ChamlongMuangthuam, Musical Artist (Professional Level), Office of Performing Arts, the Fine Art Department

16. PairatChanyanatya, Musical Artist (Professional Level), Office of Performing Arts, the Fine Art Department

17. SamanNoinit, Retire Government Employee, the College of Dramatic Arts, Bunditpatanasilpa Institute

18. ChamnanKaewsawang, Lecturer, Department of Thai Music, Angthong College of Dramatic Arts

19. ThiraphonNoinit, Retire Government Employee, the College of Dramatic Arts, Bunditpatanasilpa Institute

20. LamyongSowat, Expert, College of Dramatic Arts

21. SongyotKaewdee, Head of Department of Thai Music, College of Dramatic Arts

22. ChalermThonglamul, Disciple of Duriyapranit School

23. WiboonthamPhianphong, Thai Police Band

24. KittiAtthaphol, Deputy Director, College of Dramatic Arts

Step 2 Data analysis and synthesis - Data was analyzed and synthesized using music art concepts and creation method of the solo combination, including musicological theories in solo composition, rhythm, and styles.

Step 3 Examination process - The achievement from the actual practice was examined by a group of the qualified committee and experts in Khong Wong Lek and RanadThum. The solo combination was performed using Phaya Naga (triple meter) song, created in four tonal styles: Thai, Lao, Chinese, and Indian. After the quality's examination, the opinions on the creative workwere gathered from the qualified committee. Then the information was summarized to conclude the results.

Results

The results showed that those who are able to create solo composition have to study the main melody and the tone of musical instruments. They have to practice and experiment to create their own composition style. However, it may be best to follow the model of the teachers and then try to create one's own style from them. At first, it may not be able to create a variety of compositions, but after experimenting for some times, the creative process will be more efficient. Considering the creation of the solo combination between Khong Wong Lek and RanadThum, it is found that, in addition to being played together with other instruments, they can also be played together in a solo song as well.

Both Khong Wong Lek and RanadThum have a unique style of performance; they produce an equally fast and thrilling performance. The reason that the combined performance between RanadThum and Khong Wong Lek has ceased its popularity may be because of the different skill level of the players. When mistakes arise, it may result in the players blaming each other. The nature of the solo composition of Khong Wong Lek and RanadThum should be related and get along in the same direction with similar styles. If the main melody is in the treble tone, the composition of Khong Wong Lek and RanadThumcan be created in a similar treble tone, or in a different style from the main melody. Nevertheless, both instruments should go in the same direction. For the composers, if they are the same person or from the same school, they may be able to create a harmonious and relevant solo composition than those from different schools.

For the creation of the solo composition of Khong Wong Lek and RanadThum, the composer must be more creative and more specific than the creation of general instrumental compositions.This is to show the wisdom of the composer in a certain type of instrument and the precision of the player. In other words, the composer will compose the first repetition and the following repetition with different techniques and styles to present the author's style, and show the precision and showmanship of the player.

Moreover, the results of the creation showed that musical composition can be composed in various national styles: Asian style such as Thai, Lao, Khmer, Indian, Chinese, Vietnamese, etc. and European style. Some national styles are used in parts in some creation and appeared in the song's names in order to honor that nation. Thus, it is also the way to openly acknowledge listeners of the national style of the song. In this research, the main melody used was from Phaya Naga (triple meter) song, which consisted of a single verse, 4 beats in a bar, with Na ThubProb Kai beat. As for the solo combination of Khong Wong Lek and RanadThum, the first repetition was composed in Thai style, the second in Lao style, the third in Chinese style, and the fourth in Indian style.

Example 1: Thai style

The main melody: Phaya Naga song, line 1 (1st repetition)

R hand	----	---ล	---ด	-ร-ร	---ร	-ร-ร	---ด	---ล
L hand	----	---ล	---ด	-ร-ฟ	---ซ	-ฟ-ร	---ด	---ล

The solo composition of Khong Wong Lek (Thai style)

R hand	- - - -	- - - ล	- - - ดั	- รั - รั	-ล-ล --ซ-	ลซ-ซ -ฟ-	ซฟ-ฟ--ร-	ฟร-ร -ด-
L hand	- - - -	- - - ม	- - - ด	- ร - ฟ	-ซ-ซฟ-ฟ	--ฟ-ฟร-ร	--ร- รด-ด	--ด-ดล-ล

The solo composition of RanadThum (Thai style)

R hand	- - - -	- - - ล	- - - ดั	- รั - รั	ล-ล---ฟ	--ลซ ---รั	--ซฟ---ดั	--ฟร ---ล
L hand	- - - -	- - - ม	- - - ด	- ร - ฟ	-ซ- ซฟ--	ฟซ--ฟร--	รฟ--รด--	ดร--ดล--

The main melody began with high-pitched notes, using SiawMuea technique and Krotechnique. The solo composition of Khong Wong Lek and RanadThum started with the same notes as the main melody. The melody of the solo song started with a slow melody so that the players of Khong Wong Lek and RanadThumwere able to coordinate the rhythm harmoniously. The stressed rhythm (LukTok) in the 4th and 8th bar corresponded to the main melody in all respects.

The main melody: Phaya Naga song, line 2 (1st repetition)

R hand	-ด-ฟ	--ซล	-ด๋-ล	-ซ-ฟ	รด-ด	-ร--	ฟฟ--	ซซ-ล
L hand	-ซ-ฟ	---ล	-ด-ล	-ซ-ฟ	--ลซ	-ล-ฟ	---ซ	---ล

The solo composition of Khong Wong Lek (Thai style)

R hand	-ซล -ร	ซฟ- - -	-ดร ฟ -	รร- ร ฟ	ฟฟ- ฟ -	ฟฟ- ฟ ซ	ซซ- ซ -	ซซ- ซ ล
L hand	ฟ - ฑด	- ร ด ล	ฑ - - ด	-ด - ด	- ฟ -ร	- ร -ร	- ซ - ฟ	- ฟ- ม

The solo composition of RanadThum (Thai style)

R hand	ลซ- ซฟ-	รด-ล -	ดล - -	- ฟ- -	ซ ฟ ซ -	- - ซ -	ล ซ ล -	- - ล -
L hand	- -ฟ- -ร	- -ล - ร	- - ซฟ	-ฟ - -	- - -ร	ฟซ - ซ	- - - ฟ	ซล - -

The main melody was played evenly from the 1st bar to the 4th bar, with the medium-pitched notes in the 5th bar. For the composition of Khong Wong Lek, the flick-up and flick-down technique were used to facilitate the flicking technique. For the composition of RanadThum, flick-down and Tee Dud technique were used. It can be seen that in this line, the melody of Khong Wong Lek and RanadThum corresponded to the main melody in all aspects.

Example 2: Lao style

The main melody: Phaya Naga song, line 1 (2nd repetition)

R hand	--ซล	-ด๋-ร๋	-ร-ด	-ร-ร	---ร	-ร--	ร๋ร๋--	ด๋ด๋-ล
L hand	-ฟ--	-ด๋-ร๋	-ฟ-ด	-ร-ฟ	---ซ	-ฟ-ร	---ด	---ล

The solo composition of Khong Wong Lek (Lao style)

R hand	- - - -	- - - ฟ	- ฟ - ซ	ฟ - - ฟ	- ฟ - ซ	ฟ - - ฟ	- ฟ - -	ฟ ร - ด
L hand	- - - -	- - - ด	- ด - -	- รด -	- ด - -	- รด -	- ด - ร	- - ด ล

The solo composition of RanadThum (Lao style)

R hand	- - - -	- - ซล	- ล - -	ด๋ ล - -	- ฟ - -	ฟ - - ฟ	- ฟ - -	ฟ ร - ด
L hand	- - - -	- ฟ--	- ร - ล	- - ซ ฟ	- ด - ร	- ด ร -	- ด - ร	- - ด ล

The starting notes of the main melody were different from the beginning of the song, using the more complicated techniques for Khong. The flicking technique was used in the 1st bar and proceeded with the normal-pitched notes (not low or high). The solo composition of Khong Wong Lek began with 4 note-ranged duo melodies, with the left hand focusing on the LukTok to match the melodies of the main melody in the 4th and8thbar. The solo composition of RanadThum began with the same flicking technique as the main melody, then proceeded to play 4 notes in each hand, alternate with the flicking technique from the 1st to the 8th bar.

The melodic characteristics of the two musical instruments still corresponded to the main melody, but the solo composition of Khong Wong Lek and RanadThum were played in Lao style throughout the line.

The main melody: Phaya Naga song, line 2 (2nd repetition)

R hand	-ด-ฟ	--ซล	-ด๋-ล	-ซ-ฟ	รด-ด	-ร--	ฟฟ--	ซซ-ล
L hand	-ซ-ฟ	---ล	-ด-ล	-ซ-ฟ	--ลซ	-ล-ฟ	---ซ	---ล

The Solo composition of Khong Wong Lek (Lao style)

R hand	- - - -	- - ล฻ ด	- - ด ร	- - ร ฟ	- - ด ร	- - ร ฟ	- - ฟ ซ	- - ซ ล
L hand	- - - -	- ซ฻ -ด	- ล฻ -ร	- ด -ฟ	- ล฻ -ร	- ด -ฟ	- ร -ซ	- ฟ - ล

The Solo composition of RanadThum (Lao style)

R hand	- - - -	ด - ซ฻ล฻	- ล฻ - -	ด ล฻ - -	- ซ - -	ฟ - ร ฟ	- ฟ - ซ	ล - ด๋ด๋
L hand	- - - -	- ฟ฻--	- ม฻ - ล฻	- - ซ฻ฟ฻	- - ฟร	- ด - -	-ด - -	- ซ - ล

The main melody proceeded evenly from the 1st to the 4th bar, with the mediumpitched notes in the 5th bar. For the composition of Khong Wong Lek, chopping hand technique was used alternately between the left and right hand so that the player can proceed to the Krod technique easily. For the composition of RanadThum, the Tee Dud technique was used to correspond with the melodies of the main melody. When considering the solo composition of Khong Wong Lek and RanadThum, it is found that the melodies corresponded with Lao style throughout the line and corresponded to the main melody.

Themain melody: Phaya Naga song, line 1 (3rd repetition)

R hand	-ร฻ฟร฻	ฟม฻-ร฻	มร฻ด฻ร฻	มฟซล	--ฟ-	ฟ--ร	มร-ร	มฟซล
L hand					-ร฻-ร฻	-ด฻-ล	--ด-	---ล

The solo composition of Khong Wong Lek (Chinese style)

R hand	- - - -	- - - ฟ	- ฟ - ซ	- ซ ล -	- ฟ - ซ	- ซ ล -	- ด๋ - ด๋	ร๋ - ด๋ -
L hand	- - - -	- - - ด	- ด - -	ฟ - - ฟ	- ด - -	ฟ - - ฟ	- ซ - -	- ท - ล

The solo composition of RanadThum (Chinese style)

R hand	- - - -	- ฟ๋ - ร๋	- ด๋ - ล	- ซ - ฟ	- - - -	- ล - ซ	- ฟ - ร	- ด - ล฻
L hand	- - - -	ร๋ - ด๋ -	ล - ซ -	ฟ - ร -	- - - -	ซ - ฟ -	ร - ด -	ล฻ - ซ฻ -

The first four bars of the main melodywas played with Luk Lo style (conformed melodies) and from the 5th to the 8th bar with LukKhad style (contrasted melodies). The solo

composition of Khong Wong Lek from the 1st to the 4th bar was played in the Chinese style and proceeded with Luk Lo style. Then Khong Wong Lek was stopped playing and let RanadThum play as LukKhad in Chinese style. Both instruments played in the same lowpitched notes as the main melody, but change the style of each instrument to Chinese style in every bar.

Themain melody: Phaya Naga song, line 2 (3rd repetition)

R hand	-ลดำล	ดำช-ล	ทลชดำ	รำดำทล	--ดำ-	ดำ--ล	ทล-ดำ	รำดำ--
L hand					-ล-ล	-ช-ม	--ช-	--ทล

The solo composition of Khong Wong Lek (Chinese style)

R hand	- - ร -	ร ฟ - -	- ฟ - ช	- ช ล -	- - ล -	ล - - -	- ดำ - ดำ	รำ - ดำ -
L hand	- - - ด	- ด --	- ด - -	ฟ - - ฟ	- - - ช	- ฟ - -	- ช - -	- ท - ล

The solo composition of RanadThum (Chinese style)

R hand	- - - -	ร - ร ฟ	- ฟ - ช	- ช ล -	- - ล -	ล - - -	- ดำ - ดำ	รำ - ดำ-
L hand	- - - -	- ด--	- ด - -	ฟ - - ฟ	- - - ช	- ฟ - -	- ช - -	- ท- ล

The main melody was played evenly from the 1st to the 4th bar, with the mediumpitched notes in the 5th bar. The solo composition of Khong Wong Lek and RanadThum corresponded to the melodies of the main melody. When considering the solo composition of Khong Wong Lek and RanadThum, it is found that Chinese style was used throughout the line and corresponded to the melodies of the main melody in all eight bars.

Example 4: Indian style

Themain melody: Phaya Naga song, line 1 (4th repetition)

R hand	-รฟร	ฟด-ร	มรดร	มฟซล	--ฟ-	ฟ—ร	มร-ร	มฟซล
L hand					-ร-ร	-ด-ล	--ด-	---ล

The solo composition of Khong Wong Lek (Indian style)

R hand	- - ดด-	ด - ด -	ม ร ด -	ด - ด -	ม ร ด -	ด - ด -	ด - ด -	ด - ด -
L hand	- - - ล	- ล - ฟ	- - - ล	- ล - ฟ	- - - ล	- ล - ฟ	- ซ - ช	- ล - ล

The solo composition of RanadThum (Indian style)

R hand	- -ด ด	- ร - ฟ	- -ด ด	- ร - ฟ	- -ด ด	- ร - ฟ	- ฟ - ช	- - - ล
L hand	- - - ซ	- ล - ฟ	- - - ซ	- ล - ฟ	- - - ซ	- ล - ฟ	- ฟ - ซ	- ล - -

The first four bars of the main melodywas played with Luk Lo style, and from the 5th to the 8th bar with LukKhad style. The solo composition of Khong Wong Lek from the 1st to

the 4th bar was played in Indian style. The crossed hands technique was used in the 2nd, 4th, 6th, 7th, and 8th bar. The solo composition of RanadThum was also played in Indian style. Both instruments were played with the same low-pitched notes as in the main melody, but change the style of each instrument to Indian style to correspond with the main melody.

Themain melody: Phaya Naga song, line 2 (4th repetition)

R hand	-ลดำล	ดำช-ล	ทลชดำ	รำดำทล	--ดำ-	ดำ--ล	ทล-ดำ	รำดำ--
L hand	----	----	----	----	-ล-ล	-ช-ม	--ช-	--ทล

The solo composition of Khong Wong Lek (Indian style)

R hand	- ล - ท	- ดำ - -	- มำ - รำ	- ดำ - -	- ล - ท	- ดำ - -	- รำ - ท	- ดำ - ล
L hand	- ม - ฟ	- ช - -	- ท - ล	- ช - -	- ม - ฟ	- ช - -	-ล - ฟ	-ช - ม

The solo composition of RanadThum (Indian style)

R hand	- - ล ล	- ท - ดำ	- - มำมำ	- รำ - ดำ	- - - ล	- - ท ดำ	- รำ - ท	- ดำ - ล
L hand	- - - ม	- ฟ - ช	- - - ท	- ล - ช	- - - ม	- - - ช	-ล - ฟ	-ช - ม

The main melody was played evenly from the 1st to the 4th bar, with the mediumpitched notes in the 5th bar. The solo compositions of Khong Wong Lek and RanadThum corresponded to the melodies of the main melody. When considering the solo composition of Khong Wong Lek and RanadThum, it is found that Indian style was used throughout the line and corresponded to the melodies of the main melody in all eight bars.

Conclusion and Discussion

The conclusion of "The Creation of a Solo Song from the Combination of Melodies" is as follows:

1. The melodic combination of Khong Wong Lek and RanadThum - The rhyming scheme of the solo composition of Khong Wong Lek and RanadThum consisted of similar notation. For example, the solo composition of Khong Wong Lek and RanadThum in line 2 (1st repetition) in the first four bars consisted of low-pitched notes, while the flicking technique was used in every bar from the 5th to the 8th bar. The composition was created using low-pitched notes in both instruments. When considering the solo composition of Khong Wong Lek and RanadThum in line 10 (later repetition), it is found that the solo composition of Khong Wong Lek was played with crossed hands technique from the 5th to the 8th bar, while the solo

composition of RanadThum consisted of its own rhyming scheme but flicking technique and alternated hands technique were inserted. However, both instruments were played with the high-pitched notes. Therefore, it can be concluded that the rhyming scheme of Khong Wong Lek and RanadThum is related in the similar notation. It can be seen that the relationship of the notation of Khong Wong Lek and RanadThum corresponded with DutsadeeMeepom (2018), "The solo style of Khong Wong Lek and RanadThum that goes in the same direction is a good thing. It is a creative idea. Playing RanadThum alone would not be as fun as playing with Khong Wong Lek. Both can be fun playing together. Being together makes it more fun in playing. Like playing in the band that must go together in the same way."

2. The solo composition - The composer must be more creative and more specific than that of a general instrumental song to show the wisdom of the music composer in a certain type of instrument and the precision of the player. The composer will compose the first repetition and the following repetition with different techniques and styles. In other words, the composition in the first and following repetitions are not the same. This is also the meaning of the solo composition: to present the author's style and to show the precision and showmanship of the player.

It can be seen that the creation of the solo composition of Khong Wong Lek and RanadThum corresponded to Songsak Seneephong (2018), "Khong Wong Lek can be played with RanadThum in a solo, but the creation or the rhyming is not the same.

Khong Wong Lek and RanadThum should play in its own style but goes in the same direction. The creation must be more unique than those of Rueang songs or Tao songs, and make it beautiful in a harmonious way. The style of the solo song is unique in which the first and following repetitions are not the same. This means the first repetition and the following repetitions were created differently. But there is also a principle for the composition, which is to play only 2 times, each with no name, not like those of Saw that have names for each repetition, such as Wan and Keb (Od-Phan). Lately, the solo combination between Khong Wong Lek and RanadThum are rarely done, found only in some schools that still practice this combination."

3. The main melody used in the creation of the solo combination - It is found that the main melody of Phaya Naga (triple meter) song was originally extended from the single-versed Nakaraj (single meter) song, using Na ThubProb Kai beat. This song was widely used in both an ensemble and a solo for various musical instruments. It can be played by every type of musical band, such as Pi Phat Mai Khaeng ensemble, Pi Phat Mai Nuam ensemble, Pi Phat Mai Nuam with string instruments, Thai orchestra band, and Pi Phat Mon ensemble. Moreover, this melody can be used in a solo composition of every musical instrument, including Pi Phat and string instruments. Therefore, it can be considered that the main melody of Phaya Naga song is appropriate for every occasion, both in an ensemble or a solo.

As mentioned above, it can be seen thatthe use of the main melody for this solo combination corresponded with ChamnanKaewsawang (2018) that,"I received the main melody of Phaya Naga song from KhruNarongchaiPidokrajt when I studied a master's degree in 2015. I asked his permission to use the main melody in a solo composition of RanadThum because the melody has only one verse, not too long and not too short.

The main melody of this song is a single verse like PhayaSok, PhramKhao Bot, and Sud Sa-nguan song. When creating a solo composition for RanadThum, each repetition has no same (Od-Phan) like that of string instruments. But in the solo composition, both repetitions are played differently, especially on the second repetition.There are some changes in some rhythms. I personally think that Phaya Naga song is elegant in its characteristic, so Tee Dud and flicking technique (Tee Sabad) are used. Sometimes the flicking technique is used in the first phrase, sometimes in the later phrases, just like the unique flicking manners of the Naga's tail and body. In this way, Phaya Naga song has also been recorded as a solo composition created in the reign of King Rama IX."

4. The solo composition in various national styles- It is found that the melody may not clearly indicate its nationality. But Na Thubbeat and percussion instruments are considered to be a valuable supplement that helps identify the melody and make the listeners recognize the national style of the music. The national style can be inserted in many ways, just like the integration in the solo combination of Khong Wong Lek and RanadThum. When considering the creation in details, it is found that the 1st repetition was played in Thai style. The 2nd

repetition of the solo composition, from the 1st to the 3rd Na Thub beat, is played in Lao style, accompanying by KlongKhaek combined with Lao Na Thub beat. The 4th Na Thub beat was played in Thai style, accompanied by Klong Song Na. The 3rd repetition of the solo composition, from the 1st to the 3rd Na Thub beat was played in Chinese style, accompanied by Ching and Ma Lo (Chinese gong) including Chinese drum combined with Chinese Na Thub beat. The 4th Na Thub beat was played in Thai style, accompanied by Klong Song Na. The 4th repetition of the solo composition, from the 1st to the 3rd Na Thub beat was played in Indian style, accompanied by KlongKhaek combined with Indian Na Thub beat. The 4th Na Thub beat was played in Thai style, accompanied by Klong Song Na. Considering all 4 repetitions, there are 4 national styles in the composition: Thai, Lao, Chinese, and Indian.

As mentioned above, it can be seen thatthe solo composition in national style corresponded to ThiraphonNoinit (2018), "The solo combination between Khong Wong Lek and RanadThum as presented here is simultaneously played throughout the song. It can be considered as an extension of the old idea, developing into a new dimension of the solo combination. KhruMontriTramote said that the traditional solo song will use Prob Kai beat and two sticks as a pattern. Then the solo song in national style will follow, which can be inserted in certain parts of the song. Another characteristic of the song with national style can be found in Hang Khrueang (additional songs at the end of the performance), in which the musicians still have fun and want to play a little more. Therefore it's called Hang Khrueang. Hang Khrueang can be vocal music or the solo performance of each instrument in the ensemble, in Thai style and other national styles.

For the main melody of Phaya Naga song, I see that it was appropriate to use it to create a solo combination. When looking at the combination of Khong Wong Lek and RanadThum, it is found that the Thai style was played in the first repetition. The second, the third, and the fourth were played in other national styles, but with Thai style as a link. The solo composition in four repetitions for Khong Wong Lek and RanadThum is a new thing for a solo performance. The solo composition of the two musical instruments is related. There is a relation in the rhyming scheme, using percussion instruments to make the style more clear.

Another thing is, at the end of each style, it is found that the melody returned to Thai style, which may be used as the link. I think it is the creativity of the composer.

Suggestions

For this creative research, the suggestions are as follows:

1. According to the study, the researcher found that the solo combination between Khong Wong Lek and RanadThum is a case study that showed the melodic combination in the same direction. In order to apply this approach to other instruments, the differences in the playing style of each instrument should be studied thoroughly, to create a varied, harmonious, and graceful combination.

2. from this research, the researcherconsidered that the current academic documents are not enough to be able to be used effectively with creative works. The vital information today is mostly found from individuals. If there is a record of knowledge from professionals and experts in Thai music, by making complete documents, it should be more useful as information sources for other researchers.

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The musical exercise for enhancing the Pi Nai (Thai oboe) performance practice.

Boonsek Banjongjud*

Abstract

The purposes of this research are to 1) develop the musical exercise for enhancing the Pi Nai performance practice and 2) enhance the capacity of Pi Nai performance practice for students of Bunditpatanasilpa Institute. The research has been done based on the qualitative research method. Research data were collected from related documents, interview, and focus group done by professional Pi Nai players and Pi Nai teachers in undergraduate degree. Then, all data were used to develop the Pi Nai exercise to try out on students (who study the Pi Nai as the major instrument) of Faculty of Music and Drama, Bunditpatannasilpa Institute.

The result of the research shows that the musical exercise for enhancing the Pi Nai performance practice is created based on the oral transmission of Pi Nai performance practice; researcher has collected information of Pi Nai performance practices from Pi Nai masters to develop this exercise to approach the best skills of Pi Nai performance practice. The musical exercise for enhancing the Pi Nai performance practice contains a number of pieces: 1) Phleng Muiong Chan Diao, 2) Phieng Khao Man and 3) Phieng Surintharahu Sam Chan. The musical exercise can improve the essential skills of playing the Pi Nai as follows: 1) the strength of the body related to blowing skills, 2) fingers controlling the air flowing, 3) controlling the air flowing, 4) the collaboration of controlling the air flowing, tongue, and fingers for playing the Pi Nai, 5) particular skills for playing the Pi Nai in the pieces which have lower group of pitches within the scale, and 6) particular skills for playing the Pi Nai in the pieces which have higher group of pitches within the scale.

Researcher tried out this exercise with four students for four weeks: the first week is for preparation, the second week is for improving basic skills of Pi Nai, the third week is for improving intermediate skills of Pi Nai, and the forth week is for improving advance skills of Pi Nai. It was found that all students have been improved dramatically which Faculty of Music and Drama, Bunditpatanasilpa Institute confirms that the exercise developed from this research is effective for enhancing Pi Nai performance practices in higher education.

Keywords: The musical exercise for enhancing the Pi Nai performance practice, The Pi Nai realization, Bunditpatanasilpa Institute.

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Introduction

"Pi Nai" is a musical instrument of the dryer. Which is a unique piece of Thai nationality.Characteristics that are unique Pattern play and the exquisite method of blowing making it difficult to blow in the melody. The Pi Nai practitioner must have a passionate heart, try to be patient and practice the knowledge from the teacher. Cultural inheritance in this instrument at present, Thai youths still have access to and experience this instrument very little. Based on information in the Thai music competition in high schools nationwide Found that the clarinet in it was hardly being raised in the contest because it was hard to find a blow. In addition, the textbook, the manual for practicing the clarinet in which to study, learn is not much. Including training to get good results various exercises are scarce. Causing the blow in the Thai youth to not develop as they should by bringing knowledge and service to the youth And Thai musicians in the country As well as being able to lead to further expansion in the Thai music profession. Banditpatanasilpa Institute Is an institution that aims to produce professional graduates in the arts. Classical dance and has the main duty to provide academic knowledge in dance, Thai music to youth of the country in the culture. Ut nowadays, getting students to study in higher education has faced problems. Students who come to study at the undergraduate level Who came to study later from the 2 most common parts is 1) Productivity from institutions At the College of Dramatic Arts all over the country 2) Production from third parties Various ordinary school groups In which both of these sections have different knowledge When coming to study together especially Faculty of Dramatic Arts With a large number of students from ordinary schools Both in dance and Thai music, therefore, led to the creation of a training kit to enhance the potential of the training for students in the Graduate Institute of Arts. With the institute, there are many experts in pi who are very experienced and knowledgeable. There are also experts from the Department of Fine Arts in providing guidelines and providing information. To create this research To be a learning resource database And disseminated in academic services to students interested in youth Development of blowing in In various educational institutions, there are guidelines and methods for practicing skills so that Thai music students have the potential to gain access to skills and skills in blueprints.Therefore, the research creates a training kit to enhance the potential of training in this area. Will help strengthen the learners, build concentration, skill, know the system to perform the melody It also creates incentives for learners. Build confidence and have the courage to practice and

develop self-learning which is an important base for the development of new generation youth in the Thai music career path including professional progress strengthen the Pandit Pattanasil Institute.

Research objectives

1. Creating a training kit to enhance the potential the Pi Nai performance practice
2. To enhance the potential of the student's bladder

Scope of Research

The creation of a training kit to enhance the potential of training in bagpipes for students who have graduated into higher education at the first year of bachelor's degree Hypothesis theory (if any) and the conceptual framework of research How to blow in to develop quickly

Expected benefits

1) 1st year undergraduate students in the field of Thai music, practical instruments, Pi Nai in Banditpatanasilpa Institute.

2) Training kit to practice blowing skills in to develop in a systematic way with the goal of training more skills.

3) Is academic information in explaining the physical skills of practicing the Pi Nai in

4) Know the process of practicing pi skills in to create a base in the blown-up power and control of the mechanism of the order of the fingers and the tongue.

5) Develop concentration, endurance, rhythm

6) It is a guide for students who are interested in studying at the Bunditpatanasilp Institute. But there is still lack of knowledge information in training, skill training sets will be a good practice guid

7) Used as a training set to enhance the skill of playing bassoon in Of the Faculty of Dramatic Arts Banditpatanasilpa Institute

8) Is a training set for those who are interested in developing themselves in the blown-in.

9) It is a continuation, conservation, development and extension of the art of blowing in How to conduct research this creative work conducts research using qualitative.

Methodology

Research methods and lecture presentation by conducting research from October 2017 - September 2018 with the following research procedures

1. Preparation

Consultation expert, Boonchuay Sowat teacher, Pee Kong Lai Thong, for advice In conducting research on training kits to enhance the potential of practicing the Pi Nai Initial contact with the interviewer By clarifying the objectives of the research and interviewing information.

2. Research tools

2.1 Data interview questions

2.2 Devices used to collect data such as notebooks, voice recorders, flutes, computers.

3. Data collection process

Collect data from academic documents, textbooks, research papers from various sources including the National Library. Love Art Center, Bundit Patanasil Institute Research Department, Office of the Sangkhon Department of Fine Arts, Chulalongkorn University Central Library Faculty of Fine Arts Library Chulalongkorn University Faculty of Education Library Chulalongkorn University Chulalongkorn University Art and Culture Center College of Music Library Mahidol University Interviews with experts who set the widow target group who provided information in the research as follows. 1) Expert group in Pi Nai 2) Professional clusters in Pi Nai 3) The group of teachers who teach the clarinet in Tertiary level Along with determining questions and criteria for data interviews Expert group meeting Group of teachers and professors In the research project on the training set for enhancing the potential of training in the meeting room 1, the Director of the Institute of Graduate Studies, Pattanasilp on August 13, 2018, the list of participants, the group of critiques, the training set for the development of potential for training Pi Nai

1) Professor Boonchuay Sawat, an expert in clarinet in Chulalongkorn University

2) Professor Peeb Kong Konglai Thong, an expert in clarinet in the Office of Fine Arts Department

3) Professor Singha Sangchui, an expert in clarinet in the Department of Fine Arts

4) professor Anan Sopruek, an expert in Master of Arts in Music Culture, Institute of Language and Rural Development Mahidol University

5) Assistant Professor Dr. Phatara Khom Khum, Faculty of Fine and Applied Arts Chulalongkorn University

6) Teacher Phonsak Sap Bangyang, teacher, expert in Silpakorn Lopburi College of Dramatic Arts Banditpatanasilpa Institute

7) Teacher Samnao premdontree instruments, master teachers, Suphanburi College of Dance Banditpatanasilpa Institute

8) Teacher Tharathip Sittichai, Faculty of Art Education, Bunditpatanasilp Institute

4. The process of synthesizing information from documents and interviews

The information obtained from the documents and the data from the interview were synthesized. The issues that are important to the development of the Pi Nai Which will be an enhancement to students' potential in Of young generation to develop rapidly Based on the principles of practice and the reality that has been in the past That is broadcasted from a generation to generation Used to create a training set to develop the potential of blown in and then used to experiment with students studying in year 1 Faculty of Dramatic Arts Banditpatanasilpa Institute And interested students

5. Check data examine

The data for the training set to develop the potential for training in bagpipes. By organizing a group meeting of experts, professors and professionals By taking the results from the practice of the first year students of the Faculty of Dramatic Arts Banditpatanasilpa Institute And interested students To present at the group meeting Follow the steps and practices to consider and recommend guidance. Improve the training set to be complete then the researcher then introduced the suggestion to improve and correct it to be completely correct.

6. Information presentation process

The researcher presented the research results. Subject: Training Kit for Developing Potentials in Practice as a 5-Part Document By writing descriptive lectures And to use the supplementary training set to develop the potential of the clarinet in the record, making a manual for practice

7. Summarize, save and publish creative work to the public

The researcher used the results of the research and development training kit to develop the potential of training in bagpipes. Used as a training set to enhance the ability to practice oboe in For 1st year students of the Faculty of Dramatic Arts Banditpatanasilpa Institute And made a manual set for those interested in bringing this training set to practice

Research period

Start date 1 October 2660 End date 30 September 2018 Terminology.

Pi Nai The clarinet means the way that the clarinet is used to perform the melody. Is a play that is created to be suitable for training for the Pi Nai.

Lower group of pitches within the scale the music that descends from the volume in the way down. 1 The sound plays at the sound level.

Higher group of pitches within the scale Means the music that the volume group performs in the melody is higher than the way in 1 sound.

Scale Pi Nai The instrument in which the clarinet can perform the melody according to the mechanical system of the instrument is most convenient to force the finger force.

Data analysis

The researcher has taken information from documents and interviews. Used to define the characteristics of the training set to develop the potential of the clarinet in According to the research objectives.

1. The creation of a training kit to enhance the potential for training in clarinet The inheritance of Thai music that has been in the past is in the form of teaching and learning without wording notes There will be a method of seeking tactics in order to lead the musical. "The sound is good." Because the music is good at sound the researcher therefore has adopted the principles and methods obtained from searching for information. Interview with an expert in clarinet in In order to find ways for students to practice in order to develop the potential of

blowing in To achieve maximum efficiency With short cut times In order to solve the basic problems of blowing in Of students with different skills To have basic skills at the same level To be suitable for the tertiary level By what would be the supporting factor in the matter of Practice.Based on data that has been studied in the past Will focus on the sound of good The first thing that controls the sound is the power or strength that will be used as the sound. Control the music to be effective which must be related to the system of closure Open the correct finger. And forced wind forced the correct tongue, which is the primary principle In basic learning in Pi NaiWill be the cost of knowledge that will be the foundation To step into higher education In the musical profession Which tertiary level is learning and applying science and art to cover the whole system According to the standard of the artist course Determined By interviewing information about the characteristics of a Thai musician Must have the potential to play At the sound level of the instrument itself, at least 3 levels of sound, ie, direct sound, noise reduction and additional sound Which is the norm of people learning Thai music Establishing a training set to develop the potential of the trainer in the following

1) Determination of the characteristics of the training set to develop the potential of training in bagpipes

2) Determination of the form of the training set to enhance the potential for training in bagpipes

3) Determination of melodies, training sets for development to enhance the ability to practice oboe in

4) Determination of evaluation guidelines

1.1 Determination of the characteristics of the supplementary training set to develop the potential for training in bagpipes

The researcher has determined what will improve the potential of learners in the tertiary level of the Pi

1) Strength development in strength

2) Development of finger force potential

3) Development of wind force potential

4) Develop the fluency of using the wind, tongue and fingers to relate

5) Develop the blown melody in the melody, add sound.

6) Development of sound blown in music melodies

Training to improve the skills of the students in order to cover and develop the potential of blown in for students Music group, melody, sound reduction Including 3 levels of Surinarahu songs and songs in the melody, adding sounds to the curtains It very good By this practice, Boonchuay Sawatat teacher Determination of music for use as a training set to enhance the potential of training in the following

1) Phieng Muiong Chan Diao 2) Phieng Khao Man 3) Phieng Surintharahu Sam Chan.

Table showing the relationship of the music and the development of the potential of the trainer.

Song	Qualification	Capacity
Mulong Chan Diao	Is a song used to practice strength, practice fluency in finger force Straight melody Which corresponds to the staircase in the way	1) Strength development in strength 2) Development of finger force potential 3) Development of wind force potential 4) Develop the fluency of using the wind, tongue and fingers to relate 5) Improve the skills of blowing in Straight melody
Khao Man	Is a song used to practice fluency in the force of the finger force, wind, melody, straight sound And then	1) Development of finger force potential 2) Development of wind force potential
	relieved to add a melody to the sound In order to make the learning of verse rhymes in a melody style, adding sound Which corresponds to the	3) Develop the fluency of using wind and fingers to relate 4) Improve the skill of blowing in the melody, adding sound.

Surintharahu Sam Chan	Is a song used to practice fluency To force the finger to force the wind to achieve the learning experience of the poem rhetoric in In a melody style Which corresponds to the ladder, just below	1) Development of finger force potential 2) Development of wind force potential 3) Develop the fluency of using the wind, tongue and fingers to relate 4) Develop the skills of blowing in the melody, reducing the sound.

The researcher has determined the basic qualifications of the students in order to apply the training set to use this skill to practice. Professional clusters in Thai music professional standards Higher education assessment criteria and the entrance examination criteria for higher education at the undergraduate level Faculty of Dramatic Arts Banditpatanasilpa Institute Together to be used as a basis for determining the following properties

1) Must be a person who blows in through the basic level.

2) Ventilation

3) Select the quality of the lychee that is suitable for blowing in.

4) Blowing in basic music such as music, turtles, eating vegetables, bungs, swinging music, zeppelin etc.

1.2 Determination of the form of the training set to enhance the potential of training in bagpipes

The researcher used the same melody melody from the original blown base. Used to be defined as idioms, verse, clarinet and universal notes then bring the universal note that is recorded as a poem in the bag to send to the expert to check. For the 3-layer Surin songa song and curtain music and recorded as a universal note the framework of the training set for developing the potential for training in bagpipes.

1. Preparing to clean Pi Nai

2. Practice basic sound.

Phleng Mulong Chan Diao

Set the ultimate goal of each training at 5 rounds. Practice the sound clarity, Patient, Sound quality, Diaphragmatic force and fingers fluency,speed control the average is 8-9 Na per round. Which will receive an average of 5 consecutive rounds at approximately 40-45 minutes. Stop for about 1-3 minutes before starting the Phleng Khao Man.

Phleng Khao Man

Set the maximum goal at 2 rounds.

Round 1 Stop for about 1-3 minutes before starting the round 2 Practice the sound clarity, Patient, Sound quality, Diaphragmatic force and fingers fluency, speed control the average, 10 Minutes per round.

Stop for about 1-3 minutes before starting the Phleng Surintharahu Sam Chan

Phleng Surintharahu Sam Chan

Set the ultimate goal of each training at 2 rounds,round 1 Stop for about 1 -3 minutes before starting the round 2 Practice the sound clarity, Patient, Sound quality, Diaphragmatic force and fingers fluency,speed control the average, 6 Minutes per round.

1.3 Determining the melody of the training set for the development of the potential to practice the Pi Na.

The researcher has determined the melody by using Thai melodic principles. In Thai music professional standards Translating the melody of the clarinet will use the main melody as the base for the melody in the way of the clarinetThis translation will lead to many ways of obtaining directions. (Except for compulsory songs) The translation of the melody can be divided into General way And the way for a single way Combined with the experience of teaching and learning in which the researcher learned Therefore compiled and created the way to play in Phleng Mulong Chan Diao To use for training for this training set For the 3 layers of Surintharuju songs and curtains

1.4 Determination of guidelines for evaluation

Evaluation can be done in 2 ways: 1) Self-evaluation 2) Evaluation by evaluating teachers Or experts And evaluation by teachers or experts, determining the success criteria for practicing the training kit to develop the potential of practicing the clarinet in The researcher

has determined the level of success to 3 levels. As follows: the initial completion level Intermediate completion level And the level of completion The initial level of success is Able to blow in all 3 songs according to the constant rhythm of 2 floors and 3 floors but may not be able to complete the number of rounds By blowing music continuously for 2 - 3 rounds, music can be blown in 1 curtain The tongue is still not clear, some are light, some are loud, some may be able to control the wind and close the fingers. Or low distortion

The level of intermediate achievement is Able to blow the music in all 3 songs according to the constant rhythm of 2 layers and 3 layers Can continue to blow music 4 - 5 rounds, using 2 fixed rhythm levels No less than 1 trip can control the wind. Forced the sound of the wind, but the sound is not smooth There is some distortion. Turn the finger correctly. The sound of the clarinet that blows out is of good quality, but still finds some errors, such as hitting the fingers, flinging the tongue, but the sound is rarely heard.

The level of completion is complete.

Able to blow in all 3 songs in a constant rhythm of 2 layers and 3 layers, which can continuously blow the music in 5 rounds And can increase the speed and clarity in the blowing cycle. Round 5 shows the relationship of the forced wind force to force the fingers to be uninterrupted. The music Phleng Khao Man can be blown no less than 2 trips clearly, not mistaken or distorted. The 3-layer Surin song is able to blow no less than 2 rounds clearly.

2. Empowering the students' blow blowing skills at the Institute of Graduate Studies The researcher conducted the experiment in a sequence of steps. By using the time after school at 16.00 hrs. To 18.30 hrs. Time to practice 2 hours and a half per day for a total of 4 weeks Students majoring in pi Department of Music Dancers Bunditpatanasilpa Institute, 4 people, which follow the steps as follows 2.1 Procedures for experimentation of the training set to enhance the potential of training in bagpipes Step 1 Preparation Step 1) Prepare equipment for recording still images, motion pictures, music notes, notebooks. 2) Check the qualification of students in the pre-training session Enhancement training set to develop the potential of the Pi Nai in the following.

Article 1 Basic basic features 1) Blowing in through basic lessons 2) Ventilation 3) Select the quality of the lychee that is suitable for blowing in. 4) Blowing in basic music

Article 2 Examine the student's readiness for the melody for the Pi Nai 1) Phieng Muiong Chan Diao 2) Phieng Khao Man 3) Phieng Surintharahu Sam Chan In receiving training to improve the potential of the blown-in students In this research Have trained As follows 1) Mr. Phamin Pi because 2) Mr. Pakan Plailmul 3) Mr. Wirat Khamnate 4) Miss Chinnaphat Chantarasueng.

Check all 2 qualifications. If you find that there are any flaws, proceed to that point before entering the training system.

The first step, the readiness before training, build up to develop the potential for training in clarinet 1) sitting position, holding the instrument 2) The availability of flattened lychee 3) Lychee test with basic sound.

The second step, the sequence of songs in the supplementary training to develop the potential of the Pi Nai.

1) Phieng Muiong Chan Diao 2) Phieng Khao Man 3) Phieng Surintharahu Sam Chan The researcher concluded from the experiment to create a training kit to develop the potential of training in bagpipes. The results of the developmental development are as follows:

Week 1 Adjustment of readiness The initial distance cannot keep the wind, the wind leaks, the lips keep the wind away. The solution must be practiced by blowing music to control the rhythm of training regularly. Every day to strengthen the muscles, lips, tongue, bulge, cheeks, respiratory system and physical mechanisms to control saliva. Squatting, pushing the back straight, not stooping, will help slow the drooling while blowing After being corrected Can keep the wind, the wind does not leak, the lips keep the wind better

Week 2: Initial development

1. Improved physical control system
2. Improved sound control system
3. Improved melody system

Initially, this lack of integrity has to be resolved.

Week 3: Develop middle level development Concluded as follows The result of editing into the middle level according to the criteria.

Week 4 High level development

Concluded as follows The Piper has developed in order to compel the wind, force, tongue, melody precision. And the relationship of forced wind forced fingers in relation to the melody tones and clear the sound according to the target.

Research result

1. The creation of a training kit to enhance the potential for training in Pi Nai The result of the creation of a training kit to develop the potential for training in bagpipes It was found that it was created according to the pattern and direction inherited from the past in the form of oral cavity. The researcher has adopted the principles and methods From searching information Interview with an expert in clarinet in To create a training kit for students to practice in order to develop the potential of blowing in To achieve maximum efficiency With a short cut time to solve problems for students coming to study at the undergraduate level, Department of Music Faculty of Dramatic Arts Pandit Pattanasilpa Institute, both ordinary And the College of Dramatic Arts Has a comprehensive skill base for blowing in the course And is suitable for the tertiary level The researcher therefore has established guidelines for creating training sets to improve the potential of the practitioners in

2. Enhance the potential of blowing in the students of the Institute of Graduate Studies.

From the first year students of the Faculty of Dramatic Arts Banditpatanasilpa Institute Has practiced and practiced to improve the ability to practice the Pi Nai in 4 weeks. It was found that blowing music continuously By controlling the constant rhythm of two layers, giving the trainer more power to blow in After the second week, observed by the development of the blowers By blowing music Phleng Mulong Chan Diao Blowing music for 5 rounds continuously In week 3 and 4, the wind leaked, the lips kept the wind away. Blowers can control the saliva in the mouth to flow slowly. Better ventilation, not constantly jamming Clearer voice Can use the tongue to nibble the tongue Has developed the ability to control the finger, control the wind to relate faster, more fluently, with more skills and expertise from continuous practice It can be concluded that this training set can enhance the potential of the blister in achieving the objectives. Is to create and develop the potential of blowing in as follows 1) Strengthen the development of the potential of strength 2) Promote the development of the potential of using the wind 3) Promote the development of the capacity

of the tongue. 4) Develop the fluency of using the wind, tongue and finger to relate Which makes the trainer base on strength Have experience and expertise in the force of the wind force to have a relationship It also has the benefit of being used as a knowledge base in order to effectively enhance the learning of pi in higher learning levels and increase fluency skills in blowing up. Is a learning supplement that is appropriate for the level of education in higher education.

The evaluation of the supplementary training package to develop the potential of the training in the researcher was evaluated individually by scoring according to the criteria and requirements in the assessment.

Summary table of evaluation results

Student list Get evaluation	**score evaluation**	**Rating level**	**Former school**
Mr. Wirat Khamnate	43	Good	General education
Miss Chinnaphat Chantarasak	41	Gooed	General education
Mr. Phumin Pi Prao	45	Excellent	Studying college dance
Mr. Thanit Plailamul	41	Good	Non Formal, Infaormal Education

Based on the evaluation of the effectiveness of the training kit to develop the potential of students with different basic costs Effective in increasing development efficiency Which the data shows a good level of development And excellent level Summary of the criticism of the supplementary training set to develop the potential of the Pi Nai.

According to the conclusion of the meeting, the criticism concluded that Agree with the guidelines of the training set to develop the potential for training in bagpipes. To be able to develop the potential of students according to the goals set And suitable for students who step into the study of Thai music in vocational education at the Graduate School of Patanasilp

According to the criteria set by the course Is an effective problem¬solving mechanism Get the accuracy of the training set performance Discussion of results.

The researcher has brought the problems that existed in the past and the current problems encountered in the development of the potential of the Piper in From the evolution of the pi in which it comes with a mouth-watering relay Transferring each office And tips for training to be skilled Used as information in determining the characteristics of the promotion in order to develop the potential of blowing in In order for the piping in the base of strength Have experience and expertise in the force of the wind force to have a relationship It also has benefits for using as a knowledge base in order to enhance the learning in the higher level of education with efficiency and appropriate to the level of higher education. Which is consistent with the research on The practice of chasing a large hand of Gong Wong in accordance with the guidelines of the teacher Prasit Thaworn of Mr. Theerawat Noppatsat, Master of Arts Program Bundit Patanasilp Institute (2015) Which has adopted the concept of practicing chasing large gongs As a guideline to be used as a basic practice to develop strength, agility, and concentration to be used as a base for connecting solo songs for large gongs The researcher therefore used these information to create a training kit to enhance students' potential development. And Thai youths or those interested in training in this training set to develop their own blister.

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Gaohu Performance in Cantonese Music

Liu Meng*

Abstract

"Cantonese Music" is a popular form of folk instrumental ensemble in the Guangdong dialect area of the Zhujiang River Delta in China. It originated from local opera and folk music. The sound of Cantonese Music is gorgeous and bright, and the melody style is light and lively. It is very popular among Chinese people and spreads overseas.

Before the 1920s, there was no such instrument as gaohu in Cantonese Music. In the 1920s, Cantonese Music composer and performer Lv Wencheng made bold reforms to the erhu. He changed the traditional erhu's string into steel string, raised the tone, and played on both sides of the drum with two legs. The new instrument which sound of the bright and high-pitched was called gaohu, and soon became the lead instrument and soul of Cantonese Music.

As a representative instrument of Cantonese Music, gaohu determines whether the performance style of the whole music is pure. This article will explore the influence of gaohu performance on Cantonese music ensemble by discussing the history of gaohu's birth, playing skills and the band combination reforms.

Keywords: Cantonese Music, Gaohu, Soft bow combination

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Introduction

Cantonese Music is an instrumental ensemble produced in the Cantonese dialect area of Guangdong province. It originated in Guangzhou and the Pearl River Delta in the early 20th century. Through a hundred years of development, Cantonese Music has become the most popular folk music in China. There has been a lot of controversy about the origin of Cantonese Music. One of the arguments is that Cantonese Music originated from the music of Cantonese opera, which evolved from the accompaniment music of Cantonese opera; one is that Cantonese Music was developed from local folk songs; The investigation and traceability of history and culture is now widely recognized in the academic world: Cantonese Music is a fusion of music from other provinces such as the Central Plains Ancient Music and Jiangnan Xiaoqu, which are introduced to the Guangdong region, and the local music culture in the Pearl River Delta. It draws on the customs and language features of the Cantonese people and has been developed through hundreds of years.

The early Cantonese Music used Cantonese opera instrumental accompaniment, composed of five instruments erxian, zhutiqin (bamboo violin), di (flute), yueqin, sanxian, known as the "hard bow combination. The "hard bow combination" instrument has unique and penetrating sound, and is good at expressing the cheerful and sturdy music style, which laid the foundation for the establishment of the "Cantonese Music" initial style.

The "hard bow combination" was a popular instrument combination of Cantonese music before the 1920s. But with the changes in performance occasions and appreciation needs, the traditional combination of musical instruments has produced limitations of fewer tracks, smaller songs, and narrower ranges. Cantonese Music actively seeks breakthroughs and innovations, forming a "soft bow combination" with gaohu as its core, replacing the traditional "hard bow combination" playing form.

1. The innovation of Gaohu

1.1 History of Gaohu

Gaohu is a member of the erhu family. It is based on the erhu and belongs to the high-pitched erhu. The first gaohu comes from the development of Cantonese Music. Before the 1920s, there was no such instrument called gaohu in Cantonese Music. In the 1920s, the performance of Cantonese Music gradually turned from the outside to the house or some small places. The "hard bow combination" was rough and high-pitched, that

gradually separated from the aesthetic needs of the audience, and the light and lively style has become a new direction pursued by the people.

In this case, Cantonese Music composer and performer Lv Wencheng has made bold reforms to the erhu and created a new stringed instrument called gaohu.

Lv Wencheng is playing gaohu

In the early years, Lu Wencheng was deeply influenced by folk music in Jiangnan area, especially Jiangnan Sizhu. He is good at playing erhu and other musical instruments. When he was 16 years old, he studied Western music theory and violin performances with the famous Chinese violin maker and performer Situ Mengyan . Under the exchange of Chinese folk music culture and Western culture, Lv Wencheng was inspired by the violins gorgeous and bright tone and part of the playing technique .He change the traditional erhu's string into a steel string, which improved the pitch of the chord and held it into his legs to playing. This new instrument, gaohu, has a clear and bright sound and soon became a soul instrument in Cantonese Music.

1.2 Improvement of Gaohu

1.2.1 Playing Posture

Different from the "flat-legged" playing style of erhu, gaohu is a "clip-legged" performance. During the performance, gaohu's box is placed in the middle of two legs.It is easier to control the tone and volume, eliminate unnecessary noise, and make the sound brighter and purer.

Different way to play gaohu (left) and erhu(right)

1.2.2 Construction and Tuning

Gaohu was reformed on the basis of the erhu. Therefore, the structure, production and materials of gaohu are basically the same as the erhu. Gaohu's box is smaller than erhu, and its shape is round, which is different from the hexagon box of erhu. The pole is slightly shorter, the wire string is changed to a steel string, and the tuning is four or five degrees higher than erhu. Gaohu has two methods of chording, a^1-e^2 or g^1-d^2, and the range reaches three octaves. We usually use the range a^1-b^3 or g^1-a^3.

The structure of Gaohu

1.2.3 Style

Because of the special way for holding the box in two legs, gaohu effectively reduces the noise and creates a pure and bright sound quality. The string is replaced by a steel string, the pitch of the chord is higher, and a gorgeous, lyrical sound is obtained. The bright and colorful sound features are good at shaping beautiful, lyrical and lively tunes, which promote the transformation and establishment of Cantonese Music style. Gaohu gradually integrated into the performance of Cantonese Music, effectively improving the sound quality of other instruments in Cantonese Music, and has been widely used.

2. Gaohu's Performance Characteristics

2.1 Beautiful Sound

2.1.1 Control the Sound by the Bow

Gaohu's performance use "tong, tou, tang, liang" as the aesthetic standards, which means the good sound should be smooth and bright.If you want to get good sound from gaohu playing, you should adjust the position and tightness between the box and legs, control the speed and strength of the bow, use the appropriate bow strength matched with the corresponding bow speed to make the string vibrate fully. When you playing, the bow can't be rigid, and it needs to be flexibly adjusted according to the emotional changes of the music. Different types of bowing methods can produce different timbre changes and express different emotions. Generally speaking:

(1) The gentle, smooth long bow is suitable for melodious, sweet sounds and emotions.

(2) An eager and powerful bow is suitable for expressing the timbre and emotions of generosity and anger.

(3) The lively toughness fast bow and the bow are suitable for expressing light and agile sounds and emotions.

(4) The extremely fast double-bow is suitable for expressing warm and intense tone and emotion.

2.1.2 Control the Sound by Vibrato

A good skill to control the bow is the basis for gaohu's sound, and the rich vibrato skill is a powerful guarantee . According to different playing methods, gaohu's vibrato can be divided into three types: rolling, pressing and empty string.

Rolling vibrato means use fingers roll in the string to make vibrato, this kind of vibrato its speed is not very fast, the sound is loose and round. Pressing vibrato is use finger to change the vertical pressure to control the tension of the string,this kind of vibrato its pressure is larger, the speed is faster, and the timbre is intense. The empty string vibrato is unique vibrato method specifically for gaohu. The index finger is up and down or rolled at the junction of the qianjin and the string, to overcome the dryness and dullness of the empty string sound, and maintain the uniform sound with fingers on the string.

Due to the gaohu's high pitch, the strings are relatively harder than erhu, so the vibrato is generally combined with rolling and pressing. In addition to the influence of the vibrato method, gaohu's timbre is closely related to the speed and strength of the chord. Generally, the uniform and slightly slower rolling vibrato is suitable for the sweet tone; the fast vibrato is suitable for the expressive and warm tone; powerful pressing vibrato is suitable for deep and depressed tone.

2.2 Flexible Improvisation

Cantonese Music, including gaohu performance, has a simple rhythm and a simple melody in the notation, but the performance is complex and active. Even for the same piece, in different performances, facing different audiences, the playing was in different version.It is always in change. How to turn simple music score into beautiful and complex notes? This is due to the flexible and superb improvisation skill.

Gaohu's impromptu performance techniques include jiahua (add notes), jianzi (reduce notes), internal and external string conversion, high and low octave conversion.

Jiahua is an impromptu method of increasing the expressive power of music by encrypting notes in a simple original spectrum, changing the time-scale rhythm of the original spectrum.

After jiahua, the music is dense and gorgeous, complex and changeable. Jiahua is not only enriches the content of music, but also reflects the local style. Jianzi is reverse of jiahua.

Too much jiahua will make the music complicated and unattractive.When jiahua and jianzi are mixed and used in appropriate places, the tunes will be flexible, dense and colorful.

In addition to jiahua and jianzi, the internal and external string conversion and high and low octave conversion are also very important for gaohu improvisation. The former forms the contrast of the timbre through the conversion of the inner and outer strings, and the latter forms the undulation of the melody through the conversion of the octave, both of which are important means for enriching the sound and expressive power of the music.

2.3 Unique Charm

Cantonese Music is implicit and euphemistic, has a distinct and uniqe style and charm. Whether it is traditional Cantonese Music or modern gaohu concerto, it always contains a unique charm. To show the unique charm of Cantonese Music in gaohu performance, portamento and grace note are two essential skills. The portamento technique is rich, and it can enhance the style and render the atmosphere. The portamento with Cantonese style has a slower sliding speed with a lighter bow. It uses a "slow and light pull" method.

Grace note are as typical and important in style as portamento. The "three-echo grace note" is a special grace note unique to gaohu. Generally, it starts from the lower note to the high note, than returns to the main note. For example, 5 can be played (4565), and can be simplified to (45) or (465). The three-echo grace note simulates sound similar to portamento by highlighting the lower note. This unique method of playing grace note originate from the characteristics of "one tone with more rhyme" in the language of Guangdong, which makes the music have a style similar to that of the Cantonese language.

3. "Soft Bow Combination" with Gaohu as the Core

In the early Cantonese Music, the ensemble was composed of five instruments erxian, zhutiqin (bamboo violin), di (flute), yueqin, sanxian. As the main instrument, erxian's string is very hard and the sound is high and coarse, so the ensemble of performances is called the "hard bow combination". Before the invention of Lv's gaohu, the "hard bow combination" was

one of the most important forms of early Cantonese Music, and it was famous for its passion and rough.

Hard bow combination

From the left: di, sanxian, zhutiqin, erxian, yueqin.

After the 1920s, Lv Wencheng's gaohu gradually popularized, and gaohu replaced erxian to become the new core instrument in Cantonese Music. Because gaohu's dexterous, soft and lively sounds are completely different from erxian, the playing style of Cantonese Music has changed. On this basis,Cantonese Music absorbed qinqin and yangqin(dulcimer), and formed a ensemble of the new style of Cantonese Music——"San Jiatou" . Later, on the basis of San Jiatou, they added dongxiao and yehu, and became "Wu Jiatou". The new ensemble "soft bow combination"which corresponding to the "hard bow combination"has established.

Soft bow combination

From the left, the upper row is yehu and yangqin,

And the lower row is gaohu, dongxiao and qinqin.

The successful creation of gaohu and the innovation of other new instruments symbolize the establishment of the new Cantonese Musical ensemble. The soft bow combination sounds gorgeous and smooth, which makes the performance between the ensemble instruments more harmonious, and better shows the delicate, soft and lively new style of Cantonese Music. The "soft bow combination" gradually replaced the "hard bow combination" and became the most important form of Cantonese Music performance after the 1920s and 1930s.

A soft bow combination instrument ensemble

Conclusion

As a new musical instrument that was born less than a hundred years ago, Gao Hu played an important role in the development of Cantonese Music. The absorption and innovation of the folk customs and inclusive attributes of the Guangdong region made the birth of Gaohu inevitable. The appearance of Gaohu promoted the innovation of Cantonese Music skills, styles and forms, and promoted the positive transformation of Cantonese Music from "hard bow combination" to "soft bow combination". The "soft bow combination" playing form with Gaohu as the core is closer to the people than "hard bow combination" , and the gorgeous style is more vivid. So Cantonese Music has won wide acclaim from audience,

and has entered the golden age of development. It can be said that the heyday of Cantonese Music was opened by Gaohu.

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The development of multimedia in the traditional Pong Lang Ensembles

Yothin Phonkhet*

Abstract

Research the development of multimedia in the traditional Pong Lang traditional style. Quantitative and qualitative research 1) to study the multimedia elements of the traditional Pong Lang genre; 2) to develop the multimedia of the traditional Pong Lang genre; 3) to study the effects of the traditional Pong Lang genre.

The sample used in this study twelve instructors and 30 students from the Northeastern Drama College of Dramatic Arts received a cluster random sampling.

The instrument used in the research was Media Needs Questionnaire, Questionnaire of opinion of experts, Traditional multimedia Pong Lang traditional play, Multimedia Quality Assessment, Information Technology and Communication Test, Practical Skills Assessment, Questionnaire on attitudes toward multimedia use, Satisfaction Questionnaire on Multimedia Formats.

Percentage analysis, Mean (Arithmetic Mean), Standard Deviation (Standard Division)

The quality of multimedia is 80/80 based on the E1 / E2 formula, Performance Index of Multimedia, Accuracy Find the average of all expert assessments using the IOC formula The research found that

1. Multimedia elements The traditional Pong orchestra consists of text or text, including folk music notes, still images, animations, sound, video, and video. 1) the type of video playing the folk music of the Northeast, but melting the music of 7, the music is divided into instruments such as Pong Lang, cannabis, drums, small platelets and hymen. Video Dance Band playing traditional polka music 7.

2. Multimedia Development The traditional Pong Lang traditional play consists of two aspects: content, image, language, practice, and multimedia, including the design, layout, screen, font, sound and technique. The multimedia developed is 85.50 / 87.60 efficiency, which meets the 80/80 set criteria.

3. The use of multimedia in the traditional Pong Lang style. The students' multimedia test scores were significantly higher at the .05 level after learning multimedia than the pre-test scores. This is based on the research hypothesis.

Keywords: The development, Multimedia, Traditional Pong Lang Ensembles

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Introduction

The development of multimedia computer lessons for teaching and learning is another option for students to study their knowledge on their own. Is considered to improve the quality of teaching and learning that emphasizes the benefits of learners By developing computer multimedia lessons via a computer network system To publicize with interested people And to facilitate teaching and learning to more students and teachers Because the internet currently plays a very important role in learning and being in the interest of the learner (Kanchana Yatimi, 2009: 56-59)

Teaching design In particular, the design of computer lessons, the instructor must have guidelines for designing according to the learning theory. Which the theory of learning has many theories Each theory has a different concept, both in the design orientation, may be combined with many theories together. And the lessons designed must have stimuli for the learner to be interested in learning, which may create questions for the students to answer or think during the course And have appropriate content and opportunities for learners to study according to the content of interest (Pisuth Areerat, 2012: 41)

Local wisdom is important and necessary for organizing student-focused learning activities because it is a learning style that focuses on students to practice thinking process skills, analyzing, managing learning from real experiences. Practice to do Learn from various media and resource sources. Local love Help to conserve and disseminate local wisdom

This type of media will work together to make the media that is learning. Showing a variety of concepts Able to communicate ideas to learners effectively (Sirirom Manathaya, 2011: 14) to increase learning efficiency And this educational media The researcher has developed educational media for playing Isan folk music. By demonstrating each tool step by step Starting from the basic skills of wooden bats, bows, wind, gestures, playing notes, notes, demonstrations, playing notes slowly Demonstrations of various rhythms Applied to students in the fields of art, music and folk performances To be able to access the knowledge of Isan folk music At any time without limiting the location and time Helps to solve the problem of teaching in a classroom that has a limited time or the teacher has an urgent mission. The results of this research Education and interested people Able to use the media to develop learner's skills in playing Isan folk music as well.

For such reasons and importance the researcher therefore developed the teaching media to play Isan folk music. To enhance the performance of Isan folk music For students in the fields of art, music and folk performances Banditpatanasilpa Institute And those interested in general By introducing information technology To be a tool for organizing the activities of Isan folk music to be effective Which the findings were Will lead to the development of student quality along with the 21st century to be useful in bringing knowledge gained to develop themselves and the profession of folk music

Research objectives

1. To develop educational media, to play Isan folk music For students in the fields of art, music and folk performances Banditpatanasilpa Institute
2. To compare learning achievement before and after When studying with educational media, the pattern of playing Isan folk music For students in the fields of art, music and folk performances Banditpatanasilpa Institute
3. To study the effect of Isan folk music Of students in the fields of art, music and folk performances Banditpatanasilpa Institute

The significance of research

1. Get educational materials, playing Isaan folk music. For students in the fields of art, music and folk performances Banditpatanasilpa Institute
2. To be a guideline to enhance the performance of Isan folk music For students in the fields of art, music and folk performances Banditpatanasilpa Institute Can learn the media of Isan folk music as needed without limiting time and place To develop into lifelong learning
3. To be a guideline for developing learning with educational media In order to improve the quality of education that focuses on students Play an important role in learning Participate in learning activities and apply the learning process to learning in real life.

Research hypothesis

1. Get educational materials, playing Isaan folk music. For students in the fields of art, music and folk performances Banditpatanasilpa Institute With efficiency according to criteria 70/70.

2. Learners who study with educational media, playing Isaan folk music For students in the fields of art, music and folk performances Banditpatanasilpa Institute Having higher learning achievement after studying.

Research scope

For this study to meet the objectives set the researcher has defined the scope of research as follows. The researcher studied documents, concepts, principles, theory and research related to educational media both domestically and internationally from textbooks, documents, research reports. Academic documents published on the website by 2 steps as follows

Step 1: Study documents, principles, concepts, theories and related research. About educational media Enhancing the potential of music playing To apply the principles The corresponding concept is defined as the basic information of the educational media.

Step 2: Study basic information on the need to use educational materials by using questionnaires to explore basic information as follows.

2.1 Study the need for educational media To inquire about the need for media use Set the framework of 4 questions: 1) Activities 2) Objectives 3) Content 4) Educational media By doing the following

2.1.1 Population and sample group

2.1.1.1 The population used in this study is students of art, music and folk performances. Banditpatanasilpa Institute 2 Northeastern region, total of 80 people

2.1.1.2 Sample groups in the research are students of art, music and folk performances. Banditpatanasilpa Institute 2 North East, 10 people each, 20 people using Cluster Random Sampling by selecting each representative institution Therefore determining the proportion of sample groups in each location By using a proportional stratified random sampling method to get 20 students from a population
of 80 people According to the sample size from the opening table of Crazy and Morgan (Krejcie and Morgan) (1970:607-610)

2.2 Study variables

2.2.1 Independent Variables: learning by using educational media on Isan folk music For students in art, music and folk performances Banditpatanasilpa Institute The North East

2.2.2 Dependent Variables are the learning achievement from the study of the media of Isan folk music. For students in art, music and folk performances Banditpatanasilpa Institute Northeastern region, the performance of Isan folk music For students in art, music and folk performances Banditpatanasilpa Institute The North East And opinions of students in art, music and folk performances Banditpatanasilpa Institute The North East

2.2.3 The instrument used in the research is the questionnaire on the needs of using educational media.

Result of research

From the study of guidelines for the development of educational media, the performance of Isan folk music For students of Bunditpatanasilp Institute Can summarize the research results as follows.

1. The results of the study of educational media elements, the performance of Isan folk music The need for using multimedia Study of traditional Pong Lang performance and information and communication technology Study the elements of multimedia, traditional Pong Lang style For students of Bunditpatanasilp Institute

1.1 Studying the needs of the instructor And students who have a study of the Isan folk music instrument can conclude that the instructors and students are in need of media to play Isan folk music. For students of Bunditpatanasilp Institute All aspects are at a high level. When considering the instructor Sort the average from descending to the content designation. Objective setting Resources In the cooperative learning process And how to practice playing As for the need for multimedia, the traditional Pong Lang style of the students Sort the average value from descending to the cooperative learning process. Training methods Content designation Objective setting Resources And the need for training activities

1.2 Study of traditional performance of Pong Lang band can be concluded that the current performance in traditional Pong band playing and information and communication technology Overall at a moderate level Sorting the average value from descending to the following: knowledge, attitude and skills and competencies that require traditional Pong band playing and information and communication technology Overall at a high level Sort the average from descending to the following. The average value is equal to two aspects: skills and attitude. Followed by knowledge

1.3 Results of the study of characteristics and elements of multimedia In conclusion, the elements of the training system that each educator has studied There are 6 important elements that are consistent: analyze needs Determining the purpose of multimedia media Multimedia content creation Selection of techniques and design of multimedia media The implementation of multimedia development and Evaluation of multimedia development Analysis and synthesis of elements related to multimedia In conclusion, the multimedia elements have two important elements: In terms of presentation and content Analysis and synthesis of elements related to multimedia Consistent, defined as a component of multimedia It can be concluded that there are 5 important elements that are consistent: the alphabet, animation, sound, content and presentation style Analysis and synthesis of the multimedia development process can be concluded.That the process of making multimedia media that each educator has studied The 3 important consistency is preparation, operation and evaluation.

1.3.5 Analyze and synthesize cooperative learning activities Therefore, it can be concluded that the cooperative learning activities that each educator has studied have 5 important elements:

1.3.5.1 Preparation

1.3.5.2 Instrumental training from multimedia

1.3.5.3 Group activities

1.3.5.4 Check the results and test

1.3.5.5 Summary of lessons

2. The development of multimedia media, traditional Pong Lang style For students of Bunditpatanasilp Institute

2.1 The experts have assessed the appropriateness of the multimedia elements, the traditional Pong Lang band playing for the graduates of the Pandanpatanasilp Institute developed. Overall, the most appropriate

2.2 Experts have confirmed the multimedia media model, the traditional Pong Lang pattern. In order to enhance the traditional performance of the Pong Lang band and information and communication technology For the students of the Graduate Institute of Developmental Arts, which are developed in the most appropriate manner And can be used for teaching and learning With components of the model including Training elements Training procedure And training activities The details are as follows

2.2.1 Elements of multimedia model, traditional Pong Lang style, consisting of 3 elements as follows

2.2.1.1 Training elements consist of

1) Analyze needs and competencies of learners

2) Set objectives

3) Create a training course

4) Selection of techniques and designs

5) Practice

6) Evaluation

2.2.1.2 The traditional practice of Pong Lang consists of

1) Multimedia presentation

2) Interaction

3) Web-based learning tools

2.2.1.3 Collaborative learning components consist of

1) Helping each other

2) Interaction

3) Responsibility of the person

4) Interpersonal skills and small group work skills

5) Group process

2.2.2 The training process consists of

2.2.2.1 Training preparation

2.2.2.2 Practice

2.2.2.3 Evaluation

2.2.3 Training activities consist of

2.2.3.1 Preparation

2.2.3.2 Training

2.2.3.3 Group activities

2.2.3.4 Check the results and test

2.2.3.5 Summary of lessons

2.3 The efficiency of the multimedia media, traditional Pong Lang pattern, found that the efficiency was 85.50 / 87.60 according to 80/80 criteria.

2.4 Effectiveness of multimedia media, traditional Pong Lang style In order to enhance the traditional performance of the Pong Lang band and the information and communication technology, it was found that the effectiveness index was 0.5582, indicating that the participants had increased knowledge by 0.5582, 55.82 percent.

3. The result of using multimedia media, traditional Pong Lang style For students of Bunditpatanasilpa Institute

3.1 The students have the ability to play traditional Pong Lang and information technology and communication in knowledge and attitude towards using information and communication technology. After the training was significantly higher than before training at the level of .05

3.2 Participants have traditional Pong Lang skills and information and communication technology. Students have practical skills at the operational level.

3.3 Students have a cooperative learning feature. Sort by percentage, total, each side, from descending to the aspect of group process characteristics Aspects of the person's responsibility And aspects of mutual support As for the use of skills between individuals, the highest mean is counseling.

3.4 Students are satisfied with the multimedia media, traditional Pong Lang style. At a high level.

Discussions

From research on the development of multimedia, traditional Pong Lang style In order to enhance the traditional performance of the Pong Lang band and information and communication technology For students of Bunditpatanasilp Institute The results of the research are as follows:

1. Study of multimedia media needs Study the traditional performance of traditional Pong Lang band and information and communication technology And multimedia elements

1.1 Studying the needs of the instructor And students with multimedia media, traditional Pong Lang style Instructors and students have a need for multimedia, traditional Pong Lang style. All aspects are at a high level. In accordance with Vorarit's research Kop Siripat (2012: 181) studied the subject The development of web-based training model using self-directed learning process For students Computer Education Which has studied the needs of students on the web-based training model in the training system based on the web-based

training framework Adult learning And in the process of self-directed learning, it was found that all aspects were at a high level. In accordance with the research of Charat Sri Rattamaman (2009: 131), the study of the development of web- based training model by studying the needs of trainees on web-based training on needs for activities Web-based training In determining training objectives In the form of training content Training resources And tactical training The study indicated that Participants have a high level of overall web-based training needs. However, the need for web-based collaborative training to enhance information and communication technology competencies There is a high level of demand. May be due to the current conditions that advances in information and communication technology Including inexpensive computer and communication equipment prices And the spread of the internet signal network is wider Resulting in increased demand for information and communication technology, the use of various devices, more convenient and looking for additional knowledge To develop skills in using information and communication technology

1.2 Assessment of traditional performance of Pong Lang band and information and communication technology For students of Bunditpatanasilp Institute Current competencies in traditional Pong Lang play and information and communication technology are at a moderate level. May be due to insufficient availability and support of materials, or students do not have the opportunity to develop themselves from a course of study or practice affecting current performance As for the performance that requires traditional Pong Lang and the information and communication technology is at a high level Probably because students have adapted to the progress of information and communication technology. As well as research from information that is present in the information age Including daily use that is related to information and communication technology Therefore needs to develop information and communication technology competencies Knowledge, skills And creating a good attitude towards the use of information and communication technology In accordance with Warat Pruesakunanan (2009: 222). Development of models for developing information and communication technology competencies Of the personnel of the Office of the Permanent Secretary for Education by Individual factor analysis of personnel found that the current competency of personnel under the Office of the Permanent Secretary for Education Information and communication technology is at a moderate level. As for the needs of people in knowledge And technology practice skills Information and communication are at a high level. And comparing the differences between needs and current conditions for development

to show the importance of development. Should develop information and communication technology skills first In addition, from the analysis of factors supporting the organization in supporting the development of personnel performance, it was found that There is a need for development in information and communication technology at the highest level.

2. Multimedia media development, traditional Pong Lang style for Graduate Institute of Graduate Studies

2.1 Multimedia media The traditional Pong Lang pattern for institutional students BunditPatanasil0pa Which the researcher developed according to the needs of multimedia, traditional Pong style and current performance studies And the competencies needed for traditional Pong Lang play, information and communication technology By the developed model, the qualified person sees that it is appropriate at the highest level And a cooperative training web site built according to the multimedia model With the effectiveness index of 0.5582, with the knowledge gained by 0.5582 or 55.82%. This is due to the multimedia media, traditional Pong Lang style Through the process, procedure and method of creating systematic and appropriate methods, ie studying the principles, theories and relevant research papers Including studying the training context Web-based cooperative training To analyze and synthesize elements, procedures and activities that are appropriate for multimedia media, traditional Pong Lang style Training content Training activities Including being checked Improve model From the experts in various fields until getting the multimedia model, the traditional style of playing the traditional Pong Lang Causing the participants to have knowledge Good practical skills and attitudes towards the use of information and communication technology In accordance with the concept of North America (2008: 16) Phong Prasert Hoksu (2009: 6) that training is a process that uses activities and methods to change behavior for trainees Know the understanding, have a proper view Skill According to the stated objectives Classified as human development In order to achieve effective work development In accordance with the research of Pichai Thongdert (2004: 156). Presentation of learning styles together on computer networks For undergraduate students with different learning styles, Supanida Poon Surinkam (2006: 263) studied the subject Development of knowledge sharing in information and communication technology with cooperative learning methods To develop as a community of teachers in schools participating in the One District One Dream School Project in Bangkok and Napaporn Yodsin (2009: 296). Developing a web-based cooperative training model to develop thinking skills into a comprehensive system For educational technology professionals in public higher

education institutions The research found that The training model developed by qualified experts consists of 3 parts: elements, procedures and activities. However, the development of a web-based cooperative training model to develop information and communication technology competencies also has factors that promote the effectiveness of models such as Determining the content of the training in accordance with the current conditions of technological progress to Make the model that is more efficient In addition, the advancement of technology that develops quickly and constantly And countries around the world are stepping into the information age As can be seen from the education industry, interested in providing knowledge on computers and promoting the use of information and communication technology to apply more applications such as education management. Business management of companies, department stores, government agencies and state enterprises have developed information systems for use in organizations. With data collection Processing and analyzing data and bringing results to help in planning and decision making Therefore, information and communication technology is a tool to move towards the information age to develop society into a society of wisdom and learning that responds directly to quality of life.

3. The use of multimedia media, traditional Pong Lang style

3.1 The learners have the ability to play traditional Pong Lang and information technology and knowledge communication. And attitude towards using multimedia, traditional Pong Lang style and information and communication technology after training higher than before training With statistical significance at the level of Searching for information, discussing, offering opinions Through the web that has been designed and organized as a step There is a process like training in the room, but connects the trainees with the training manager by the internet system. By which the training website can change the information to be up to date quickly And the interaction from such characteristics has resulted in the participants having knowledge and competency And attitude towards the use of information and communication technology Consistent with the research of Warat Pruesakunanan (2009: 222). Development of models for developing information and communication technology competencies of personnel, Office of the Permanent Secretary, Ministry of Education The model consists of 5 steps:

Performance analysis step, design stage, developmental capability Procedures and pushing changes and assessment steps the research found that Personnel with training, knowledge and qualifications with different scores before training and after training, with statistical significance

at .05 level, consistent with the research of Dranaphop Pienkorn (2008: 308) that studied the subject The development of a web- based teaching and learning model in Thai language subject to mutual learning and learning with case studies to create a rational value based on the economic principles of Sufficiency Economy. The sample group studied with the web-based teaching and learning model in Thai language by learning together and learning with case studies to create values In terms of reasoning according to the economic situation of the Sufficiency Economy, the students' academic achievement scores were significantly higher than before learning at the level of : 143) research on the study of learning achievement of learners through the web By means of high-level cooperative learning and low-level cooperative learning The researcher compared the learning achievement of learners who learned through web-based lessons by using high-level cooperative learning and low- level cooperative learning. Statistical significance at 0.01 level, with post-learning achievement having higher mean scores Lookups

3.2 Students have the skills to play traditional Pong Lang and practical skills in information technology and knowledge communication. At the operational level In accordance with Warat Pruesakunanan (2009: 222). Development of models for developing information and communication technology competencies Of the personnel of the Office of the Permanent Secretary for Education found that The average value from the assessment of the skills of the sample in the use of computers Internet usage And website design and development with higher post-training skills than before training Which assumes that participants have practical skills in information and communication technology to be able to practice However, in practice of practical skills There may be restrictions on learning or presentations. Equivalent to training in the training room Therefore, the trainers need to set up a training environment to facilitate the most training, such as preparing interesting multimedia materials so that the participants can understand the production process. Preparing web-based learning tools to be able to connect, communicate in a variety of time and time synchronization. Preparation of learning resources on the web In order for skills training to be able to show results And evaluation of work according to the purpose, in which this research has designed a web- based collaborative training for participants to use multimedia in the presentation of content, practice steps Enabling trainees to practice practical skills

3.3 Students have a cooperative learning feature on the web, sorted by percentage from Much less is the group process characteristics Aspects of personal

responsibility and characteristics Mutual support This is due to the design of cooperative learning activities on most websites.Will have a different design from cooperative learning in normal classes because Learning with the media has limitations in terms of time and place and the opportunity that teachers and students will have the opportunity to meet in the face of each other. Less Therefore, techniques and methods must be used to support learning activities. Cooperative form to be true and effective Techniques that help encourage students to carry out cooperative learning activities between members within the group, such as motivating students.Promoting social learning Development of learners to have learning skills together Using group process techniques Supporting the relationship

3.4 The learners are satisfied with the multimedia media, traditional Pong Lang style, at a high level. Because multimedia media, traditional Pong Lang style, can meet the needs can communicate with teachers and learners together more according to the communication channel provided Students are excited, fun and eager to participate in the training. A lot of information and information is provided to learners. Build skills in creating knowledge in a systematic way Support communication and cooperative learning Which makes the atmosphere and learning environment well in line with the concept of Relan & Gillani (1997: 43), said that web-based learning promotes the concept of methods for social communication Users can communicate Exchange ideas to find answers to what you find. In addition, in accordance with the research of Charat Sri Rattamaman (2008: 145), the study on the development of web-based training model by organizing training for personnel of GIS organizations in both public and private sectors. Earth With geographic information work from analyzing the satisfaction of trainees in web- based training, it was found that web-based trainers were satisfied with the overall web- based training at a high level. In accordance with the research of Prawit Simatun (2009: 132), the study of the development of cooperative teaching model on computer networks For undergraduate students Based on the constructivist theory From learning by teaching and learning on a computer network, it was found that the satisfaction with teaching and learning activities developed by learning on computer networks was at a high level. And in accordance with the research of Sittichai Bussan (2012: 214) studied the development of a web-based training system To develop core competencies of Rajabhat Maha Sarakham University personnel The results of the satisfaction study of personnel towards training with web training To develop core competencies of personnel Mahasarakham Rajabhat University found that by combining academic personnel And support personnel Were satisfied

with the training with the developed web training system in 4 aspects, namely, content, training activities Media and equipment And the results obtained from training At a high level.

Suggestion

1. Suggestions for use

1.1 Research at this time, the researcher has designed and created educational media, playing folk music Isan. The content should be consistent with the progress of information and communication technology that changes over time. Which the trainer can update the content on the web to be up-to-date at all times.

1.2 The instructor and learner must understand the process of training with educational media, playing Isan folk music. Because they must follow the training procedure Students must study according to the procedures specified by self-study and must do group activities Exchange opinions through the chat Chanel. Which will result in cooperative learning.

1.3 Students must have skills in using computers. Should have teaching skills Computer for students to prepare and prepare the computer with a network Internet that is convenient for both time and off-school use

1.4 Creating motivation in learning before learning is important to help learning succeed. The instructor should have the motivation to create Awareness of the importance of learning to students In order to enhance the traditional performance of the Pong Lang band and information and communication technology

2. Suggestions for further research

2.1 should study the development of musical instrument in various forms during the study on the web and blended learning In order to create better interaction between learners and instructors.

2.2 should study the results of the experiment using educational media, playing Isan folk music by comparing the learning characteristics of the experimental group and the control group studied in the classroom.

2.3 should study and compare the level of cooperation and interaction in the use of multimedia, traditional Pong Lang style To enhance the capacity of information and communication technology Due to different levels of cooperation and interaction May affect student achievement and performance.

2.4 should study the effectiveness of educational media, playing the Northeast folk music Based on the calculation of E1 / E2 values, in addition to calculated from the score of the performance of Isan folk music, knowledge should be scored from the assessment of practical skills Or attitude towards using educational media Used to calculate E1 / E2 as well.

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The Theoretical and Creation of Individual Singing Style of "Phaya Truk Tao" (The Three Different Variation)

Nopphakoon Sudprasert*

Abstract

The Theoretical and Creation of Individual Singing Style of "Phaya Truk Thao" (The Three Different Variation), is a qualitative research with the purpose to study the basis of singing "Phaya Truk Thao" and the creation of a new singing style from the former "Phaya Truk Thao". The research has been conducted from documented data and interviews; the data is later analyzed to conclude the research.

The results demonstrate that the method of singing "Phaya Truk Thao", the singer must keep in mind about the variations of melodies and rhythms for precise singing and the singer must have special singing techniques to create aesthetics for the creativity of singing "Phaya Truk Thao". The researcher has created new methods of singing, which are; 1) 'Prob Kai Rhythm'. 2) Traditional Thai Orchestra as instruments. 2) Composed a 3-way vocal, but with slight change in rhythm, from the former 2-way vocal adding a backing track with lyrics, which also added an extra stroke from 8 strokes to 9 strokes. 3) New lyrics to commemorate His Majesty the Late King Bhumibol Adulyadej. 4) Using the special 8 singing methods, which are; 11 trembling beats, 11 percussion beats, 3 yodels, a snap of the twang, 9 echoes, 2 crescendos and 2 tweets.

Keywords: Theoretical and Creation, Singing, Phaya Truk Thao

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Introduction

Thai traditional music is considered to be a national cultural heritage. It is the wisdom of past masters in art of music, including vocal music. It demonstrates beauty of language that has been arranged and created into lyrics and melodies harmoniously. With meter specification in singing, accompanied by small cymbals and percussion instruments, it accurately reflects the rhythm of each type of music. These also are the knowledge and skills of the masters who can harmoniously create and integrate this field of art and passed it down to the present.

The meter specification is also found in Thai traditional vocal music, as in other field of the art of music. The meter can be divided into 3 types, namely, triple meter, duple meter, and single meter. In the Ayutthaya period, the duple meter and single meter were in favor. Later in the Rattanakosin period, the triple meter was created by the skilled music masters. When combining it to the duple and single meter, it is called "Tao" song, which has been popular until present. Today, there are many new Thai traditional music composers who have developed the former duple meter songs by combining it with triple and single meter parts and creating the Tao song. New lyrics are also composed as appropriate to the opportunity. This new creation is the demonstration of the wisdom of the composers whose works appear to the public.

"Phaya Truk (duple meter)" is a song that is included in "Phaya Sok." It is an old song of the Ayutthaya period, using Na Thab Prob Kai rhythm. It consists of a single verse and also appears in "Thab" song accompanied the story of "Thao Saen Pom:"

"โอ้กรรมทำไว้ในปางก่อน กรรมมารอนรักร้างให้ห่างห้อง
พระเฝ้าตรึกไตรใฝ่ปอง จนแสงทองส่องฟ้านภาลัย"
(Mongut Klao Chao Yu Hua, 2012)

"Phaya Truk (duple meter)" is rarely used in today's drama performances. Although it has beautiful melodies, few people have inherited its composition. The singing composition of the song has been passed down by Kru Tuam Prasidhikul, the national artist in performing art (Thai vocal music) to some students in the College of Dramatic Arts, such as Kru Thatsani Khun Thong, Kru Watthana Kosinanont, Kru Prakhong Chalanuphap, Kru Phathanee Phromsombat,

Kru Amphon Sowat, Kru Phit Yasinkaew, and many other students. The song has beautiful melodies and unique characteristics.

The researcher was the one who inherited "Phaya Truk (duple meter)" from Kru Amphon Sowat. She explained the importance of lyrics composition, the suitability to the rhythm; the drawing out of the note technique, the building of emotion, and many techniques to create pleasing melodies. The researcher has inherited both the theory and practice of this vocal music, and observed that "Phaya Sok" and "Phaya Khruan" song only composed with the duple meter. So the researcher was interested in studying and developing "Phaya Truk" vocal music from the duple meter to triple meter and combine with single meter in order to create "Phaya Truk Tao" song. It can also be considered as the conservation, succession, and development of Thai traditional music. The lyric used in this song was newly composed by the researcher, with the commemoration to His Majesty the late King Bhumibol Adulyadej in mind. This study is the presentation of Thai traditional music art for conservation, succession, creation, and development to benefit further studies in this field.

Objectives

The research objectives are determined as follows:

1. To study principles and knowledge in singing composition of "Tao" song;
2. To develop singing composition of "Phaya Truk Tao" song;
3. To synthesize the creation of the singing composition of "Phaya Truk Tao" song.

Methodology

For the development of the singing composition of "Phaya Truk Tao," the researcher has studied the important conceptual framework, such as process of singing composition, concepts and theories of music compositions, Na Thab rhythm and rhythm control, and singing composition of "Phaya Truk (duple meter)." Small group seminars were also held in this regard. In addition, the researcher also interviewed 9 Thai traditional music experts and 9 Thai vocal music experts. Their names are listed below:

Thai traditional music: 1) Dr.Sirichaichan Fakjamroon, national artist in Thai Music 2) Assistant Professor Dr. Dutsadee Meepom, qualified Thai music expert, Banditpatanasilpa

Institute 3) Ajarn Natthaphong Sowat 4) Ajarn Boonchuay Sowat 5) Ajarn Chaiya Thangmeesri 6) Ajarn Peeb Khonglaithong 7) Ajarn Thiraphon Noinit 8) Ajarn Saman Noinit 9) Assistant Professor Sahawat Pluempreecha

Thai vocal music: 1) Ajarn Thatsani Khun Thong, national artist 2) Ajarn Watthana Kosinanont 3) Ajarn Supatcharintara Watanapan 4) Ajarn Prakhong Chalanuphap 5) Ajarn Manthana Yuyangyuen 6) Ajarn Somchai Thabphon 7) Assistant Professor Bussaya Chittom 8) Assistant Professor Dr. Sudarat Chanlekha 9) Ajarn Phathanee Phromsombat

The information obtained was studied, analyzed, and categorized by taking into account the principles and theories of Tao song singing composition: characteristics, rhythm, singing composition with instruments, vocal level, Na Thab rhythm, lyrics, the precision of the melody, and special techniques. Then the song was created by combining "Phaya Truk (duple meter)" with the triple and single meter parts, respectively, in order to complete the *Tao* song. Various creative principles were applied, namely the lyric composition, singing composition, the analysis of the singing composition of "Phaya Truk Tao", and the analysis of special techniques in the singing composition of "Phaya Truk Tao."

The lyric was newly composed by the researcher to commemorate His Majesty the late King Bhumibol Adulyadej, with the addition of an extra beat from 8 beats to 9 beats according to the principles of music composition.

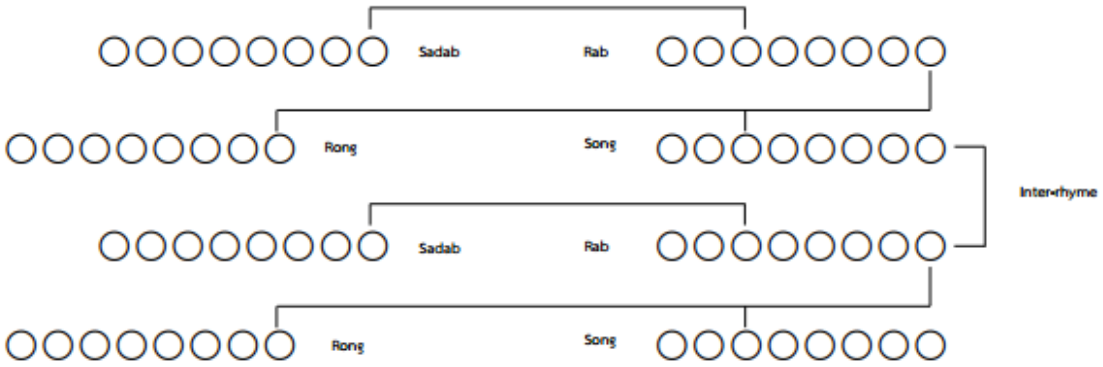
Moreover, the experts in Thai traditional music and Thai vocal music were invited to examine and adjust the lyric to make the song as complete as possible.

Results

In order to create "Phaya Truk Tao" singing composition, the song "Phaya Truk (duple meter)," an old song in Ayutthaya period with only one verse and 8-beat Na Thab Prob Kai rhythm was developed by expanding it with triple and single meter parts. Refrain verses were added along with the increase of beat to 9-beat. The lyric was composed to express the appreciation of the grace of His Majesty the late King Bhumibol Adulyadej. The lyric of "Phaya Truk" was used as the commemoration to King Bhumibol's grace towards Thai people for over 70 years of reign. The process of creating "Phaya Truk Tao" song is as follows:

1. Lyric Composition The lyric was composed in Klon, a poetry format. There are 4 Waks (phrase) in a Klon, namely, Sadab, Rab, Rong, and Song. The last syllable of the Rab phrase will rhyme with the last syllable of the Rong phrase, and the last syllable of the Rong phrase will rhyme with the third syllable of the *Song* phrase; this rhyming scheme is called inner rhyme. If the poem has more than 2 stanzas, the last syllable of the *Song* phrase must rhyme with the last syllable of the Rab phrase in the next stanza; this rhyming scheme is called inter-rhyme. The only 2 prosodic rules are the number of syllables in a phrase and the rhyming scheme.

The Rhyming Scheme of Klon Suphap (Klon Paed - eight-syllable poem)



Picture 1: The rhyming scheme of Klon Suphap (Klon Paed - eight-syllable poem)

Source: Kamchai Thonglor, 2002, page 419-420

The lyric of "Phaya Truk Tao" was composed using the prosody mentioned above. The content of the lyric is the expression of the appreciation of the grace of King Bhumibol Adulyadej, and the feeling of loss of the Thai people. The refrain phrase was added to make it into the 9-beat rhythm, representing the reign of King Rama IX. The lyric of "Phaya Truk Tao" is as follows:

For the lyric of the first repetition of the triple meter part, Sadab, Rab, Rong, and Song phrases were adopted with the addition of a refrain verse as follows:

Triple meter part, 1st repetition

(1st repetition) โอ้ผองไทย ควญูครำ่ รำ่เทวษ ทุกขอบเขต แสนวิโยค พรำ่โศกศัลย์

ดั่งดวงเดือน ตะวันดับ ลับโลกพลัน แสนโศกศัลย์ ปักพิน รินน้ำตา

(refrain) โอ้พระร่มโพธิ์ทอง ของข้าบาทเอย

The first repetition of the triple meter part emphasizes the rhyming scheme of Sadab, Rab, Rong, *Song* phrases, with the addition of a refrain verse in the ninth beat to represent a novelty in music composition.

Triple meter part, 2nd repetition

(2nd repetition) พระพ่อหลวง สู่สวรรค์ ครรไลแล้ว ร่มโพธิ์แก้ว คุ้มเกล้า ไทยทั่วหล้า
พระครองใจ ไทยทวยราษฎร์ ชาติประชา ทรงรักษา ปฐม บรมราชโองการ
(refrain) โอ้พระร่มฉัตรแก้ว คุ้มแคว้นไทยเอย

The melody was inserted into the lyric with the additional refrain phrase and the correct rhyming scheme following the prosody of the poem.

Duple meter part, 1st repetition

(1st repetition) ทรงปกครอง แผ่นดิน โดยธรรมา นับเจ็ดสิบ พระวสา โลกกล่าวขาน
(refrain) โอ้พระร่มไทรทอง ของข้าบาทเอย

This part consists of Sadab and Rab phrase. with the additional refrain phrase to complete the 9-beat rhythm.

Duple meter part, 2nd repetition

(2nd repetition) เศรษฐกิจ พอเพียง เลี้ยงชีวาน สุขสำราญ ทั่วทุกถิ่น แผ่นดินไทย
(refrain) โอ้พระพ่อหลวง ของปวงไทยเอย

This part consists of Rong and Song phrase. With the additional refrain phrase to complete the 9-beat rhythm.

(1st repetition) ข้าพระพุทธเจ้า ในนาม ปวงทวยราษฎร์ ถวายอภิวาท ขับร้องบรรเลง เพลงหวนไห้
(refrain) สำนึกในพระมหากรุณาธิคุณ

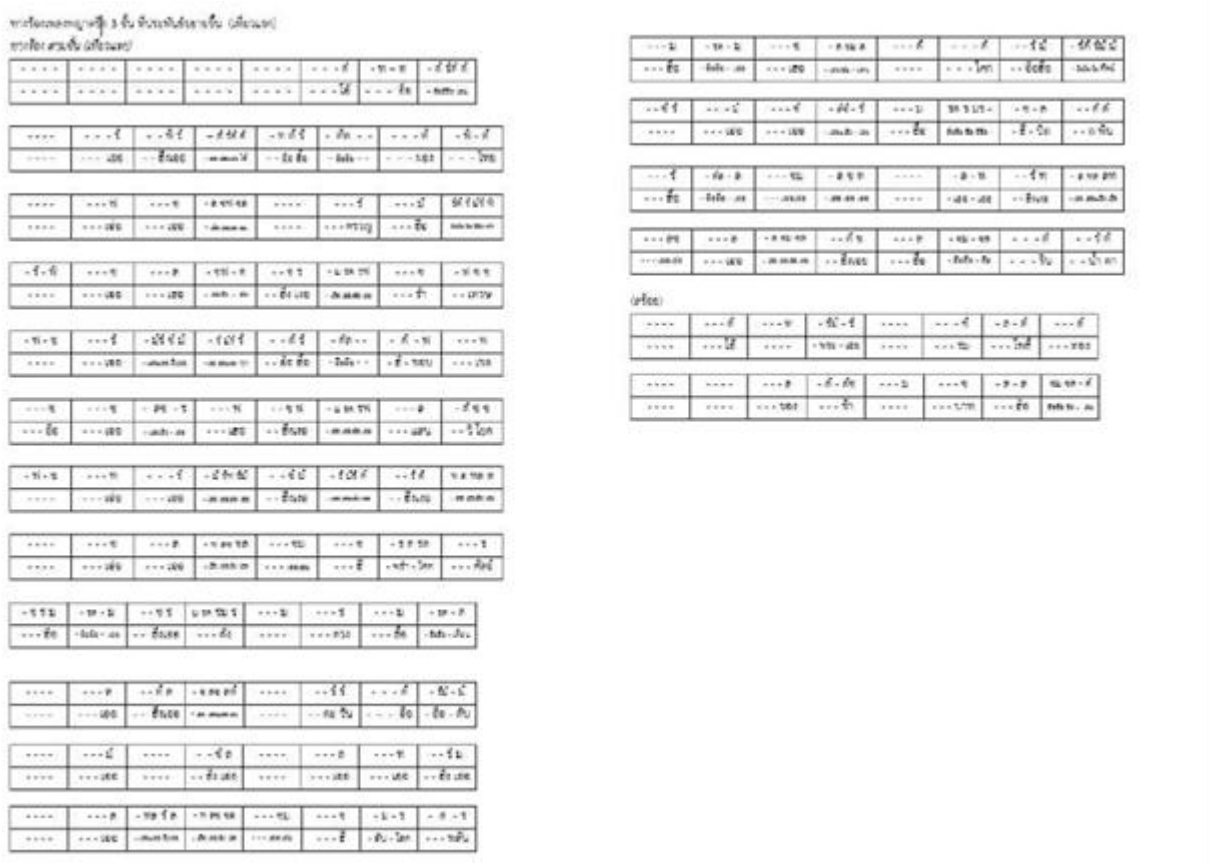
This part consists of Sadab and Rab phrase, with the additional refrain phrase to complete the 9-beat rhythm.

(2nd repetition) พญาตรึก รำลึกถึง พระภูวนัย ร้อยดวงใจ สถิตใน ไทยนิรันดร์
(refrain) ขอรองพระบาททุกชาติไปเอย

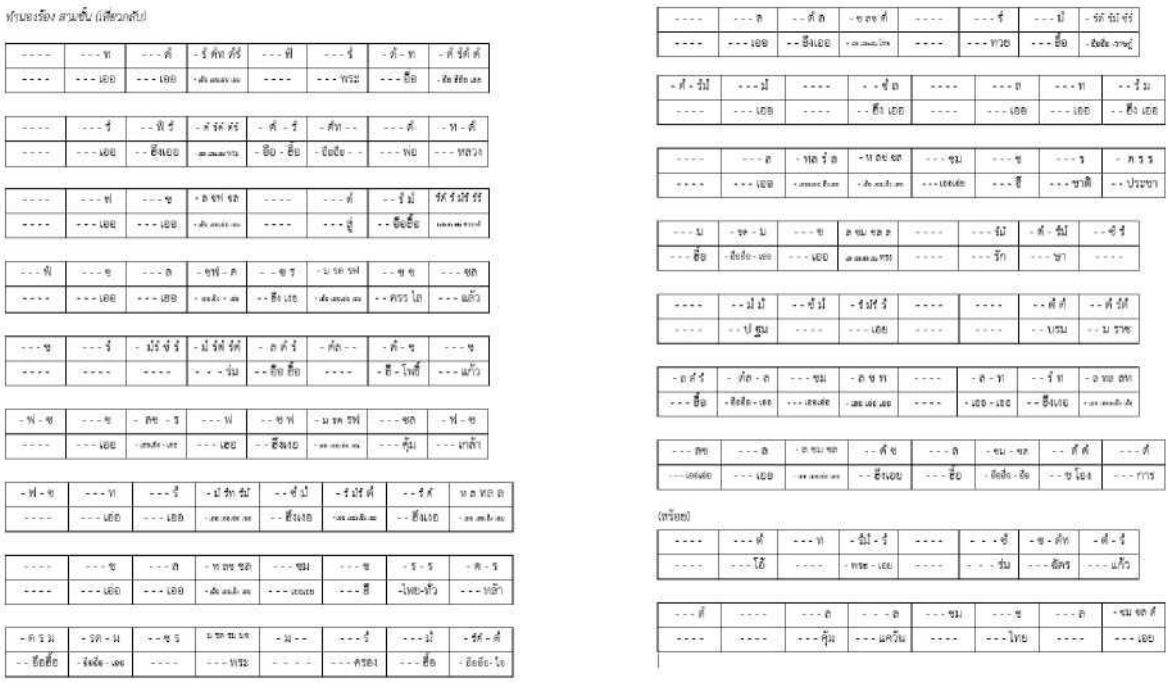
This part consists of Rong and Song phrase. With the additional refrain phrase to complete the 9-beat rhythm.

2. The Singing Composition of "Phaya Truk Tao": The original "Phaya Truk (duple meter)" with 8-beat Na Thab Prob Kai rhythm was developed by extending it with the triple

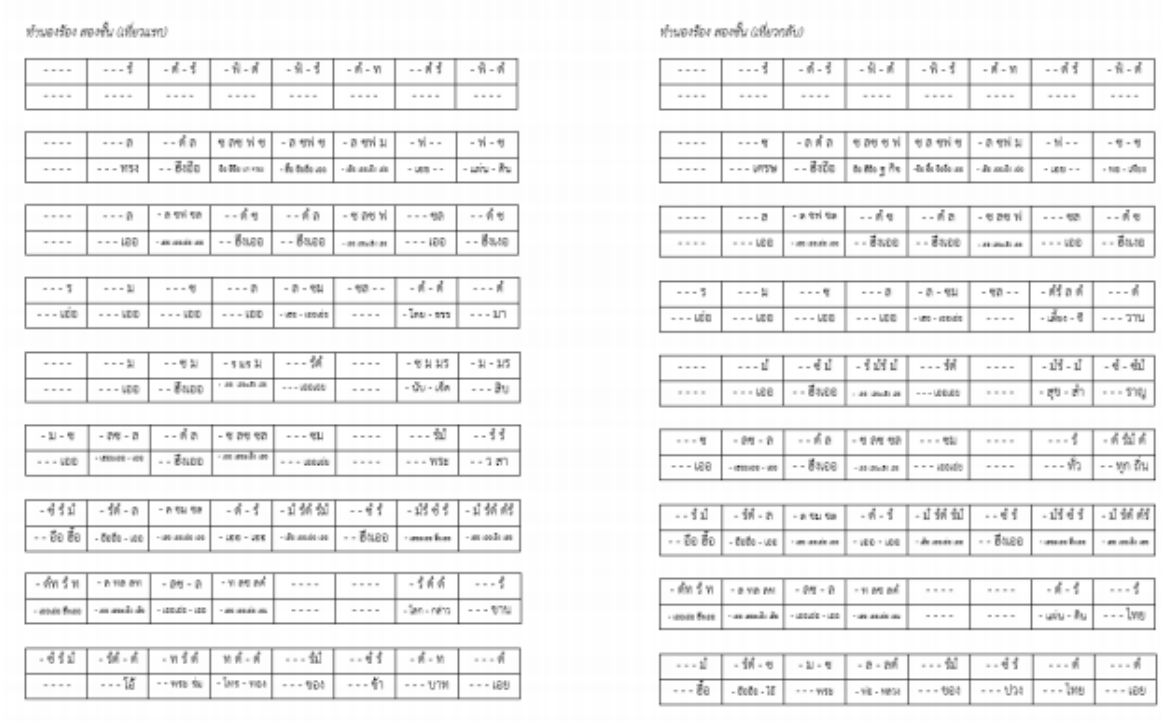
and single meter parts. adding an additional beat to the Na Thab Prob *Kai* rhythm along with additional refrain phrases to make it into 9-beat rhythm. The original singing composition was adopted as a guideline for the composition. The melody was composed by Thiraphon Noinit. an expert level teacher. The results are as follows:



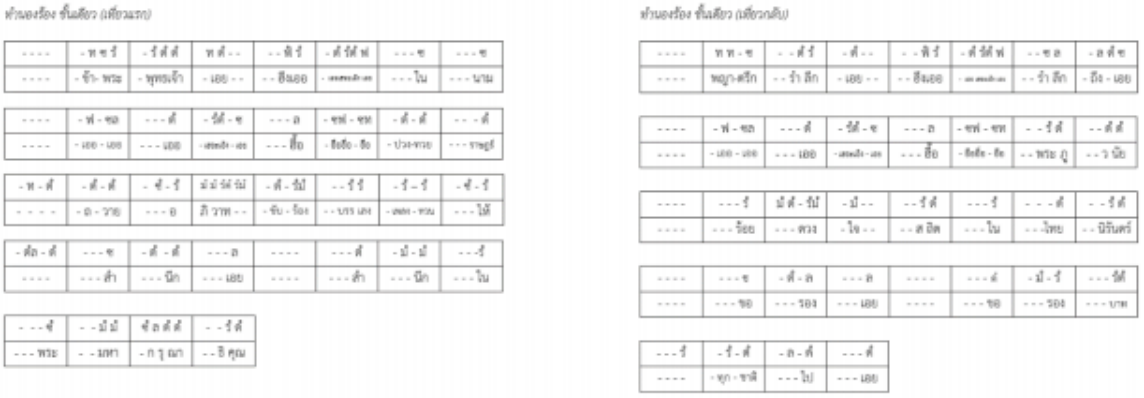
Picture 2: Singing composition of "Phaya Truk (triple meter)," an extended composition (1st repetition)



Picture 3: Singing composition of the triple meter part (rewind)



Picture 4: Singing composition of the duple meter part



Picture 5: Singing composition of the single meter part

Conclusion and Discussion

The following is the conclusion of the synthesis of the creation of "Phaya Truk Tao" singing composition. "Phaya Truk Tao" is a conservative creative composition. The singing composition and lyric are composed by Assistant Professor Dr. Nopphakoon Sudprasert. The melody is composed by Thiraphon Noinit, the expert level teacher. The lyric is formerly one duple meter verse with 8-beat Na Thab Prob Kai rhythm. An extra beat was added along with a refrain lyric phrase to make it into 9-beat rhythm. The composition is expanded from the duple meter with the single meter parts to complete the 9-beat *Tao* song. The composition is the representation of the commemoration of His Majesty the late King Bhumibol Adulyadej, who possessed the ten virtues of the ruler and the great king of Thai people. The singing composition of "Phaya Truk Tao" was composed using the principles of Thai traditional music as follows: 1. Extend from the original; 2. Truncate from the original; 3. Compose new melodies based on the original; 4. Compose using the creativity of the author; 5. Compose new lyric with refrain phrases to complete the ninth-beat rhythm.

For the process of inserting the lyric in the melody of "Phaya Truk Tao," the lyric was divided into phrases and insert them as appropriate with the overall compositions, in triple, duple, and single meter, respectively. The drawn out note and the final syllable were extended to accompany the gong rhythm in each phrase through the end of the song. The researcher received the favor from Ajarn Thiraphon Noinit who is the composer of the melody of "Phaya Truk Tao," which was to be used as a guideline for the singing composition of the song. The meaning of each beat of the composition is given as follows:

1st Beat

"Bhumibol" means the earth, or the land filled with citizens of the country, who singing King Bhumibol's praise and loyalty.

2nd Beat

King Bhumibol's first royal command: to reign with righteousness to improve the welfare and well-being of Thai people, for the benefit of the country; the king who reigns with the 10 virtues of the ruler.

3rd Beat

King Bhumibol's preservation of religion and his graceful conducts in all royal duties.

4th Beat

King Bhumibol's excellency in initiating four thousand royal projects, including sufficient economy, Chaipattana Aerator, Chang Hua Man royal project, Kaem Ling royal project, Royal Rainmaking Project, vetiver system, and more.

5th Beat

King Bhumibol's speech to Thai people, expressing his determination to convey the good to his people.

6th Beat

King Bhumibol as the developer king, father of water resource management, and the award he received for human development success.

7th Beat

The 5th of December is King Bhumibol's birthday anniversary, which UNESCO listed as the "World Soil Day."

8th Beat

The 13th of October is the anniversary of King Bhumibol's death. Citizens shared their condolences to His Majesty the late King.

9th Beat

My deepest condolences and farewell to our beloved King. The composer: Assistant Professor Dr. Nopphakoon Sudprasert, Bunditpatanasilpa Institute, Ministry of Culture.

Refrains

Refrains are the phrases that are intended as the 9th beat, representing the condolences and appreciation of Thai people to the greatest grace of His Majesty the late King;

พระร่มโพธิ์ทอง ของข้าบาทเอย (Oh, great guardian of ours)
โอ้พระร่มฉัตรแก้ว คุ้มแคว้นไทยเอย (Oh, crystal crown of Thailand)
โอ้พระร่มไทรทอง ของข้าบาทเอย (Oh, great protector of ours)
โอ้พระพ่อหลวง ของปวงไทยเอย (Oh, royal father of Thailand)
สำนึกในพระมหากรุณาธิคุณ (With our deepest condolences)
ขอรองพระบาททุกชาติไปเอย (May we can serve your grace once again)

"Phaya Truk Tao" consists only a single verse with a rewind. The ensembles used is Pi Phat Sepha ensemble, with the addition of "refrain" melody in the 9th beat. To accentuate the musical aesthetic, 1 piece of treble metal instrument (similar to Ranat Ek Lek), and 1 piece of bass instrument (similar to Ranat Thum Lek) are inserted, tuned with "Thang Nai" tone and played as background music for the "refrain" phrases (9th beat). The refrain phrases are fixed as the 9th beat in the triple and duple meter part, but at the 7th-9th beat in the single meter part. The creation of "Phaya Truk Tao" singing composition is processed with the form, meaning, and identity according to the principles of Thai music composition, with the intention to make it as a model for other music compositions in the future.

In addition, 8 special singing methods were used for listening aesthetic, which are 11 trembling vocal, 11 percussion vocal, 3 yodels, 1 snap of the twang, 9 echoes, 2 crescendos, and 2 tweets.

Suggestions

There are 2 types of suggestions for this creative research:

1. General suggestions: From the study of principles and creation of "Phaya Truk Tao," the researchers realized the importance of Thai traditional music, in which few people have inherited the art, and it is also in the process of being the lost art. In addition to "Phaya Truk (duple meter)" that has been used for this research, there are also many ancient Thai traditional songs that are still waiting to put into practice or to make them public.

2. Suggestions for further research: From the study of the principles and creation of "Phaya Truk Tao" song, it is suggested that other researchers should try and create other singing composition, especially the ancient duple meter songs with Na Thab Prob *Kai* rhythm which is going to be lost. They can be developed by combining with triple meter and single meter part to complete the *Tao* song, for example, "Phaya Fan (duple meter)," "Chon Thaen (duple meter)," and "Phaya Khruan (triple meter)."

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On Artistic Beauty of Miao Nationality's Ge Teng from the Perspective of Music Aesthetics

Xia Yu*

Abstract

The Miao Nationality's Ge Teng, popular in the area of Qiaoli in Jingzhou Miao and Dong Nationalities Autonomous County of southwestern Hunan Province, is a kind of mult voice folk song.

The beautiful melody, harmony voice, unique singing and natural and simple settings with national characteristics have provided people with the beautiful enjoyment.This kind of artistic beauty has permeated in the component elements of the Miao Nationality's Ge Teng,and the art form has attached great importance to the beauty of melody, rhythm, harmony, and mode. The lyrics have reflected the people's inner beauty, the aria has given full play to the beauty of singing rhyme, and the language has highlighted the national character. Combined with these elements of artistic beauty, the Miao Nationality's Ge Teng has become an embodiment of beauty.

Keywords: Music aesthetics, The Miao Nationality's Ge Teng; artistic beauty

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Introduction

The Miao songs are mainly circulated in the Yuli area of Jingzhou Miao and Dong Autonomous County in the southwestern part of Hunan Province. They are mainly composed of multi-voices in local folk activities such as banquets, marriages, festive festivals and daily life. Unaccompanied folk chorus. The word "Teng" in the Miao songs is meant to be the sound of the drums. However, here is the meaning of "level". One level is a glimpse, and one "Teng" is a sound in local music. The superposition of the multi-voices constitutes the Miao songs of the voice of "GeTeng". As a national treasure that has been handed down from generation to generation by the Miao people, the Miao songs have been praised by famous musicians such as He Luting, Wu Zongze and Bai Chengren as "the folk songs", "the deep mountain treasures" and "the voice of the heavens". The year was included in the national intangible cultural heritage list.

The Miao nationality melody is beautiful, the song is melodious, and the content and emotion expressed are derived from the beauty of life and nature. They are also divided into various song types due to factors such as music style, expression content, singing form, ethnic customs, etc. , water songs, tea songs, wine songs, three songs, rice songs, songs, wedding songs and so on. Although the style of songs is rich, its complete singing system, mature creative techniques and unique ethnic temperament all reflect that it is an inexhaustible aesthetic treasure. The author will analyze the artistic beauty of the Miao folk songs from the perspective of music aesthetics.

Methodology

1. Formal beauty of music scores

The form of music mainly includes melody, rhythm, harmony, tone, polyphony, orchestration. From the perspective of music aesthetics, the basic principle of the beauty of music form is to maintain the natural harmony, organizational order, symmetrical balance and diversity of various elements. The music of the Miao nationality is simple and natural, and it is melodious. From the overall perspective, its melodic lines are beautiful and smooth, the rhythm is soothing, the harmony is clear, the structure is balanced and symmetrical, and the tone is contrasted and unified, which fully reflects the form beauty of its music ontology.

1.1 Melody line beauty

Chinese folk music is a line art based on melody, and the Miao songs also pursue this feature. The melody of the Miao songs is soft, soft, and varied, and is closely related. Sometimes a word carries a long drag, and the beauty of the melody is vividly reflected. The beauty of the lines of the Miao songs is mainly reflected in the melody and the perfect use of decorative sounds.

The melody of the Miao songs is relatively peaceful, with the same degree, the second degree, the third degree, the pure four, and the pure five degrees. The hops are rarely used in the sixth, the seventh or the octave. Ups and downs, continuous. This form of melody is related to the environment in which the Miao people live. Surrounded by mountains, the Miao and Dong Autonomous County is surrounded by mountains, with high mountains and deep forests. The Miao people turn these rolling hills into beautiful melodic lines, which is the confirmation of their living environment. For example, the male chorus by Wu Yuting is sung "The Wine Song" (free beat, see the spectrum 1):

The song is sung by one person singing and singing. The spectrum 1 belongs to the melody of the melody. The melody is not large, showing obvious curved lines, which is very consistent with the natural tone. Most of them are first. After the descending arc structure, the C accent is used as the sound, and finally returns to the C sound to create a balanced and evenly balanced effect. This kind of upper arc-shaped melody line that goes up and down and then descends fully demonstrates a sense of euphemism. In the "Singing" part of the first work, another melody line is shown, which is twisted and twisted in a word (see Genesis 2), giving the listener a beautiful and beautiful enjoyment. This kind of swaying is like shouting in the valleys of the mountains, like echoes in the forest, hundreds of thousands of times, and dreams.

Another embodiment of the Miao nationality singing melody beauty lies in the decorative nature of its melody. The decorative sounds of the Miao songs are used very much, and the decorative sounds are often added to the melody sounds to make the melody more beautiful and the tone is more intense. There are three main decorative sounds, namely Boeing, Glide, and Echo. These decorative sounds are mainly decorated with a moist cavity, like a mountain bird, fresh and simple. For example, the sound of the accent often makes the main tone play a slight retouching effect, and the sliding sound often appears at the end of the sentence to form a characteristic tone-downing cavity. Generic Example 3 is the fragment of "Song of the Mountain" by Wu Sanlin and Yimin's scores. The song uses a single-tone and complex-receiving sound, and uses the accent of the glide in the ending sound, adding a change in the melody line. The music is more dynamic and beautiful, giving people a sense of beauty around the beam, while highlighting the beauty of the national charm.

1.2 Rhythmic rhythm

The rhythm is the skeleton of music, and the rhythm plays a very important role in the songs of the Miao people. The rhythm of the Miao songs is not a regular homogenous rhythm. It often uses the liberalization of the homogenous rhythm, making the whole rhythm feel free and rhythmic. First of all, the rhythmic beauty of the Miao folk songs is expressed in the use of short-length rhythms and their variations, and the combination of intensive rhythm and loose rhythm. This kind of rhythm shifts the accent, which makes the rhythm not seem so rigid, strengthens the rhythm of music, pushes the melody forward, and the rhythm of change

makes the rhythm richer, instability and inclination. Appropriate and dense, giving people a dynamic beauty. Such as Tan Wei's "The Wine Songs" fragment (Spectrum 4).

This spectrum not only uses the rhythm pattern of the attached point, but also uses many different rhythms, triplets and its changing rhythm. From the spectrum, it can be seen that this rhythm is not a mechanical rhythm. It is a combination of sparseness and denseness, and there is a degree of relaxation. It seems that a wave of waves constantly promotes the development of music.

Secondly, the rhythm of the rhythm of the Miao people's songs is also reflected in the fact that most of its rhythmic choices are close to life, close to nature, revealing a natural and pure beauty. For example, the song of the water, "Mother's Water", is mainly used for the songs that the bride sang the next day to fight the water. This song not only reflects the joy of the bride, but also hides the complex mood that parents can't bear. Therefore, the rhythm sound pattern is not very jumping. It uses the two short shots before and after the long beats. The front short refers to the joy, and the long length implies the sadness. This rhythmic type chooses to marry this regional characteristic bride. The customs and complex emotions of marrying are particularly profound. In addition, songs often use rhythm types such as dotted points, cut points, long sounds, etc., in many cases, by imitating the sounds of nature, such as water, insects, birds, etc., so close to the rhythm of nature Make the Miao songs with a fresh and simple natural beauty, can be described as "deep mountain treasures."

1.3 Modular layout beauty

The Miao nationality sings its tone scales with distinct five-sound characteristics. It is different from other Miao nationality folk songs. It is based on the feather tone, ie "la - do - re - mi - sol "Composition, of course, there are partial fa and si. Because the feather tone has a small tone, this makes the feather-style music more simple and pure. Most of the chanting of

the feathers are five-voiced, but there are also six, seven-tone, and even neutral features, which makes the style of the layout a unique beauty. In particular, the sliding tail cavity, core tone and neutral tone make it a special case in folk songs, which can be regarded as "a folk song."

First of all, in terms of five-tone temperament, the Miao songs are not satisfied with the traditional regular five-tone style. It often arranges the sliding tail cavity at the end of the mode to change its stability. For example, "Tea Song" and "Taste of Rice" are all five-angled. At the end of the song, a fixed sliding tail is used, which ends the sound on the corner and is not stable. This kind of tonal arrangement makes the song break away from the formal orbit of the tonality, breaking the routine, especially the sliding tail, giving people an unappealing beauty.

Secondly, the Miao songs like to use the "core tone", the whole work is centered around the "core tone", and the arrangement is compact and orderly. The "core tone" of the song is often composed of "la - do - re - mi", in which each sound is in an important position, that is to say, the four sounds are equal in the music, while the other sounds are equal. It is in a subordinate position and plays a role in color tone or sound. The most distinctive feature is that the ending sound of the Miao songs is not suitable for the traditional tone analysis method, because the ending sound of some songs does not fall on the main sound of the song, and the ending sound of some songs is not a feather, but it has a feather tone. Characteristics. This is the unique use of its "core tone", which balances the status of each tone, so that there is a harmony between the tone.

Finally, the Miao songs are good at using "neutral sounds" to form a neutral characteristic tone and increase the tone color. Neutral tone is a special application of the Miao songs, that is, it is slightly raised or lowered on the basis of the sound to form a rich local character. Neutral sounds are often used as decorative recognizable sounds, such as micro-sounding gongs, micro-sounds, etc., but sometimes they stay on neutral sounds and form a neutral tone. For example, "Song of the Mountain" is the end of the sound of the micro-up, and at the end of the final sound tone, the form of the sound is short, the stability is not strong. Another example is the end of the "Liquor Tune" is on the low feathers, slightly lower feathers. This kind of adjustment arrangement not only makes the song have a strong local flavor, but also highlights the characteristics of the Miao nationality, and adds a touch of color to the song.

2. The beauty of the voice

The biggest feature of the Miao songs is that it is a multi-voice folk song chorus without command and without accompaniment. The Miao songs are mainly composed of multiple voices. Although there are single voices, they are generally not melodic, close to the tone of speech, short in length, regular in rhythm, and have the function of "speaking by song". There is no harmony phenomenon. However, the multi-voice Miao songs are different, using a layered progressive, GeTeng superimposed way, from bass to treble, from light to accent, through a layer of paving, and finally form a rich voice organization.

2.1 Harmony of the voice

The songs of the multi-voice Miao songs are basically the multi-voice branches derived from the second part or the second part. Among them, the three songs of the mountain song and the three songs belong to the pure second part because of the participation of only two people; the number of participants in the water songs, tea songs and wine songs is more than four to five to more than ten people. Therefore, when an individual plays, a large number of supporting voice parts are often generated due to personal differences, and an auditory effect of a multi-voice part is generated.

The harmony of the Miao songs in the multi-voice is mainly based on the five-sound natural interval. The degree of the interval is mostly intensive in five degrees, especially the same degree, the second degree, the small third degree, and the pure fourth degree. Most frequently, occasionally small sixth, small seventh or pure octave. Such voices and sounds are arranged in accordance with the Chinese national temperament. Among them, in the Chinese five-sense aesthetic concept, it is close to the language accent, natural and fluid, and is a kind of voice that the Miao and surrounding ethnic groups love to use. Sound mode. For example, Luo Ruilong's "When the soldiers want to be my Red Army" (Spectacle 5).

In this spectrum, the widest interval between the two parts is purely five degrees, and more of the same degree and the second degree are used, and the same degree is used to start, and then after the second degree, through the third degree and the fourth degree. The bridge, finally gathered again, reflects the aesthetic concept of China's "harmony." In addition, the Miao songs pay great attention to the balance of beauty in the structure of the voice department. The local Miao people have a clear concept of the voice in their consciousness. They call the low voice part a flat sound or a low sound, and the high voice part is called a pull cavity or Gao Yin, they think that "it is not good to listen to the squats, to have a high point and a low point is good to listen to", that is, the voice can not always go up, or has been going down, this is not good, must be ascending In the future, it is necessary to carry on the descending order, and it is necessary to carry out the squatting, so that the heights and undulations have always been symmetrical. It is also the characteristic of the Miao songs that creates a harmonious, fresh, natural and harmonious harmony. The layers of the voices are like the mountains of the mountains. The harmony of the Concord is more beautiful, like a scorpio. The sound.

2.2 The harmonious beauty of the voice

There are two main forms of singing of the Miao songs in the multi-voice department. One is the low-pitched lead singer, the high-pitched part is followed by the "collar" combination of singing styles (such as the mountain song); the other is one person speaking Singing, one person lead sing, everyone chorus, set "speak, lead, and combine" as one form of singing (such as water songs, tea songs, rice songs, etc.). Among them, the "speaking" is performed by a veteran old artist, using the voice of the recitation to "sing"; the lead singer is in the backbone, the voice is generally rich, mainly plays the role of the tone; the chorus is the help, can In the high-pitched part, you can also make continuous sounds in the low-pitched part, and use the circulation to keep the sound continuous.

In the process of multi-voice singing, the singing of the middle and low voices is the main melody, while the singing of the high voice part mainly belongs to the “pull cavity” or “help cavity” . It can be seen from the spectrum example 5 that the multi-voice part of the Miao songs tends to start from the synchronization, after which the high-pitched part is gradually pulled up, the low-pitched part becomes the main part, and the high-pitched singer

can perform some impromptu additions, and Due to the different voice conditions of the various singers, a lot of voices will be extended, and a lot of "side branches" will be extended for the "trunk" of the melody. The Miao singers do not understand the harmony of the profession, nor do they understand the polyphony. Only by virtue of the aesthetic habits of music, the harmonious effect of time and time, time and time is formed.

3. The inner beauty of the lyrics

On the surface, the Miao songs are just a folk singing method that Miao people love, but in the hearts of the Miao people who "support themselves with food and raise their hearts with songs", the meaning of Miao songs is not limited to "singing". ", it has a deeper ideological connotation. The Miao people do not have words, often borrowing "folk songs" for communication, documentary and cultural inheritance. Therefore, they also carry national culture and national spirit in their songs. Miaomin's life is lingering in beautiful songs. They are blessing songs on festive festivals. When men and women fall in love, they use songs as a medium. When they produce labor, they use songs to help each other. Funeral sacrifices are used as songs to cry. When narratives are described, they are told by songs. . Local culture is closely related to singing.

The linguistic beauty of the lyrics is the basis of the beauty of vocal art. The local culture in the songs is also reflected in the lyrics. Most of the lyrics of the Miao songs are seven words and four sentences, and rhymes are used in every double sentence, and some rhetoric, exaggeration, anthropomorphic and other rhetorical methods are often used to make the lyrics more vivid. The content is very broad and has a wide range. Historical legends, customs and etiquette, festival blessings, production labor, marriage and love, singing and swearing, and feelings.

There are two main forms of lyrics for the Miao songs. One is a poetic seven-legged poem, and the second is a seven-legged poem with strong colloquialism. For example, the lyrics of "Fengjiao Lidan": "The jade girl is the next nine days, and the peach will be married. The dragon is dreaming of Zhusha, and the phoenix is with Feng Chenglong." The whole lyric is a historical legend, a seven-legged poem. The poetic "condensing beauty" clearly shows the legendary scenes portrayed by the poet, and is a poetic embodiment of historical legends. Another example is the "Sai Pazi" lyrics "Pushing the boat on the beach, hitting the beach, both sides are Taozhushan. Cutting the bamboo to do the hook, knowing that the yin is the yang,"

is the poetic embodiment of the living situation, sing this song The lyrics immediately gave a vivid picture of "green water, bamboo leaves fluttering, boatman pushing the river, cutting bamboo to make hooks", bringing people to a beautiful working life, giving people a beautiful picture. . Another example is the lyrics of "Deep Love Song". "The lamp does not light the oil lamp, the spring water does not flow. The silk is not spinning, and the silk is not spinning. I want to connect with the emotions." This lyrics uses a series of things to finally lead to "jiaowo" Feelings, like a scene slide that is played, deep in layers, quietly expresses the author's inner feelings from the hidden scenes of things.

The seven-sentence poems with strong colloquialism focus on the pursuit of its colloquialism. Such as "Where is the song sing first, then where to start," such lyrics are very close to the Miao people's speaking habits, these lyrics are not literary, not gorgeous rhetoric, but in daily life The various emotional experiences are free to blurt out in the form of singing, and tend to create the beauty of oral English , depicting the natural images of Miao people's free chat and free speech, expressing the ambition and yearning of the Miao people for a better life.

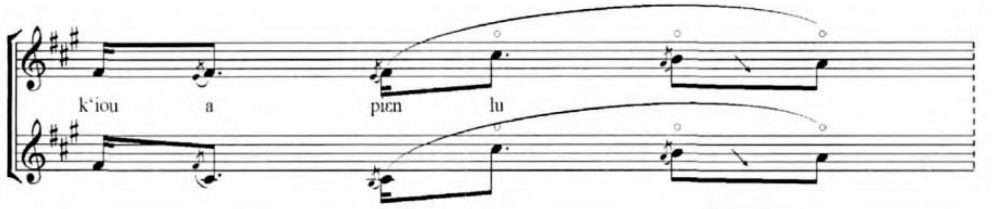
Regardless of the type of lyrics, the Miao songs always reproduce the life scenes and thoughts and feelings of the Miao people. It is an important carrier for the Miao culture to be passed down today. It is an important link between the Miao people and the Miao people. The intrinsic expression of material culture and spiritual culture is the conciseness of inner beauty.

4. Singing beauty

The songs of the Miao songs don't know how to practice the atmosphere. They follow the requirements of the older generation and try to "sing easy" in the singing. Therefore, the singing process has always been very natural and relaxed, whether standing or singing. When you sing, you can see its extremely natural calm breathing, and the sound coming out is crisp and bright, which makes the audience feel a sense of self-satisfaction.

The singing method of the Miao songs is based on the natural sound singing method, which is assisted by partial false sound singing. The true sound is a natural sounding method, and the sound is often powerful, which is related to the simple and determined character of the Miao people. This kind of singing is the most common in the folk songs and the folk songs. The singing method uses the "singing" method to make the sound chamber bright and

powerful. The use of false sounds is relatively small, generally appearing in the tea songs, rice songs, and three-tone songs, requiring the singer to have a long breath and control the small volume. Such as Tan Wei's "tea songs" fragment (Spectrum 6):



The first three tones of the spectrum are sung with real sound. After the last three tones, the sound zone is converted and sung with a false sound. Here, the false sound spectrum has an "o" symbol, indicating that the singer needs to sing. Similar to the overtones played when the strings are emptied, that is, the "pan-cavity" with good resonance. When the "pan-cavity" sounds, the airflow becomes thinner, and the throat hole needs to be narrower than the true sound, so that it can be contrasted with the real sound, so that the sound color suddenly changes, enriching the sound effect, and thus has a certain charm.

The beauty of the Miao songs is not only reflected in its natural breathing and true singing, but also in its unique skills. The Miao songs are very rich in boring techniques. The main methods are the portamento, free sound, leaning sound, nasal sound, etc. It can be said that in the songs, it is almost "no sound, no cavity, no cavity." Among them, the following is the most common type of portamento (especially the sliding of mi and fa), the down tone requires the breath to sink quickly, the vocal cords relax, the sounds are coherent, and the beautiful sound lines are formed; the free sound is slightly or slightly lowered (most The common one is the micro-sounding gong sound), which makes the vocal more varied and colorful. The use of the yin makes the aria more twirling and produces more straight changes. The nasal sound sings the singer of the vowel as early as possible, so that after the nasal sound The sound chamber stays in the nasal cavity humming, thus decorating the sound cavity with a decorative color. The use of such a variety of moisturizing techniques not only makes the Miao songs more beautiful, but also makes them have their own unique local charm, just like the sky.

Conclusion

The Miao songs are excellent national music culture and a unique cultural phenomenon of the Miao people. It permeates all aspects of the Miao people's life and is the

epitome of Miao people's ideological culture and fine traditions in music. The Miao songs are hailed as "the folk songs", "the mountains treasures" and "the voice of the sky", which shows a strong artistic beauty. This artistic beauty permeates the various elements of the Miao songs, especially in the art form, which pays great attention to the beauty of melody, rhythm, harmony, tone, etc., in order to express the emotions of the characters and reveal the life and emotions of the Miao people, thus The song has a touching artistic effect. The lyrics closely related to the art form fully portrays the spirit and inner world of the Miao people, reflecting the inner beauty of the Miao people; the vocals fully play the rhythm of the singing, twists and turns, intriguing; the language is more prominent The true color of the nation. The combination of these artistic elements makes the Miao songs become an embodiment of beauty. I believe that with the development and excavation of the Miao songs, the artistic beauty will be more and more concerned, and the Miao songs will develop into Chinese nationalities. A bright pearl in folk art.

A Study of Music Culture through 18th-Century Paintings

Je, Saet-byeol*

Abstract

It was the reign of King Yeongjo and King Jeongjo in the 18th century that was the so-called "cultural renaissance" during the Joseon Dynasty (1392-1910). At that time, King Jeongjo and King Yeongjo focused on policies to strengthen the royal authority, along with various cultural activities. In particular, King Jeongjo reorganized the military system in order to strengthen his authority, and the changing military system that change the appearance of musicians belonging to the military.

The change of musicians belonging to the military of King Jeongjo at that time is also seen in iconographies along with the records of the literature. The material includes a variety of things such as playing situations, musicians' clothes, and musical instruments. The performance features a palace where the king lived at the time, outdoor government office receptions for envoys, and regular feasts. They differ in musical composition depending on the circumstances of their performances. This difference is a changed aappearance that did not appear before the 18th century.

This paper will focus on the pictorial material of the music culture of the 18th century. Each material is to distinguish clothes from musical instruments according to the circumstances and discuss their characteristics. Through this survey, I will try to exhibit the characteristics of musicians and discuss their music culture in the 18th-century Joseon court.

Keywords: Musical culture, Musical iconographies

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Introduction

The 18th century was the reign of King Yeongjo (1724-1776) and King Jeongjo (1776-1800). Yeongjo and Jeongjo made by various policies for cultural promotion. In addition, King Jeongjo reshuffled the military system to strengthen his royal authority. The reorganization of the military system has also influenced military music.

Since then, changed uniform of musicians appear in the paintings. The military music was playing Go (**鼓**, large double-headed drum), Bara [**哱囉**, cymbals], Jing [**鉦**, large gong], Piri [**觱篥**, cylindrical double-reed bamboo oboe], Haegeum (**奚琴**, two-stringed fiddle), and Daegeum (**大笒**, transverse bamboo flute). The performance practice was varied in the court, the public, and the private sector. Especially, in the 18th century painting (**園幸乙卯整理儀軌**) of royal procession, you can see the band wearing the military uniform playing various instruments.

In the 18th century the military band included melodious instruments such as fiddle, Flute and so on. The military musicians' presence in these marching bands exhibits a change from that of musicians belonging to the Ministry of Culture before the 18th century. This is believed to have been a part of the military regrouping during the reign of King Jeongjo in the late 18th century.

I will explore changing musical performance in the royal court, and the changes in music between court and private sectors through 18th century paintings. I will discover the performance context, instrumentation and color of musician's clothes by each data. The 18th century graphic material is divided into court, public, and private, taking into consideration the musical performance, performance context, and complexity. I would like to study the characteristics of the musicians of the 18th century and their musical culture.

Methodology

1. Court

In the 18th century, The pictorial datas of the royal event include Royal feast, King Yeongjo 41years (**英祖四十一年耆老宴圖**, 1765), Royal feast (**大射禮圖**, 1743), Royal feast (**中廟朝書筵官賜宴圖**, 18th), Royal feast (**宗親府賜宴圖**, 1744), Royal feast (**崇政殿進宴圖**, 1710), Royal feast (**耆社契帖**, 1720), Royal feast (**耆社慶會帖**, 1744), Royal feast (**宣廟朝諸宰慶壽宴圖卷**, 18th), Royal feast of King Yeongjo (

英祖丙戌進宴圖屛, 1766), Royal feast of Prince Munhyo (文孝世子冊禮圖屛, 1784), Royal feast(己亥耆社帖, 1719-1720).

Most of the musicians in the above material wear red clothes of the Ministry of Culture. The bands consist of Idiophones, Aerophones, Chordophones, and Membranophones. First, Idiophones are Pyeon-gyeong (編磬, stone chimes), Pyeonjong (編鐘, bell chimes), and Bak (拍, wooden clappers). Second, Aerophones are Piri [觱篥, cylindrical double-reed bamboo oboe], Daegeum (大笒, transverse bamboo flute), and Tungso [洞簫, Large notched bamboo oboe]. Third Chordophones are Bipa (琵琶, lute, two kinds according to the origin of the instrument) and Haegeum (奚琴, two-stringed fiddle). The last, Membranophones are Janggu [杖鼓, hourglass drum], Geongo (建鼓, large barrel drum) and Gyobanggo (教坊鼓, large barrel drum for dance). Sometimes Geomun-go [玄琴, Six-stringed plucked zither], Gayageum (伽倻琴, twelve-stringed plucked zither), Agang (牙箏, bowed zither), Donggo (銅鼓, Bronze durm), and Jeng (錚, large gong) are added.

The instruments of court feasts are usually large in size. And the instrumentation varies, and many musician play diverse instruments. And all their clothes imply their status in Ministry of culture. And the performers outside the court banquet wear army uniforms and usually play drum.

Royal feast of King Yeongjo (英祖丙戌進宴圖屛, 1766) of court documents only shows that musicians play bell chimes and stone chimes only, and other performers wear red clothes. I can be seen that wind and string instruments, mainly used in the court, through the graphic data of other periods describing similar contexts.

2. Local government

In the 18th century, The pictorial datas of the government office event include Government feast, (平壤監司歡迎圖, 1745), Government feast, (新官道壬宴會圖, 18th), Government feast, (平壤監司饗宴圖), 18th), Government feast, (東萊府使接倭使圖, 18th), Government feast (安陵新迎圖, 1786).

Most of the musicians of local government wear red clothes and military uniforms. Drum, Daegeum, and Haegeum are mainly used for performances. In dance accompaniment,

Bak, Jabara (cybals), Nagak(conch shell), and Nabal(metal oboe) are used, and, Sanghwang(mouth organ), Taepyeongso(double reed oboe) and Jing are added.

Musicians in the local government use instruments such as Taepyeongso, Jabara, and Nabal, which have a loud sound in marching band. Small drums are used. The use of small drums is different from the court's use of large drums.

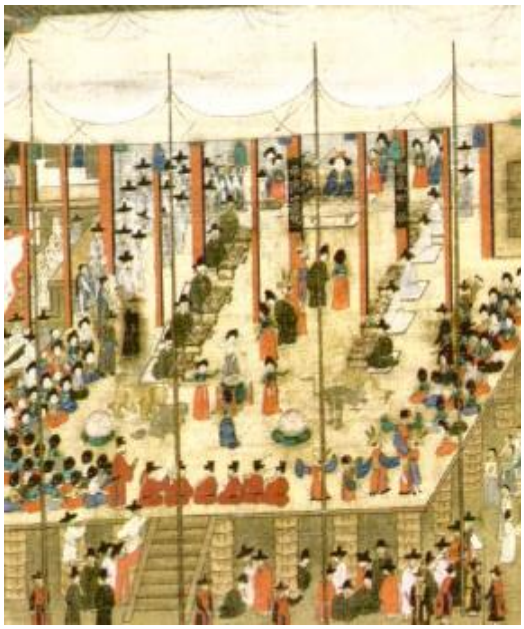

Figure 1「平壤監司饗宴圖」18th

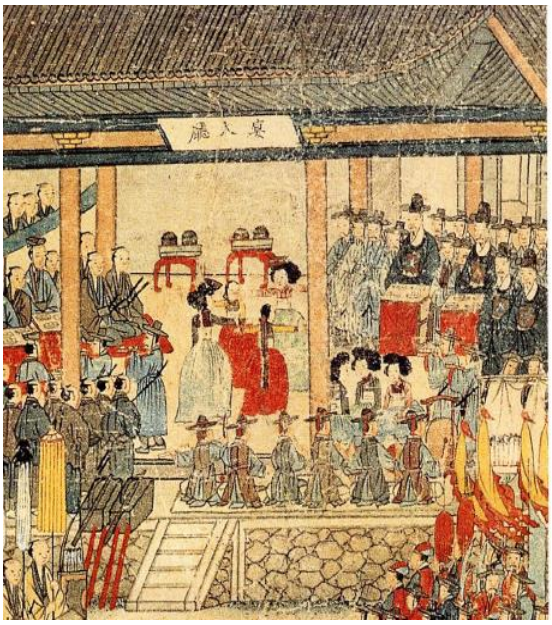

Figure 2「東萊府使接倭使圖」18th

Figure 3「平壤監司歡迎圖」1745

3. Folk performance

In the 18th century, The pictorial data of the folk performance event include Folk feast, (**梨園耆老稧帖**, 1730), Folk feast, (**耽羅巡歷圖**, 1702), Folk feast, (**甲辰耆社宴會帖**, 1724), Folk feast, (**宣傳官契會圖**, 1789), Folk feast, (**湛樂宴圖**, 1724), Folk feast, (**梨園耆老會圖**, 1730), Folk feast, (**淡窩洪啓禧平生圖**, 18th), Folk feast, (**慕堂洪履祥平生圖**, 1781), Folk feast, (**回婚禮圖**, 18th), Folk feast, (**太平城市圖**, 18th), Folk feast, (**後園遊宴**, 18th), Folk feast, (**舞童**, 18th), Folk feast, (**回婚禮帖**, 18th), Folk feast, (**冊禮契屛**, 1800), Folk feast, (**後園遊宴**, 18th), Folk feast, (**玄亭勝集圖**, 1747), Folk feast, (**布衣風流圖**, 18th), Folk feast, (**歌鼓中流圖**, 18th), Folk feast, (**四季風俗圖屛**, 18th).

Most folk musicians wear nomal overcoat and military uniforms. The band consists of Drum, Piri, Daegeum, Haegeum, and Yonggo, and sometimes plays a Gyobango. The Bak are used in dance accompaniment, while in marching band, Nabal, and Degak (large trumpet) are used.

The instruments of the folk band is similar to that of the local government various sizes of drums such as Gyobanggo and Yonggo are used. And the number of musician is smaller in size, of drums.

Figure 4「淡窩洪啓禧平生圖」18th

Figure 5「回婚禮圖」18th

Figure 6「慕堂洪履祥平生圖」1781

Figure 7「湛樂宴圖」1724

Figure 8「太平城市圖」18th

Conclusion

In this study, I focused on paints of 18th century. I looked at the performance contexts, instrumentation, and musician's clothing that appeared in each data, focusing on the musical instruments of the unit. Based on the analysis data, the characteristics of musicians in the 18th century and their music culture are as follows.

First, most of the court musicians wear Red robes belonging to Ministry of Culture. Musical instruments include Pyeongyeong, Pyeonjong, Piri, Haegeum, Daegeum, Tungso, Bipa, Janggu, Gungo, Gyobango, and so on. Geomungo, Gayageum, Ajaeng, Donggo, and Jaeng are often added. The musical instruments of the court are usually large in size, such as Pyeongyeong, Pyeonjong, Geunggo and Gyobanggo. And the instrumentation varies, and many people play them.

Secondly, most of the musicians of local government wear red clothes and military uniforms. Drum, Daegeum, and Haegeum are mainly used for performances. In dance accompaniment, Bak, Jabara (cybals), Nagak(conch shell), and Nabal(metal oboe) are used, and, Sanghwang(mouth organ), Taepyeongso(double reed oboe) and Jing are added. Musicians in the local government use instruments such as Taepyeongso, Jabara, and Nabal, which have a loud sound in marching band. Small drums are used. The use of small drums is different from the court's use of large drums.

Third, most folk musicians wear normal overcoat and military uniforms. The band consists of Drum, Piri, Daegeum, Haegeum, and Yonggo, and sometimes plays a Gyobango. The Bak are used in dance accompaniment, while in marching band, Nabal, and Degak (large trumpet) are used. The Instruments of the folk band is similar to that of the local government various sizes of drums such as Gyobanggo and Yonggo are used. And the number of musician is smaller in size, of drums.

From 18th century paintings, I found their membership through clothes and musical instrumentation. At that time, musicians of Ministry of Culture were active in all places, mainly playing melody instruments. Military musicians usually work in the local government, and the folk playing the melody and percussion instruments. The military musicians, usually play drums. In addition, the composition of musical instruments in the private sector is the same as that of the local government.

It shows that musicians of Ministry of Culture and the military musicians can play music together. The military musicians did not play melodic instruments with court musicians. But, there is no doubt that they were accustomed to court music. Therefore, musical exchange of the Ministry of Culture and military in the 18th century is prominent in the music performance, but it can be seen that the division is clear in performance context.

The psychological Control Training During Erhu Performance: A Brief Analysis

Yu Yao*

Abstract

For the performance-major students, superb performing skills are essential to the accomplishment of music performance. At the meantime, good psychological control ability is a powerful guarantee of the success of a show. As such, for the Erhu teaching and learning in university, besides the emphasis on the performing technique and skill training, the psychological control training is also a crucial link which can never be ignored. In summary, this thesis is on the purpose of a brief analysis on the topic above.

Keywords: Erhu performance, Psychological control, Ability training

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Introduction

After thousands of years of inheritance and development, Erhu performance art in China has been perfected day by day. Nowadays, Erhu art talents trained by music academies are steadily moving from schools to society. They shoulder the important task of further development of Erhu art in China and become the hope of the future of Erhu art in China. However, not everyone can quickly adapt to the needs of the work after the generation of new people trained by art colleges and universities move to art groups or other jobs. Some people even lose their chains at critical moments, even if they have all their abilities, they will not be able to exert themselves. The reason is often related to the psychological quality. Therefore, as a college Erhu talent training, besides paying close attention to the training of basic skills and performing skills, the training and control of playing psychological state is also a project that can not be ignored.

It is well known that in the state of psychological tension, the heart beats faster, the fingers are stiff, and the pitch, rhythm and timbre of the lighter players are deviated; the heavier players are busy, have blurred memories, make frequent mistakes, and even are difficult to complete music performance, let alone artistic performance. Experience has proved that the emergence of the above situation, in addition to the technical level of performers, is often related to the performance experience, poor psychological state. Therefore, in order to solve this problem, we should generally start from the following aspects:

Methodology

1. Emphasizing the Training of Basic Abilities

Erhu has two strings inside and outside, bow hair between the two strings, and the strings hang in the air. It does not have fingerboards like violin, nor does it have harmony like pipa, which makes it more difficult to perform various bowing techniques and to control the pitch in Erhu performance. But it is precisely because Erhu has such characteristics that it also provides a full play space for the implementation of techniques with rich artistic expression, such as kneading strings and sliding sounds. Practice has proved that strengthening basic training, mastering the basic skills of Erhu performance and all kinds of playing skills, and controlling musical instruments freely are essential prerequisites to ensure the smooth performance of music. Only with these conditions, can it be possible to successfully complete the performance of music, and express the style of music, reveal the connotation of music,

delight the hearts and infect the audience. About the cultivation of basic ability in Erhu teaching, we can start from the following aspects roughly:

(1) Scientific Spectrum Recognition and Accurate Memory Spectrum

Good reading habits are the precondition for effective training of techniques, correct understanding of works and successful performance of works. They are also the basis of Erhu teaching, which has been neglected by many students. The carelessness, carelessness and carelessness of the score reading will not only greatly reduce the performance effect, but also seriously violate the original intention, let alone talk about the teaching and learning of excellence. In Erhu performance or training, scientific and effective scoring generally includes accurate and fixed position, fingering, bowing, rhythm, strength changes, and various expression terms, etc. Accurate recitation means that through careful analysis of the phrases, passages, harmony texture, tonality and musical structure of the music, the performers can achieve the goal of performing the music accurately and excellently through coordination of the brain, visual, auditory, left and right hands, etc. In the process of playing, especially in the moment of technical difficulty, performers need to associate with the signal which is consistent with their usual memory, which is stored in their memory through their good habit of reading music and hard technical training.

(2) Technical exercises of right and left hands

As the saying goes, "A great artist is bold"; "a poor artist is weak in spirit". That is to say, in order to relieve the tension in the process of Erhu performance, solid basic skills and good technical level are indispensable prerequisites. In Erhu performance, only the perfect cooperation of left and right hands can give full play to the artistic level of performers and show the unique charm of Erhu.

In Erhu performance, we should pay attention to the state of relaxation. Right-hand bowing techniques, such as long bow, short bow, fast bow, slow bow, tremor bow, sudden bow, jump bow and bow throwing, are all important means of expression in Erhu performance. Only when these bowing techniques are relaxed, can they be properly controlled, can they play well and achieve good results. In Erhu performance, the use of free bowing should run through all the time, because only in this way can the performance be relaxed and smooth,

the sound can be mellow and graceful, the performance can have rich artistic expression, and the connotation of the work can be fully expressed.

Left-handed skills in Erhu performance, such as chord pressing, handlebars changing, and various kinds of rubbing, sliding, decorative tones, overtone, etc., can play an important role in decorating and polishing the performance of music like the painter's palette. If Erhu performers can relax their performance and use these artistic means appropriately, they will greatly enhance the artistic appeal of their performance.

(3) Basic methods of Erhu basic training

Difficulties in Key Exercises

For more mature Erhu performers, in general, the common difficulties of Erhu music are not many. But nowadays, some new erhu works often use some different expressive techniques, which make some erhu performers feel strange, and some of them are more likely to become technical difficulties of the performers. In the process of practice, it is necessary to take out the difficulties separately, strengthen the exercises from slow to fast, and finally overcome the difficulties, embark on a smooth road, and let the overcoming of technical difficulties become the correct playing habits in the subconscious. Facts have proved that overcoming technical difficulties and enhancing self-confidence is an important step to overcome tension and ensure the quality of performance.

From slow to fast, step by step.

During the practice of Erhu, we should learn to practice step by step. At the beginning of the exercise, we should try to slow down the speed, then accelerate gradually until the normal speed that meets the requirements of the work. In slow practice, students should be guided to apply the skills they have learned to performance, and attention should also be paid to the pitch, timbre, rhythm, rhythm, speed, intensity and musical sense of the work. Slow practice is more conducive to the performance of musical style and charm. When practicing piano, we should pay special attention to the faulty clappers in music, such as dense notes, complex rhythm, big jump handles, strange interval relations, etc. The fingers should be firmly pressed on the strings, and every note should be played clearly, which can make the brain and hands remember the works played synchronously.

(4) Enhancing the Analytical Ability of Musical Works

If Erhu performers want to perform their works well, they need not only the skill reserve for performing music, but also the ability to analyze and deal with works in depth. Because only in this way can we understand and grasp the connotation of the works and enhance the ability of psychological control. The so-called "ability of in-depth analysis and treatment of works" mainly refers to the grasp of the overall style of Erhu works and the analysis of music connotation. It is necessary to understand the mode, tonality, musical structure of the work, the author of the music, and the background of the times in which it was created. In this way, not only the erhu playing skills can be expanded, but also the emotional performance can be sublimated to the level of music aesthetic shaping, which is greatly conducive to the expression of music emotion, charm and connotation.

2. Create more objective environment for performance scene reproduction

Erhu performance is an artistic activity with strong practicality, so we should try our best to participate in some artistic practice activities, participate in competitions as much as possible, participate in various concerts as much as possible, strive for exercise opportunities in different occasions, experience the process of performance, and finally achieve the mentality of performance and practice in peacetime, as well as relax and relax naturally.

(1) Focus on the cultivation of the ability of regulation and control in peacetime exercises

In the course of playing exercises in peacetime, we should encourage ourselves more, relax our minds, discuss and solve the difficult problems in playing in time, concentrate on mobilizing our brains for effective psychological control and regulation, cultivate moderate psychological tension and excitement to eliminate unnecessary psychological obstacles, have an objective and accurate evaluation of our abilities, and completely immerse in playing and psychological tune. Control ability will be improved qualitatively. Usually, we can also use modern equipment such as teacher's demonstration in class and multimedia network to appreciate works and their interpretation and analysis more intuitively, so that we can deeply and fully understand the beautiful feelings contained in works and broaden our own artistic horizons. Effective psychological control should be adopted to overcome psychological obstacles and participate in various kinds of performances. It is necessary to increase the opportunities of artistic practice, experience the performance process and constantly

summarize and communicate in order to obtain the best mentality in the actual performance process and better stage display.

(2) Familiarity with the playing environment before performance

Erhu is a vibration instrument of solid wood and skin film. It shrinks or expands due to dry or wet weather and other environmental influences, which leads to deviations in timbre and intonation. If the performer lacks experience and preparation, it is easy to cause emotional fluctuations. The lighter one affects the performance effect, and the heavier one even causes complete failure due to depression and annoyance. Therefore, every performance, we should know the environment and conditions of the performance venue beforehand, strive for on-the-spot stage, according to the problems exposed during the stage, formulate solutions, and make full ideological preparation for the formal performance.

(3) Self-emotion regulation during performance

The key to successful performance is to maintain a good psychological state in the process of performance. Sometimes when playing on stage, the brain will encounter memory failure and instantaneous "short circuit" phenomenon, which is very possible for performers to perform on the stage. Because people are emotional and will be affected by the environment. When tension activates the body's proper energy, it is necessary for the body to maintain a moderate level of tension, which may help the performer to perform exceptionally well. However, if the player's spirit is too tense, the performance will be in a sluggish state. At this time, the performer should be as calm as possible, and strive to recover the feeling at the fastest speed and in the shortest time, so as to minimize the impact of mistakes, and continue to play the music behind with full enthusiasm. It should be recognized that anyone can make mistakes, and short-term mistakes, the audience will understand, generally speaking, will not seriously affect the emotional expression of the whole music. If the performer pays too much attention to minor mistakes and fails to adjust his mood in time, the pitch, rhythm and strength of the subsequent performances will be difficult to control until the performance fails. On the contrary, it will cause unforgettable regret for a long time, and even cause the psychological shadow that is difficult to solve. On the contrary, extroverted Erhu performers are more likely to be involved, more enthusiastic and exciting in the process of playing, and more likely to be integrated into the interpretation of Erhu works. Therefore, the performance is more likely to be successful. This phenomenon is quite interesting and worth remembering by Erhu performers.

3. Active Control of Player's Psychology

The cultivation of active psychological control ability is the key and guarantee for the success of Erhu performance. In Erhu teaching, it is necessary to cultivate the performer's psychological quality.

(1) To fully understand the influence of psychological factors on skill exertion

Learning and mastering Erhu performance skills and techniques is the necessary condition for reserving and completing the performance of works. Psychological factors are the key to the full development of these skills and techniques. Therefore, the author thinks that the students majoring in playing in music colleges should consciously create a stage atmosphere when practicing the piano in peacetime, imagine the piano room as a stage, and pay attention to the sense of stage and lens. It is necessary to overcome some psychological factors which are unfavorable to performance caused by different visual and auditory environments. Like theatre performers, it is necessary to "enter the theatre" and fully integrate the self in the stage into the "characters" described in the musical works or the emotions expressed in the works. The performers create themselves into the characters they want to express and the psychological emotions in the performance. It's the emotion that the work is about to express. All playing skills, hands and instruments, bows and strings, etc. should serve the central purpose of emotional expression of "entering opera", so as to "forget oneself" and create "characters", "landscapes" and "landscapes" purely through Erhu music. In addition, it is necessary for schools to offer psychological courses for students majoring in performance, disseminate relevant knowledge, let students master basic psychological knowledge through learning, and integrate theory with practice, and strive to overcome the excessive tension in stage performance, so as to achieve better performance results.

(2) Confidence is a necessary condition for a successful performance

Nowadays, Erhu performance art is in a new era of rapid development. New works, new technologies and new expressive techniques are constantly emerging. In order to meet the needs of the new situation and keep pace with the times, any Erhu performers, especially young students, must strive to improve their artistic accomplishment and performance level, learn from others modestly, accept new things in time, learn from others'strengths and make up for their weaknesses. Not only that, but also to have a proper understanding of the performance skills they have mastered through years of learning and honing. They are neither

proud nor complacent. For any students majoring in art performance, the cultivation of self-confidence is very important. Only with enough self-confidence, can the performance possibly bring its true level into full play, so that it can devote itself to the performance of the music with no hesitation and all-out efforts, so as to express the feelings of the music and interpret the connotation of the work in a state of self-forgetfulness. In all kinds of artistic practice activities, performers should also be good at finding problems, accumulating experience and enhancing confidence from performance practice. As long as this is done, in time, on the stage of performance, there will be perfect performance.

Conclusion

From the psychological point of view, the tension of the performer in the performance process is a special psychological experience. It is true that if the playing process always maintains a very calm, excessive calm mentality to play, the playing process will inevitably lack of passion, it is difficult to play the effect of infecting others. However, if the playing process is too exciting, it will lead to the phenomenon that it is difficult to control oneself in playing, thus reducing the effect of playing. In the process of psychological analysis of Erhu performers, it is found that if the performers want to achieve satisfactory performance results, the cultivation of basic abilities plays an important role. The performers are already familiar with their works and are naturally confident in the performance process. At the same time, familiarity with the live environment before playing helps to enhance the confidence of the performers and play a better supporting role in the performance process. The most important thing is the active control of the performer's own heart. Overcoming some psychological factors and cultivating the performer's self-confidence are the key links to achieve better performance. Therefore, to strengthen the training and regulation of performers in these aspects will help to achieve better results.

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Research on the Inheritance and Innovation of Sichuan Folk Songs

Sun Jian*

Abstract

Sichuan folk song has its unique folk characteristics due to its special geographical environment and the different ways of people's working life.Because sichuan is a multi-ethnic gathering area, folk songs can be divided into the folk songs of the han nationality and the folk songs of the ethnic minorities, among which the folk songs of the han nationality include mountain folk songs, river folk songs and flat land folk songs Ethnic folk songs are divided into Tibetan folk songs, qiang folk songs, yi folk songs and so on. The development of sichuan folk songs in the contemporary era can be rapid, but it should be noted that the inheritance of these ballads in the contemporary era is facing great challenges, which is mainly due to its intangible cultural heritage, in the process of inheritance, protection and innovation there are many problems. "On the one hand, the state has increased efforts to protect intangible cultural heritage and actively invested in it, thus ensuring the survival of some precious cultural heritage; On the other hand, how many of these preserved heritage projects can be self-saved productively? Even if they are preserved, the strong artificial intervention completely runs counter to the purpose of original ecological art preservation.How to let more people enjoy sichuan folk songs, we must continue to carry out innovative research.This depends on the reality of the protection of intangible cultural heritage, which is also the only way for the inheritance and protection of sichuan folk songs.

As an important part of traditional Chinese folk songs, sichuan folk songs have a long history and unique artistic charm. After thousands of years of development, in today's music situation, there are many practical problems between the inheritance and development of sichuan folk songs: works, inheritors, and cultural environment. This paper makes a preliminary analysis and research, in order to provide some theoretical reference for the inheritance, protection and innovation of sichuan folk songs.

Keywords: Sichuan folk songs, Non-legacy protection, Cultural environment, Cultural heritage

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Introduction

Early Sichuan folk songs were created by people in their lives. They were spread by word of mouth. Most of them were solo or lead singers. The form was single, the rhythm was free, and the voice was simple, reflecting the original ecology of Sichuan folk songs. For example, the Sichuan Xiushan Lantern Folk Song "Brother Facing the Gate Makes a Flower Lantern", which describes the lively scene of people going out to watch and make a scene of lanterns on the 15th day of the first lunar month, contains the name of young men and women borrowing to watch lanterns to express their love for each other. "Brother's Flower Lantern" combines folk customs, singing and dancing, rap and other forms, drawing lessons from a large number of music elements of the lantern, the melody intervals are mostly large two degrees, small three degrees, narrative strong, smooth and smooth, interspersed with four degrees, five degrees intervals, so that the music increases color, lively, the use of a large number of up-stroke, down-slide. Sound, jump and so on, make the music full of dynamic.

In terms of lyrics, the works use a large number of Sichuan dialect modifiers, linings, interjections, reduplications and so on, such as "Ouch one son yo", so that the songs have a strong Sichuan regional characteristics. When singing, we should use Sichuan dialect to sing. All of them use plain tongue. After special words such as "Zi" and "Men", we should add Erhua pronunciation and intonation of Sichuan dialect into the song. In addition to fluent singing, we should also adopt the singing form of Xiushan folk songs, which repeatedly appear in the song "ah ah a son yo", which is a modifier sentence without specific meaning. On the basis of melody, we use rap, half-talk and half-sing to express the emotion of this sentence. The song is short and concise, the lyrics are witty and friendly, and the tune is melodic. Humor and wit, very good mouth, has a strong singing.

From the above examples, we can find that Sichuan folk songs have unique artistic charm. Each Sichuan folk song has its own unique creative background, which can be roughly divided into folk songs, chants and minors from the basic form. Sichuan folk songs are created by local people when they work in the mountains. Their melodies are melodious and melodious, and their rhythms are relatively free. Their representative works include "Selecting Mountain Tunes" and "The Sun Comes Out in Pleasure", which mainly reflect the industrious and happy mood of the people when they work. They are full of emotions when singing and have profound meanings. Folk songs have certain differences. They originate from the

shipworkers in Sichuan Province who need to pull boats during the transportation of the Yangtze River. In order to improve labor efficiency and unify the rhythm of the shipworkers, they sing in the form of shouting slogans. Over time, they form chants, such as "Chuanjiang Chant" and "Playing Pai Chant". Strong, concise and bright, the lyrics often use mood auxiliary words, such as "yo-ho, hi-ho" and so on, the rhythm is short and strong. Sichuan minor can best reflect the life of Sichuan people, mainly singing at rest and festivals, singing about the beauty of love, happiness of life, plain lyrics, life-like language, singing like a family routine as cordial and lovely, witty and funny, such as "Flower Lantern" and "Embroidered Incense Bag" and so on. According to the region and national culture of the songs, besides the Han folk songs, the folk songs of the minority nationalities in Sichuan also have strong national color, such as "Huaer Naji", "Bright Liquor", "Kangding Love Song", "Gesang Blossom", "Lucky Ruyi" and so on, regardless of language, and so on. It is unique in subject matter, content and form.

Methodology

1. The Dilemma of the Inheritance of Sichuan Folk Songs

The development of Sichuan folk songs in the contemporary era can be rapid, but it should be noted that the inheritance of these songs in the contemporary era is facing great challenges, mainly as intangible cultural heritage, in the work of inheritance, protection and innovation in the paradox situation. "On the one hand, the non-material cultural heritage countries have increased their efforts to protect and actively invest, which has ensured the survival of some precious cultural heritage; on the other hand, how many of these protected heritage projects can be productive and self-saving, even if they are protected, because of strong human intervention in the original ecological art completely Protected purposes run counter to each other.

The development of Sichuan folk songs has such a situation: if no one sings Sichuan folk songs, then the works such as "The Sun Comes Out and Joys the Ocean", "When the Flowers of Sophora Blossom" and "Kangding Love Song" have been widely sung at home and abroad; if Sichuan folk songs have been well inherited and innovated, more works have been created in reality. Either they have long been lost, or they have become over-stage and lost the artistic quality of the original ballads. The author believes that the reasons for the difficulties in the inheritance of Sichuan folk songs in the contemporary era are mainly due to the disconnection of the concept of the times and aesthetic ideas, the impact of foreign

cultures, the disorderly inheritance mechanism and the impatient developmental destruction, which are embodied in the works, inheritors, audiences and cultural development. The exhibition environment and other places eventually had a negative impact on Sichuan folk songs.

Sichuan folk songs have been greatly impacted by foreign cultures. The ideological and aesthetic characteristics of traditional works are out of touch with the times, and the audience is getting fewer and fewer. Although new works have excellent works, their development situation is relatively single, which ultimately leads to the development of Sichuan folk songs "green and yellow do not connect". In ancient times, Sichuan was "the difficulty of Shudao, difficult to go to Qingtian", and a large number of native folk songs were retained in the closed geographic environment. However, with the development of the times, the developed transportation and information network broke the geographic barrier in Sichuan, and the local traditional culture was greatly impacted. In the actual investigation, we can find that the vast majority of the audience know little about other folk songs except Kangding Love Song and other famous works. Most groups (especially young people) are more likely to accept pop songs. Even remote minority areas such as Tibet have been greatly affected, such as Gesangmedo. It has been mentioned in the book that "the violent impact of foreign culture on Tibetan local culture and the influence of strong culture on the culture of vulnerable ethnic groups have brought about a quiet change in people's way of life." In addition, a large number of new Sichuan folk songs have been produced, and there are many excellent works. However, many works are too single in composition, composition, Lyric creation and singing, which makes the artistic spirit of most folk songs not only not inherited, but also more confused. Under the impact of foreign cultural environment, it seems that the original valuable artistic character of Sichuan folk songs is becoming less and less, and cultural characteristics are gradually being eroded, which ultimately leads to these folk songs "vanishing everybody" and becoming victims of the consumer era. In addition, the imperfect inheritor's inheritance system and the destruction of the development environment also have a very negative impact on Sichuan folk songs. For example, the national intangible cultural heritage "Xiushan Flower Lantern" mentioned above, many small non-governmental organizations have regarded it as a "vassal" of tourism performances and folk performances, and many of them are stage-oriented. Formulaic performances are divorced from the original cultural environment. Those folk songs

gradually lose their vitality in the vicissitudes of the cultural environment, and there are fewer learners and fewer new works, so the inheritance is facing difficulties.

2. The Innovation of Sichuan Folk Songs

How to make more people like to appreciate Sichuan folk songs, we must carry out continuous innovative research. This depends on the reality of non-heritage protection, and is also the only way to inherit and protect Sichuan folk songs.

The so-called innovation refers to the multi-faceted second creation on the basis of maintaining the overall style and characteristics of Sichuan folk songs, so as to preserve the essence and make them more colorful. The early Sichuan folk songs were mostly created for the local people in their lives. Everyone could sing and everyone could sing. This resulted in the simple singing voice and single timbre. In today's singing, more scientific singing methods and techniques can be added, deep breathing and high-position cavity can be used to make the voice more rounded and full, resonance cavity more unified and far-reaching. Through standardizing scientific singing methods, different timbres can be processed, reflecting the different style and characteristics of each song. Express the different artistic conception of the song. In rhythm, the earliest folk songs have no music, the rhythm is relatively loose and free, different people sing the same song will also cause different rhythm, in today's collation, should be recorded with a standard rhythm, can be freely extended and shortened rhythm, but generally the rhythm is the standard. Such a standardized notation is conducive to future generations of singing.

In the singing form of Sichuan folk songs, the early Sichuan folk songs were mostly unaccompanied singing or single accompaniment form. In today's singing, we can use modern musical means, according to the different styles of songs, to add multi-element musical instruments and electronic music, such as Western musical instruments: piano, double-row keys, violin, flute. Ethnic instruments: zither, sheng, erhu, etc., even adapted to large-scale western symphony, national symphony, etc. It can also use advanced electronic music equipment to compile songs, making Sichuan folk songs more epochal, popular and stylistic. In the stage performance form of Sichuan folk songs, it can also break the early style of solo and chorus, inject more fresh blood into it, and integrate it into the round singing, chorus and multi-voice chorus. It can also add dances, dramas and musicals, so as to restore the singing background to the greatest extent and make Sichuan folk songs more fresh. Appreciation and

singing make art come from life and higher than life. In addition to the preservation and development of traditional folk songs, contemporary composers draw lessons from and use folk music elements and themes, integrate modern music forms and aesthetics, and create a large number of folk songs, which is one of the important and meaningful ways of inheritance of folk songs under the development of the times. In the stage performance of the song, it is not restricted to solo singing. It can use many forms of singing, such as duet singing, rotation singing, etc. Adding body language such as dancing will make the singing richer. The accompaniment forms of songs can also be diversified, such as piano, folk music, MIDI music, etc., to maximize the enrichment of musical limbs, making folk songs in today's music aesthetics with the times and unique.

No matter what kind of music style and type, it is the treasure handed down by the people of Sichuan for thousands of years, and it is worthy of our inheritance and development. For the precious Sichuan folk songs handed down from generation to generation, we should constantly collect and collate them, and carry them forward, so that more people can understand and love them. In the collection of folk songs, many grassroots, into the field, listen to the local people's singing; many songs do not have music, which requires the use of modern notation to record the songs. In the singing of folk songs, understand the background and era of each folk song, understand the deep meaning of the song to express; master the use of Sichuan dialect, apply the tone, voice and intonation of Sichuan dialect to the song, deduce a specific and unique style; in the dissemination of folk songs, sing more and perform more. With various cultural and artistic activities, more Sichuan folk songs are promoted, so that Sichuan folk songs can be based in Sichuan, go to the whole society and enter people's hearts.

Conclusion

Music has no borders. In appreciating, studying, researching and disseminating music, we should not only master the music of our own nation, region and country, but also accept the music of other nations, regions and other countries. We should not only master the traditional music, but also join the popular and new music. With the collision of various elements and styles, our music can be constantly enriched, full and strong. However, in the current society, the popular aesthetics tends to pop music and Western music, and has little involvement in the traditional music of our country. Our national folk music tends to gradually withdraw from the mainstream music culture. Although our country has done a lot of work in

preserving folk music in recent years, it is far from enough in professional music education and popular popularization. How to orientate the value of Chinese folk music, how to appreciate and sing folk music, how to determine the path of development and innovation of folk music, this is what our music educators should do.

As a music educator, Sichuan local folk songs are an important part of Chinese folk music. We should spread and teach them widely and professionally to students. We should inherit excellent Sichuan local folk songs from generation to generation so that Sichuan students, especially non-Sichuan students, can understand and master Sichuan. Fang's folk songs should be based on themselves, the world, the world and the future.

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Lam Toei in Roi-Et College of Dramatic Arts

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Abstract

Lam toei, meaning courting song, is sung in lively tempo. Although lam toei is sung in a sad mode, the same mode used in lam thang nyao singing, it gives a very happy expression. There are two types of toei melodies, toei with Isan dialect text and toei with Central Thai dialect text. A toei with Isan dialect text is written in klon yoen form, while a toei with Central Thai dialect text is written in a loosely poetic form. Actually, there are four toei melodies---toei khong, toei phama, toei thammada, and toei hua non tan. Toei khong and toei phama texts are written in Central Thai dialect, while toei thammada and toei hua nontan texts are written in Isan dialect. The most well known pieces of the molam culture include Toei Khong, Toei Phama, and Toei Thammada.

Keywords: Lam Toei, Roi-Et College of Dramatic Arts

* Teacher Roi-Et College of Dramatic Arts

Introduction

Lam Phaya, a traditional performance, is the origin of many types of Lao performing arts. To perform, male and female performers respond each other through a lyric. These responsive lyrics are developed to many kinds of lyrics for singing in Lam performances. At present, some branches of Lam Phaya are called Lam Maha Xai, Lam Ban Sok, Lam Khon Savan and others.

Lam Phaya is the origin of many types of Lao performing arts. It is traditional in Lam Phaya performance, a male performer sings a lyric to ask a female performer and the female performer also answers him through a lyric. These responsive lyrics are developed to many kinds of lyrics for singing in Lam performances. At present, some branches of Lam Phaya were called in the names of Lam Maha Xai, Lam Ban Sok, Lam Khon Savan and others. Each kind of Lam performance needs khaens accompaniment for enhancing an entertaining atmosphere so singing voice plays a role as a swimmer and khaens accompaniment plays a role as water. In a Lam performance, the audience can exchange a jok called Soi with the performer in order to make a friend with each other.

The distinct differences between an Isan Lam performance of northeastern people of Thailand and a Lao Lam performance are lyrics used for singing, melodies of khaens accompaniments, musical arrangement, and movement of the Khaen player. Generally, the Lao khaens Players and the Lao – folk singers usually perform on the stage in the posture of sitting but the Thai khaens players and the Thai – folk singers only perform on the stage in the posture of standing and move around the stage freely (Duangchampi Wuttisuk, 2008, p.11)

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Three aims of this research involve the study of the element of klonlam texts, the investigation of the watlam singing styles of the national artists and the study of guidelines for preservation, transmission of the klonlam texts and watlam singing styles of the national artists. Similar research are found namely Lao Poetics (Compton, 1992), Tradition Music of the Lao (Miller and Chonpairot, 1985. Moreover, the finding of this research may be useful for researchers who prefer to conduct similar research like in depth.

Aims of the study

To examine the Lam toei Tammada, toei Kong and toei phama in Roi-Et College of Dramatic Arts

Methodology

A methodology of qualitative research was used for this investigation. The elements of the research were as follows:

1. Research contents:
    1.1 The instruction in lam toei performances
2. Research areas:
    2.1 Roi-et Province
3. Research sample:
    3.1 4 key – informants
    3.2 8 casual informants
    3.3 6 general informants
4. Research instruments:
    4.1 observation
    4.2 interviews
5. Research period: One year

STUDY the results of the study

1. Lam toei in Roi-Et College of Dramatic Arts

There are two types of toei melodies, toei with Isan dialect text and toei with Central Thai dialect text. A toei with Isan dialect text is written in klon yoen form,

Klonyern - limited the number of phrases (4 phrases per stanza)
- Usually consisted of 7-12 syllables per phrases

- specified the falling tone
- The final word of the first phrases is rhythmic with the first word of the next
- used in "lam thang yao" performances

Lam thang yao melody including:

- long vocalization (homesick, brokenhearted)
- conveyed sad emotions
- slow melody (express sadness)
- ended with the word "oh la na euey"

3) Context of klonlam was separated into 2 parts:

- Secular part (love, knowledge, entertainment, traditions)
- Religious part (dharma lessons)

Lam toei, meaning courting song, is sung in lively tempo. Although lam toei is sung in a sad mode, the same mode used in lam thang nyao singing, it gives a very happy expression. There are two types of toei melodies, toei with Isan dialect text and toei with Central Thai dialect text. A toei with Isan dialect text is written in klon yoen form, while a toei with Central Thai dialect text is written in a loosely poetic form. Actually, there are four toei melodies---toei khong, toei phama, toei thammada, and toei hua non tan. Toei khong and toei phama texts are written in Central Thai dialect, while toei thammada and toei hua nontan texts are written in Isan dialect. The most well known pieces of the molam culture include Toei Thammada,Toei Khong, Toei Phama, and Toei Huanontan:

Melody of Toei Thammada

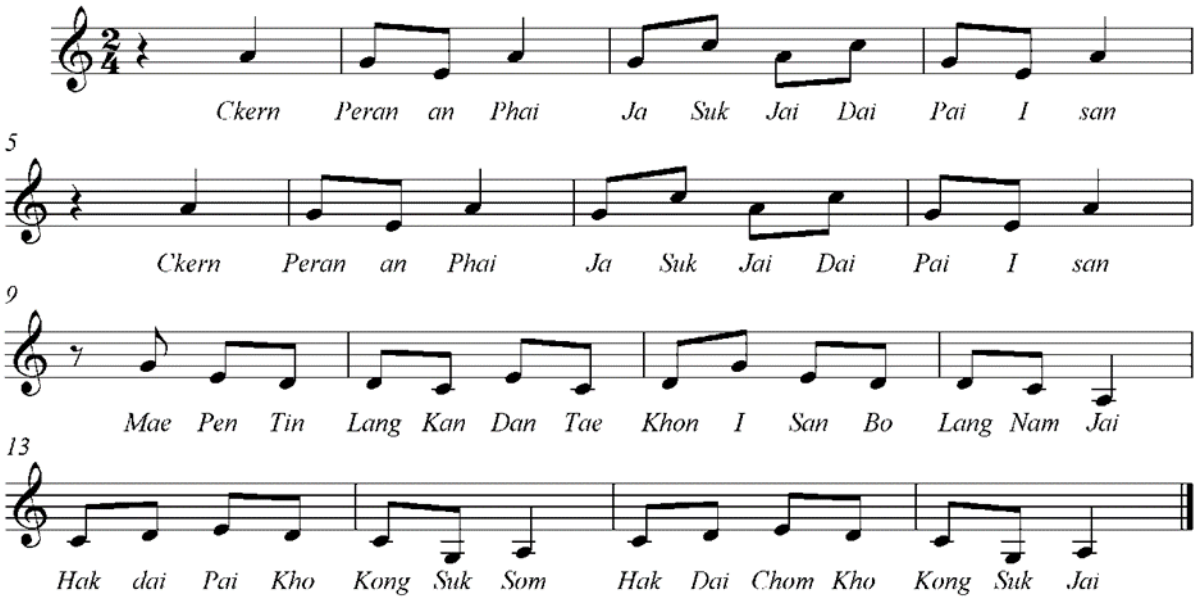
- - - -	- - - A	- A C D	- E D C	- A - -	- - - A	- A C D	- E D C
- A - A	- G E G	E G - C	- C D E	- - - -	- A - E	G A C A	G E D E
- E G D	- C A C	- C - D	- D E G	- G - C	- C D E	- E G D	- C A C
- - - C	- C D E	- E G D	- C A C	- - - G	- E G D	- D E C	- A - G
- A - E	- G - D	E D C A	C D - C				

Lam Toei Thammada

Melody of Lam Toei Khong

- - - -	- - - A	- - - G	- E - A	- - - G	- C- A	- - - G	- E - A
- - - -	- - - A	- - - G	- E - A	- - - G	- C- A	- - - G	- E - A
- - - -	- G - E	- - - D	- C - E	- - - D	- G - E	- - - D	- C - A
- - - C	- D - E	- D - C	- G - A	- - - C	- D - E	- D - C	- G - A

Lam Toei Khong



Melody of Lam Toei Phama

- - - -	- A - B	- A - B	- A - G	- A - G	- B - A	- G - C	- D - E
- - - -	- A - B	- A - B	- A - G	- A - G	- B - A	- G - C	- D - E
- - - -	- E - E	- A - G	- E - D	- C - D	- A - C	- D - E	- D - C
- - - -	- A - C	- C - C	- D - E	- G - A	- G - E	- G - D	- D - D
- - - -	- A - D	- - - -	- A - B	- A - G	- A - B	- D - C	- B - A
- - - -	- A - D	- - - -	- A - B	- A - G	- A - B	- D - C	- B - A

Lam Toei Phama

Melody of Toei Huanontan

Conclusion

Lam toei in Roiet College of Dramatic Arts used Central Thai dialect text is written in a loosely poetic form. Actually, there are four toei melodies---toei khong, toei phama, toei thammada, and toei hua non tan. Toei khong and toei phama texts are written in Central Thai dialect, while toei thammada and toei hua nontan texts are written in Isan dialect. The most

well known pieces of the molam culture include Toei Thammada,Toei Khong, Toei Phama, and Toei hua nontan.

The research entitled the ways to develop the ways to the guidelines for preservation, transmission of the lam toie singing styles of the national artists in Roiet College of Dramatic Arts, Roi-Et Province in Thailand suggest appropriate ways to develop instruction process on Molam Performances. It is not only suitable for Roiet Province but it also suitable for neighboring countries where have Molam performing arts. These findings benefit both state and private organizations concerned in case of they can adapt some ideas from this research to their affairs.

Suggestion

1. There should be more cultural centres that focus on preserving and promoting Thai and local culture. These will bring a lot of benefits to communities, schools, universities and provincial art and cultural offices.

2. Folk music preservation is not an easy task and cannot be done by anyone solely. But there should be more cooperation from both government and private sectors as well as from local communities. Besides, there should be more studies on neighboring countries' culture as well, in order to strengthen the region's culture and to meet the changing of the world.

Significance of the study

1. To raise the awareness of Thai people especially for Thai youths to see the values and help preserve Esan folk

2. To preserve the uniqueness and the civilization of Thai arts and culture

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Musical Characteristics in Central Thai Poetry and Isan Poetry: Similarities and Differences

Mingkwan Chonpairot*

Abstract

Since Thai language, Central or Isan, is tonal language, consisting of 6 tones—mid, low, mid-falling, high, high falling, and rising. Thai language by itself is already contains musical characteristics in terms of pitches and duration of vowel sounds, short and long.

In this paper the author will investigate and analyze the tonal structures of klon suphap, khlong sisuphap poetry, and klon Nyoen poetry in terms of their similarities and differences.

Keywords: Musical characteristics, Poetry, Central Thai, Isan

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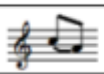
Introduction

In Central Thai language words consist of alphabets and vowels. There are 44 alphabets, classifying into three groups called akson sung (high-tone alphabet), akson klang (mid-tone alphabet), and akson tam (low-tone alphabet). Alphabets of akson sung group are pronounced as rising tones, akson klang as mid tones, and akson tam as mid tones.

Central Thai Tones

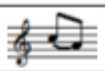
There are 6 tones in Central Thai language: mid tone, low tone, mid falling tone, high tone, high-falling tone, and rising tone; these tones can be written into music notation as shown in the diagram below:

pitch							remark
word	kha คา	kha ข่า	kha ค่า/ข้า	kha คะ	kha ค้า	kha ขา	Long vowel
meaning	get stuck	galanga	value/ servant	Ok/yes	trade	leg	
Tone level	mid	low	mid-fall	high	high-fall	rising	

First consonant	Vowel		Tone Mark		Final Consonant	
Alphabet group	Short vowel	Long vowel	Mai ek tone mark	Mai tho tone mark	Live ng.n.m	Dead k.t.p
Akson Sung High tone group	Low เหาะ fly	Rising หอ dorm	Low ผ่า cut	mid-fall ผ้า cloth	Rising ฝน rain	Low สาด splash
Akson Klang Mid tone group	Low กะ estimate	Mid กา crow	Low ป่า forest	mid-fall จ้า yes	Mid ดิน soil	Low ดอก flower
Akson Tam Low tone group	High คะ ok/yes	Mid คา getting stuck	mid-fall ค่า value	high-fall ค้า trade	Mid คน human	mid-fall คาบ Hold in the mouth

Isan Tones

There are also 6 tones in Isan language: mid tone, low tone, mid falling tone, high tone, high-falling tone, and rising tone; these tones can be written into music notation as shown:

pitch							remark
word	เค่า khao	เข้า khao	เค้า khao	เข่า khao	เคา khao	เขา khao	Long tone
meaning	Going along	rice	sign	knee	Nasal rope	Animal horn	
Tone level	mid	low	midfall	high	highfall	rising	

Isan Word Tone System

First consonant	Vowel		Tone Mark		Final Consonant		
Alphabet group	Short vowel	Long vowel	Mai ek tone mark	Mai tho tone mark	Live final (long/short)	Dead final (short)	Dead final (long)
Akson sung High tone group	Rising ผุ erode	Rising ผา ravine	High ผ่า cut	Low ผ้า cloth	Rising ผง powder	Rising ผัก vegetable	Low ผาก
Akson klang Mid tone group	Rising กะ estimate	Mid กา crow	High ก่อ build	Mid-fall ก้อ roll	Mid กง circle	Rising กก trunk	Low กาบ bark
Akson tam Low tone group	Mid เคาะ beat	High-fall คอ neck	Mid ค่อ wrist	Mid-fall ค้า trade	High-fall คน man	Mid คด bent	Low คาด estimate

Central Thai Poetry

There are five formal designs of Central Thai poetries: *khlong, chant, kap, klon* and *rai.* But in this paper only *klon suphap* and *khlong si suphap* will be analyzed.

The aesthetic value of *klon suphap* or *klonpaet* is based on its content, its internal rhyming, its external rhyming, its vowel rhyming and its tonal rhyming and contrast. In *klon suphap* tone marks don't play important roles like *khlong si suphap.* However, tonal level of the last word of each line can be generalize; they are: 1) last word of the first line can be in any tone level—mid, low, hihg or falling; 2) last word of the second line is always in rising tone; 3) last word of the third line is in mid tone; and 4) last word of the fourth line is in mid tone.

Research Methodology

This is a qualitative research. Central Thai poems and Isan poem are collected and selected few of the most popular poems of both regions and they were analyzed.

Research Objectives

The research aimed at: finding the similarities and differences between Central poems and Isan poems; and 2) finding the difference of musical characteristics between Central Thai poems and Isan poems.

Results of the Research

This is the formal structure of *klon suphap* or *klon paet* poetry.

Each line is grouped into three units or musically three steady beats, as shown in the diagrams below:

Poem 1

Line 1

พระ โหย หวล	ครวญ เพลง	วัง เวง จิต
o o o	o o	o o o
Phra hoi huan	khruan phleng	wang weng jit

(The King put his lonely feeling into his oboe music)

Line 2

ให้ คน คิด	ถึง ถิ่น	ถ วิล หวัง
o o o	o o	o o o
Hai khon khit	thueng thin	tha win wang

(Causing the people felt homesick)

Line 3

ว่า จาก เรือน | เหมือน นก | ที่ จาก รัง |

o o o | o o | o o o |

Wa jak ruean | muean nok | thi jak rang |

(The music tells that leaving home like birds leaving their nests

Line 4

อยู่ ข้าง หลัง | ก็ จะ แล | ชะ แง้ คอย |

o o o | o o o | o o o |

Yu khang lang | ko ja lae | cha ngae khoi |

(The ones who left behind are waiting attentively)

Poem 2

Line 1

แล้ว ว่า | อ นิจ จา | ความ รัก |

o o | o o o | o o |

Laeo wa | a nit ja | khwam rak |

(Oh. Unfortunate love)

Line 2

เพี่ง ประ จักษ์ | ดั่ง สาย | น้ำ ไหล |

o o o | o o | o o |

Phoeng pra jak | dang sai | nam lai |

(Its like the flows of a stream)

Line 3

มี แต่ | จะ เชี่ยว | เป็น เกลียว ป |

o o | o o | o o o |

Mi tae | ja chiao | pen klio pai |

(It always flowing downward)

Line 4

ไม่ มี วัน | จะ ไหล | คืน มา |

o o o | o o | o o |

Mai mi wan | ja lai | khuen ma |

(No way to wait for its return)

Poem 3

Line 1

ดิด ไป | ใจ หาย | ไม่ วาย โศก |

o o | o o | o o o |

Khit pai | jai hai | mai wai sok |

(I feel lonely and sorrowful)

Line 2

เหมือน เดือน ดับ | ลับ โลก | ไม่ แล เห็น |

o o o | o o | o o o |

Muean duean dap | lap lok | mai lae hen |

(We cannot see, like the moon has disappeared from the world)

Line 3

จะ แล เหลียว | เปลี่ยว เปล่า | เศร้า ทรวง เย็น |

o o o | o o | o o o |

Ja lae liao | pliao plao | sao suang yen |

(Looking around to feel only loneliness)

Line 4

ไหน จะ เว้น | โศ กา | แสน อา ดูร |

o o o | o o | o o o |

Nai ja wen | so ka | saen ah dun |

(No one can avoid sorrow)

Melodic Patterns Derived from Speech Tones of a Khlong Sisupap Poem.

Poem 1

Line 1

พระ โหย หวน ครวญ เพลง วัง เวง จิต
Phra hoi huan khruan phleng wang weng jit
(The King played his music, making the audience felt lonely)

Line 2

ให้ คน คิด ถึง ถิ่น ถ วิ ล หวัง
Hai khon khit thueng thin tha win wang
(The music made the listeners felt homesick)

Line 3

ว่า จาก เรือน เหมือน นก ที่ จาก รัง
Wa jak ruean muean not thi jak rang
(They felt the same as the birds leaving their nests)

Line 4

อยู่ ข้าง หลัง ก็ จะ แล ชะ แง้ คอย
Yu khang lang ko ja lae cha ngae khoi
(The ones they left at home were being waiting for)

Isan Poem

Melodic Pattern Derived from Isan Klon Yoen Poetry

Poem 1

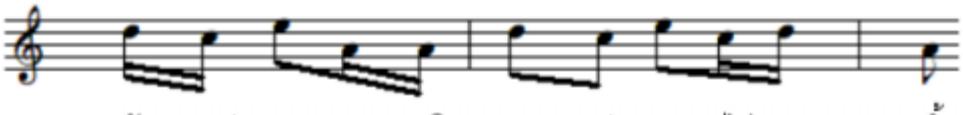
Line 1

นี้ กะ ข้อน ซิ แจ้ง ยาม เมื่อ ไก่ ขัน ฮวย

Ni ka khon si jaeng yam muea kai khan huai

(It was nearly dawn, the time of the continuing cock crows)

Line 2



จัก หน่อย มา กะ ซิ สวย อ่วย ทาง ไป คน ก้ำ

Jak noi ma ka si suai uai thang pai khon kam

(The sun will be rising in a few moment; then we will depart for different destinations)

Line 3

สาว หมอล้า ซิ ลง ฮ้าน ไกล กัน คน ละ บ่อน

Sao molam si long han kai kan khon la bon

(I will leave the stage, being far away from each other)

Linee 4

ใจ วิ่ วอน คิด ฮอด อ้าย ซิ ตาย แล้ว อยู่ บ่ เป็น

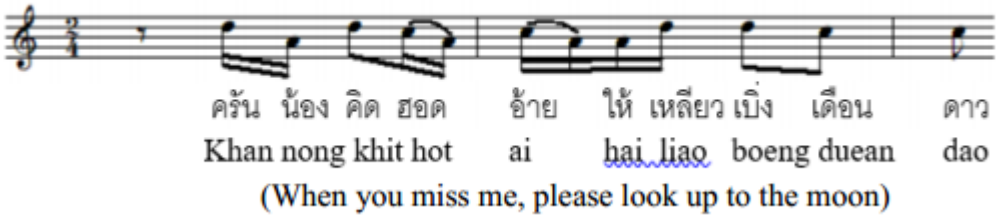
Jai wi won khit hot ai si tai laeo yu bo pen

(My mind is shivering; I almost dying of missing you)

Melodic Pattern Derived from Klon Yoen.

Poem 2.

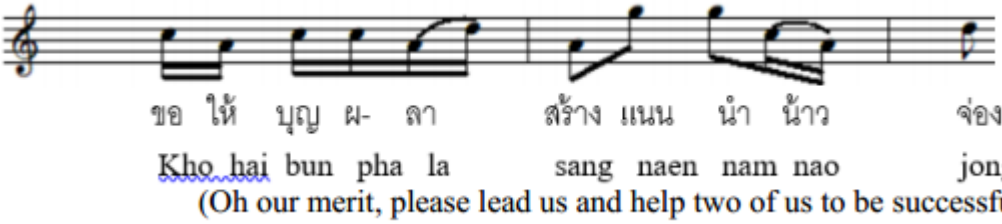
Line 1



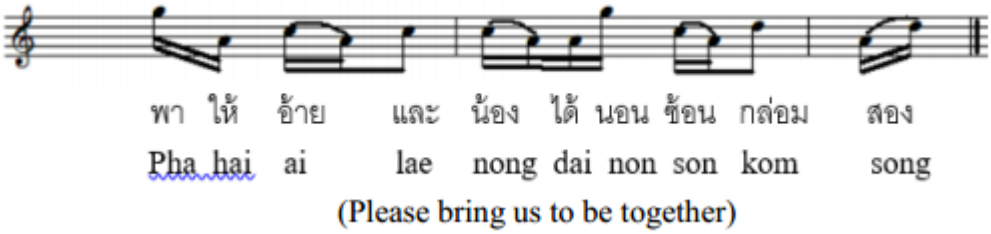
(When you miss me, please look up to the moon)

Line 2

(Our eye sights will meet there in the sky)



(Oh our merit, please lead us and help two of us to be successful)



(Please bring us to be together)

Melodic Pattern Derived from Klon Yoen.

Poem 3

Line 1

นี้ กะ ข้อน ซิ แจ้ง ยาม เมื่อ ไก่ ขัน ฮวย

Ni ka khon si jaeng yam muea kai khan huai

(Time is almost near dawn, the time of the last cock crows)

Line 2

จัก หน่อย มา กะ ซิ สวย อ่วย ทาง ไป คน ก้ำ

Jak noi ma ka si suai uai thang pai khon kam

(The sun will be rising soon, and two of us will depart
for different destinations)

Line 3

สาว หมอ ลำ ซิ ลง ฮ้าน ไกล กัน คน ละ บ่อนุ่

Sao mo lam si long han kai kan khon la bon

(I will leave the stage and being apart to different places)

Line 4

ใจ วี่ วอน คิด ฮอด อ้าย ซิ ตาย แล้ว อยู่ บ่ เป็น

Jai wi won khit hot ai si tai laeo yu bo pen

(I miss you so much, I am almost dead of loving you)

Khlong Sisuphap of Central Thai

Line 1

เสียง ลือ เสียง เล่า อ้าง อัน ใด พี่ เอย

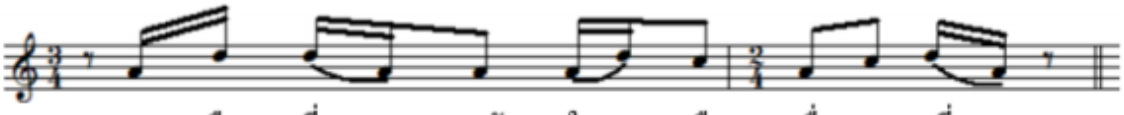
Siang lue siang lao ang an dai phi oei

(What are those rumors all about?)

Line 2

เสียง ย่อม ยอ ยศ ใคร ทั่ว หล้า
Siang yom yo yot khrai thua la
(The rumors of praising some ones were heard all over)

Line 3



สอง เขือ พี่ หลับ ไหล ลืม ตื่น ฤา พี่
Song khuea phi lap lai luem tuen lue phi
(Problably. You, two elder sisters, had been in long dept sleeps)

Line 4

สอง พี่ คิด เอ็ง อ้า อย่า ได้ ถาม เผือ
Song phi khit eng ah ya dai tham phuea
(Please find the answer by yourselves)

Tone Mark Positions

Poem 1

Line 1

เสียง ลือ	เสียง เล่า อ้าง	อัน ใด	(พี่ เอย)
O O	O O^{1} O^{2}	O O	(O O)
Siang lue	siang lao ang	an dai	(phi oei)

(What are the news all about?)

Line 2

เสียง	ย่อม	ยอ	ยศ	ใคร	ทั่ว	หล้า	
O	O^{1}	O	O	O	O^{1}	O^{2}	
siang	yom	yo	yot	khrai	hua	la	

(The news of praising some ones were heard all over)

Line 3
สอง เขือ พี่ | หลับไหล | ลืม ตื่น | (ฤา พี่)
O O O¹ | O O | O O¹ | (O O)
Song khuea phi | lap lai | luem tuen | (lue phi)
(Problably. You, two elder sisters, had been in dept sleeps)
Line 4
สอง พี่ คิด | เอง อ้า | อย่า ได้ | ถาม เผือ |
O O¹ O | O O² | O¹ O² | O O |
Song phi khit | eng ah | ya dai | tham phuea |
(Please find the answer by yourselves)

Poem 2

Line 1
เจ็ด วัน | เว้น ดีด ซ้อม | ดน ตรี |
O O | O O O | O O |
Jet wan | wen dit som | don tree |
(When you stop practicing music for seven days)
Line 2
สาม วัน | จาก นา รี | เป็น อื่น |
O O | O O O | O O |
Sam wan | jak na ree | pen uen |
(If you left your girlfriend for three days,
she will belong to someone else)
Line 3
อัก ขระ | ห้า วัน หนึ | เนิ่น ช้า |
O O | O O O | O O |
Aka ra | ha wan ni | noen cha |
(I you don't read your book for five days,
you will loose your knowledge)
Line 4
วัน หนึ่ง เว้น | ล้าง หน้า | อับ เศร้า | ศรี หมอง |
O O O | O O | O O | O O |
Wan nueng wen | lang na | ap sao | sri mong |
(When you do not wash your face, even for one day, it will be dirty)

Conclusion

In terms of numbers of line of each stanza, both Central Thai poem and Isan poem, each stanza has four lines. However, in Central Thai poem each line has three beats, except four beats on the fourth line of a *khlong si suphap*; whereas in Isan poem each line has four beats. Word tone system of Isan is different from word tone system of Central Thai, especially

in *akson sung* and *akson tam* group, Isan word is pronounced one level lower than Central Thai word.

Discussion

Speech and music in tonal language is very close, especially when the speech is derived from poetry. A stanza of a poem contains word tones for certain positions, each line has certain numbers of beat; the poem becomes a full melody of music. Besides, in case of an Isan poem, one poem can be sung in many styles of *lam* singing.

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"In a modern kloang Suparb, an Ek word (i.e., a word of mai ek tone mark on it) can only be replaced by a "dead word", that is, a word in which moulation in the tones is not possible."

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Popular Folk Culture in Thailand: A case Study of Prajnaparamita Song

Derek Songkalayanawat*

Abstract

The region of Thailand abounds with rich folk culture include folktales, chant and legend related to the worships and religions. These oral traditions have been a source of value education as well as entertainment in our tradition rural societies, and they hold the essence of our unique culture and traditions. However, unless we act today, our invaluable oral traditions are in danger of extinction soon due to the sweeping forces of globalization and commercial entertainment that have already reached even the remote area of Thailand.

With the help of examples, this paper provided a brief analysis of the traditional values transmitted by our folk cultures. Finally, this paper offers Prajnaparamita Songs are in the worshipping Guanyin (goddess of mercy) and Prajnaparamita (goddess of intelligence). A genre of shamanism or religious performance to be practices mostly through the culture bearers to meet their own spiritual requirements, not for show. Sometimes sneakily as it was considered to be a superstitious practice. Now currently many Prajnaparamita Songs show up in the public, theatricalize their performance to put on the stage and reach to the new media.

Keywords: Prajnaparamita**,** Folk Culture, Thailand

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Introduction

The most important and enduring modern effort to make the concept of folk culture relevant to anthropology remains the work of the U.S. anthropologist Robert Redfield, who saw folk society as including not only primitive groups but also peasant peoples whose operations entailed some degree of dependence on the city. Although criticized for this interpretation of peasant life, as well as for underrating the impersonal and economic values and relations that may obtain in folk societies, Redfield's construction of the ideal folk culture continues to be the authoritative ideal type. Especially significant characteristics of folk society, as Redfield saw it, are its self-conception as the vessel of the sacred (this conception endowing the morale order with absolute authority and rendering the life-styles rigidly conventionalized) and its quality of being the whole of social and spiritual reality, with functions satisfying all the needs of an individual from birth, through all his life crises and transitions, to death.

Situated in the central region of Thailand, Lopburi is an ancient city with long history dating back to the prehistoric time. It is a mesmerizing city with hundreds of archeological sites and places which attract millions of tourists to visit each year. Lopburi is also well known for its folktales orally transmitted from generation to generation, and many of them have not been written down. There are many chants in Lopburi folktales, so that it is interesting to see how these folk cultures can survive in the modern world, particularly in the digital era. Folktales can be defined as a traditional story or legend that's common to a specific culture and often passed along orally. Folktales often contain a lesson to be learned, and can take many forms, like fables, tall tales, legends, and even supernatural phenomena. Since they're handed down from generation to generation, many folktales aren't set in a specific time and place. Other particulars are changeable, too. That way, whoever is telling the tale can add or change details to make the story more relevant to his or her culture (Prakhong 2000; Wichien 2005; Literature Glossary, 2018).

Kingkaew (1996) defined the term "folktale" as a traditional story or legend which is orally passed on from generation to generation, using simple or colloquial words to tell simple stories which are easy to understand. Since the stories are handed down from generation to generation, it is not possible to identify who's the first one to start telling the story. Sometimes, folktales are written down but not all of them.

The aims of folktales are mainly for entertainment and giving moral and ethics lessons to the audience. The moral and ethics lessons which are handed down through folktales are various such as the consequences of doing good or bad deeds, honesty, gratitude, obedience, kindness, patience, respect, to name a few (Uaemphorn, 2013).

Wichien (2005) said that the characters as appeared in folktales can be in any forms ranging from humans, wild beasts, mythical creatures, princes, princesses, witches, angels, to deities. As folktales are repeatedly narrated by different story tellers or narrators on various occasions, each narrator has his or her own techniques to deliver the story. Although the theme of each story will tend to be the same, details of other elements like characters or scene setting can be adjusted to suit the context where the story is being told (e.g., audience, local culture, beliefs, values, attitudes, current situations). In folktale, audience can be divided into 2 groups: active and passive audience. As active audience, a person will help spread the words of the folktale story to other people together with some personal opinions or comments. Passive audience, on the other hand, just enjoy listening to the story.

Folktales also play important roles on people's lives and their community. According to Sukanya (1996), folktales are regarded as an important cultural heritage which portrays people's lives in many aspects: feelings, emotion, thinking process, opinions, perception towards the world outside, beliefs, values, and even attitudes. Folktales do not only entertain people but build up their imagination and creativity. Besides these, folktales can lead to people's hometown pride because they can learn more about the important places, things, or persons which only exist in their hometown through local folktales (Thassanee, 1979).

Purpose of Study

The aim of this article; to study how Prajnaparamita Songs are handed down from one person to others.

Research Methodology

The research design is qualitative. The data used in this study are Songs in which are the worshipping of Guanyin and Prajnaparamita were collected by documentary study. Now currently many Prajnaparamita Songs show up in the public, theatricalize their performance to put on the stage and reach to the new media. Based on the qualitative research approach,

each chant was investigated in terms of their content and presentation. Additionally, the researcher looked into more details regarding how each song was handed down to audience.

Result

The story of Prajnaparamita in this section is divided into 6 parts: Prajnaparamita Goddess of Intelligence, Origin of the Prajnaparamita Sutras, The Perfection of Wisdom, Significance of the Prajnaparamita Sutras, Overview of the Vajracchedika and Prajnaparamita Sutras, and The Bodhisattva and Prajnaparamita

1. Prajnaparamita Goddess of Intelligence. The Prajnaparamita is among the oldest of the Mahayana Sutras and are the foundation of Mahayana Buddhist philosophy. These venerable texts are found in both the Chinese Canon and Tibetan Canon of Buddhist Scriptures.Prajnaparamita means "perfection of wisdom," and the sutras counted as Prajnaparamita Sutras present the perfection of wisdom as the realization or direct experience of sunyata (emptiness).The several sutras of the Prajnaparamita Sutras vary from very long to very short and are often named according to the number of lines it takes to write them. So, one is the Perfection of Wisdom in 25,000 Lines. Another is the Perfection of Wisdom in 20,000 Lines, and then 8,000 lines, and so on. The longest is the Satasahasrika Prajnaparamita Sutra, composed of 100,000 lines. The most well known of the wisdom sutras are the Diamond Sutra (also called "The Perfection of Wisdom in 300 Lines" and the Heart Sutra.

2. Origin of the Prajnaparamita Sutras. Mahayana Buddhist legend says that the Prajnaparamita Sutras were dictated by the historical Buddha to various disciples. But because the world was not ready for them, they were hidden until Nagarjuna (2nd century) discovered them in an underwater cave guarded by nagas. The "discovery" of the Prajnaparamita Sutras is considered the second of the Three Turnings of the Dharma Wheel. However, scholars believe the oldest of the Prajnaparamita Sutras were written about 100 BCE, and some may date to as late as the 5th century CE. For the most part, the oldest surviving versions of these texts are Chinese translations that date from the early first millennium CE. It is often taught within Buddhism that the longer Prajnaparamita sutras are the older ones, and the much briefer Diamond and Heart sutras were distilled from the longer texts. For some time historical scholars partly supported a "distillation" view, although recently this view has been challenged.

3. The Perfection of Wisdom. It has been thought the oldest of the wisdom sutras is the Astasahasrika Prajnaparamita Sutra, also called The Perfection of Wisdom in 8,000 Lines. A partial manuscript of the Astasahasrika was discovered that was radiocarbon dated to 75 CE, which speaks to its antiquity. And it was thought the Heart and Diamond sutras were composed between 300 and 500 CE, although more recent scholarship places the composition of the Heart and Diamond in the 2nd century CE. These dates are mostly based on the dates of translations and when citations of these sutras appeared in Buddhist scholarship.

However, there is another school of thought that the Diamond Sutra is older than the Astasahasrika Prajnaparamita Sutra. This is based on an analysis of contents of the two sutras. The Diamond seems to reflect an oral recitation tradition and describes the disciple Subhuti receiving teachings from the Buddha. Subhuti is the teacher in the Astasahasrika, however, and the text reflects a written, more literary tradition. Plus, some doctrines appear to be more developed in the Astasahasrika.

Bottom line, it's not settled exactly when these sutras were written, and the authors themselves are unknown. And while it was assumed for a long time they originally were written in India, more recent scholarship suggests that some of them may have originated in Gandhara. There is evidence an early school of Buddhism called Mahasanghika, a forerunner of Mahayana, possessed early versions of some of these sutras and may have developed them. But others may have originated with the Sthaviravadin School, a forerunner of today's Theravada Buddhism. Barring some invaluable archaeological discovery, the precise origins of the Prajnaparamita Sutras may never be known.

4. Significance of the Prajnaparamita Sutras. Nagarjuna, who is the founder of a school of philosophy called Madhyamika is clearly developed from the Prajnaparamita Sutras and might be understood as the Buddha's doctrine of Anatta or Anatman or "no self," taken to an unavoidable conclusion. In brief: all phenomena and beings are empty of self-nature and inter-exist, they are neither one nor many, neither individual nor indistinguishable. Because phenomena are empty of inherent characteristics, they are neither born nor destroyed; neither pure nor defiled; neither coming nor going. Because of all beings inter - exist, we are not truly separate from each other. Truly realizing this is enlightenment and liberation from suffering.

Today the Prajnaparamita Sutras remain a visible part of Zen, much of Tibetan Buddhism, and other Mahayana schools.

Western scholars have traditionally considered the earliest sutra in the Prajnaparamita class to be the Astasahasrika Prajnaparamita sutra or "Perfection of Wisdom in 8,000 Lines", which was probably put in writing in the 1st century BCE. This chronology is based on the views of Edward Conze (1973). who largely considered dates of translation into other languages. This text also has a corresponding version in verse format, called the Ratnagunasamcaya gatha, which some believe to be slightly older because it is not written in standard literary Sanskrit. However, these findings rely on late-dating Indian texts, in which verses and mantras are often kept in more archaic forms. Additionally, a number of scholars have proposed that the Mahayana Prajnaparamita teachings were first developed by the Caitika subsect of the Mahasamghikas.

They believe that the Astasahasrika Prajnaparamita sutra originated among the southern Mahasamghikas schools of the Andhra region, along the Krishna River. These Mahasamghikas had two famous monasteries near Amaravati and the Dhanyakataka, which gave their names to the Purvasaila and Aparasaila schools. Each of these schools had a copy of the Astasahasrika Prajnaparamita sutra in Prakrit. Guang Xing (2004) also assesses the view of the Buddha given in the Astasahasrika Prajnaparamita sutra as being that of the Mahasamghikas.

Harry Falk and Seishi Karashima (2012) published a damaged and partial Kharosthi manuscript of the Astasahasrika Prajnaparamita sutra in 2012. It is radiocarbon dated to ca. 75 CE, making it one of the oldest Buddhist texts in existence. It is very similar to the first Chinese translation of the Astasahasrika by Lokaksema (ca. 179 CE) whose source text is assumed to be in the Gandhari language; Lokaksema's translation is also the first extant translation of the Prajnaparamita sutra genre into a non-Indic language. Comparison with the standard Sanskrit text shows that it is also likely to be a translation from Gandhari as it expands on many phrases and provides glosses for words that are not present in the Gandhari. This points to the text being composed in Gandhari, the language of Gandhara (the region now called the Northwest Frontier of Pakistan, including Peshawar, Taxila and Swat Valley). The "Split" manuscript is evidently a copy of an earlier text, confirming that the text may date before the 1st century CE.

5. Overview of the Vajracchedika and Prajnaparamita sutra. In contrast to western, Japanese scholars have traditionally considered the Diamond sutra (Vajracchedika Prajnaparamita sutra) to be from a very early date in the development of Prajnaparamita literature. The usual reason for this relative chronology which places the Vajracchedika earlier is not its date of translation, but rather a comparison of the contents and themes. Some western scholars also believe that the Astasahasrika Prajnaparamita sutra was adapted from the earlier Vajracchedika Prajnaparamita sutra. Examining the language and phrases used in both the Astasahasrika and the Vajracchedika, Gregory Schopen (2005) also sees the Vajracchedika as being earlier than the Astasahasrika. This view is taken in part by examining parallels between the two works, in which the Astasahasrika seems to represent the later or more developed position. According to Schopen, these works also show a shift in emphasis from an oral tradition Vajracchedika to a written tradition Astasahasrika.

In addition to these, there are also other Prajnaparamita sutras such as the Heart Sutra (Prajnaparamita Hrdaya sutra), which exists in a shorter and longer versions. Regarding the shorter texts, Edward Conze (1973) writes, "Two of these, the Diamond sutra and the Heart sutra are in a class by themselves and deservedly renowned throughout the world of Northern Buddhism. Both have been translated into many languages and have often been commented upon. Some scholars consider the Diamond Sutra to be much earlier than Conze does. Scholar Jan Nattier (1992) argues the Heart Sutra to be an apocryphal text composed in China from extracts of the Pañcavimsat Sahasrika and other texts CA.7th century. Red Pine, however, does not support Nattiers argument and believes the Prajnaparamita Hridaya Sutra to be of Indian origin. Tantric versions of the Prajnaparamita literature were produced from the year 500 CE on and include sutras such as the Adhyardhasatika Prajnaparamita sutras (150 lines). Additionally, Prajnaparamita Terma teachings are held by some Tibetan Buddhists to have been conferred upon Nagarjuna by the Nagarjuna Nagaraja "King of the Nagas", who had been guarding them at the bottom of the sea.

By the middle of the 3rd century CE, it appears that some Prajnaparamita texts were known in Central Asia, as reported by the Chinese monk Zhu Shixing, who brought back a manuscript of the Prajnaparamita of 25,000 lines. When in 260 AD, the Chinese monk Zhu Shixing chose to go to Khotan in an attempt to find original Sanskrit sutras, he succeeded in locating the Sanskrit Prajnaparamita in 25,000 verses, and tried to send it to China. In Khotan, however, there were numerous Hinayanists who attempted to prevent it because they

regarded the text as heterodox. Eventually, Zhu Shixing stayed in Khotan, but sent the manuscript to Luoyang where it was translated by a Khotanese monk named Moksala. In 296, the Khotanese monk Gitamitra came to Chang'an with another copy of the same text.

In China, there was extensive translation of many Prajnaparamita texts beginning in the second century CE. Xuanzang (fl. c. 602–664) was a Chinese scholar who traveled to India and returned to China with three copies of the Maha Prajnaparamita Sutra which he had secured from his extensive travels. Xuanzang, with a team of disciple translators, commenced translating the voluminous work in 660 CE using the three versions to ensure the integrity of the source documentation. Xuanzang was being encouraged by a number of the disciple translators to render an abridged version. After a suite of dreams quickened his decision, Xuanzang determined to render an unabridged, complete volume, faithful to the original of 600 fascicles.

6. The Bodhisattva and Prajnaparamita. A key theme of the Prajnaparamita sutras is the figure of the Bodhisattva (literally: awakening-being) which is defined in the 8,000 line Prajnaparamita sutra as: "One who trains in all dharmas (phenomena) without obstruction (asakti, asaktata), and also knows all dharmas as they really are. A Bodhisattva is then a being that experiences everything "without attachment" (Asakti) and sees reality or suchness (Tathata) as it is. The Bodhisattva is the main ideal in Mahayana (Great Vehicle), which sees the goal of the Buddhist path as becoming a Buddha. A central quality of the Bodhisattva is their practice of Prajnaparamita, a most deep state of knowledge which is an understanding of reality arising from analysis as well as meditative insight.

Another quality of the Bodhisattva is their freedom from fear in the face of the seemingly shocking doctrine of the emptiness of all dharmas which includes their own existence. A good friend (kalyanamitra) is useful in the path to fearlessness. Bodhisattvas also have no pride or self-conception of their own stature as Bodhisattvas. These are important features of the mind of a bodhisattva, called bodhicitta. The Prajnaparamita sutras also mention that bodhicitta is a middle way, it is neither apprehended as existent or non-existent and it is "immutable" and "free from conceptualization" (avikalpa).-The Bodhisattva is said to generate "great compassion" (maha-karuna) for all beings on their path to liberation and yet also maintain a sense of equanimity (upeksa) and distance from them through their understanding of emptiness, due to which, the Bodhisattva knows that even after bringing

countless beings to nirvana, "no living being whatsoever has been brought to nirvana." Bodhisattvas and Mahasattvas are also willing to give up all of their meritorious deeds for sentient beings and develop skillful means (upaya) in order to help abandon false views and teach them the Dharma. The practice of Prajnaparamita allows a Bodhisattva to become: "a saviour of the helpless, a defender of the defenseless, a refuge to those without refuge, a place to rest to those without resting place, the final relief of those who are without it, an island to those without one, a light to the blind, a guide to the guideless, a resort to those without one and guide to the path those who have lost it, and you shall become a support to those who are without support."

The Prajnaparamita is often personified as a bodhisattva devi (female bodhisattva). Artifacts from Nalanda depict the Prajnaparamita personified as a deity. The depiction of Prajnaparamita as a Yidam deity can also be found in ancient Java and Cambodian art.

Prajnaparamita of Java (in Ancient Indonesia) Mahayana Buddhism took root in ancient Java Sailendra court in the 8th century CE. The Mahayana reverence of female Buddhist deity started with the cult of Tara enshrined in the 8th century Kalasan temple in Central Java. Some of Prajnaparamita's important functions and attributes can be traced to those of the goddess Tara. Tara and Prajnaparamita are both referred to as mothers of all Buddha's since Buddhas are born from wisdom. The Sailendra dynasty was also the ruling family of Srivijaya in Sumatra. During the reign of the third Pala king Devapala (815-854) in India, Srivijaya Maharaja Balaputra of Sailendra also constructed one of Nalanda's main monasteries in India itself. Thereafter manuscript editions of the Astasahasrika Prajnaparamita Sutra circulating in Sumatra and Java instigated the cult of the Goddess of Transcendent Wisdom.

In the 13th century, the tantric Buddhism gained royal patronage of king Kertanegara of Singhasari, and thereafter some of Prajnaparamita statues were produced in the region, such as the Prajnaparamita of Singhasari in East Java and Prajnaparamita of Muaro Jambi Regency, Sumatra. Both of East Java and Jambi Prajnaparamitas bear resemblance in style as they were produced in same period, however unfortunately Prajnaparamita of Jambi is headless and discovered in poor condition.

The statue of Prajnaparamita of East Java is probably the most famous depiction of the goddess of transcendental wisdom, and is considered the masterpiece of classical ancient Java

Hindu-Buddhist art in Indonesia. It was discovered in the Cungkup Putri ruins near Singhasari temple, Malang, East Java. Today the beautiful and serene statue is displayed on 2nd floor Gedung Arca, National Museum of Indonesia, Jakarta.

Conclusion

The Prajnaparamita is an exploration of the Buddhist teaching on the perfection of wisdom. The wisdom that go beyond to beyond. The wisdom that is the embodiment of the truth of our interbeing, and flied in the face of all concept, especially duality and otherness. The ultimate reminder that we are not separated and that our work in this world is to serve all being with love, compassion, kindness, and wise action.

Lopburi city is an ancient city situated in the central part of Thailand with long history. Lopburi is also well known Prajnaparamita story for its folktales and chant orally transmitted from generation to generation, and many of them have not been written down. There are many chants in Lopburi folktales, so that it is interesting to see how these folk cultures can survive in the modern world, particularly in the digital era.

Discussion

The Prajnaparamita song was inspired on Buddhist goddesses including Guanyin goddess of mercy and Prajnaparamita goddess of intelligence. Prajnaparamita is a spiritual guide for all who come along to find freedom in themselves. She tells us that nothing needs to be understood, done or solved to realize the supreme reality, the Self of all that exists. It is the dedication to truth that yields awakening, an dawn of peace and unconditional love. According to Sukanya (1996), folktales are regarded as an important cultural heritage which portrays people's lives in many aspects: feelings, emotion, thinking process, opinions, perception towards the world outside, beliefs, values, and even attitudes. Folktales do not only entertain people but build up their imagination and creativity. Besides these, folktales can lead to people's hometown pride because they can learn more about the important places, things, or persons which only exist in their hometown through local folktales (Thassanee, 1979).

Prajnaparamita Songs can communicate face-to-face with their audience. Both parties can share ideas at once at the end of the story songs. Some audiences become active because they would spread the chant orally to others probably with some adjustment. The aims of Prajnaparamita Songs are mainly for entertainment and giving moral and ethics lessons to the

audience. The moral and ethics lessons which are handed down through folktales are various such as the consequences of doing good or bad deeds, honesty, gratitude, obedience, kindness, patience, respect, to name a few (Uaemphorn, 2013).

Suggestion

1. Suggestion to apply in the field. More comparative studies on folk cultures should be carried out for more understanding among the ASEAN nations.

2. Suggestion to apply in future study. With the advanced information and technology in the digital era, more traditional folk cultures should be transformed into digital format, so audience can gain an easy access.

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Music Ending of Thai Classical Music Culture

Sutapat Puasawasdeethep*

Abstract

Thailand is the country of traditional diversity that causes the varieties of Thai classical songs which are used in the difference of events. Because of the varieties of songs, there are individual ending melodies. For example, Naphat songs, end with the "Rua song", Homrong songs, end with the ending melody entitled "Wah song", Rueang songs, end with the "La song" and Mahori songs can be ending with the "Luk Mot" and "Thot".

Keywords: Music Ending, Thai Classical Music, Culture

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Introduction

The cultural tradition of paying respect when beginning and leaving (Pai-Ma-La-Wai) is the character of regarding habits that represent the root of Thai culture. According to the Thai classical music expert, Master Bunchuay Sowat, said that Thai cultural music also features on music performance from beginning to ending, as well as the paying respect when beginning and leaving. For example, when the Thai music performance start anywhere, they always play the Homrong songs to inform that they are going to perform there. While the perform will end, it will end with the ending melody entitled "Wah song" that slowing the tempo until the end that we call "Thot".

Bunchuay Sowat (Interviewed, 29th December 2018)

The diversity of Thai tradition to causes varieties of Thai classical songs which use in the difference of events that clearly show is at the end of songs were different.

The ending of Thai classical songs has evolved to develop from the past to the present. Some ending is fixed but some ending has many forms of variations even if it is just a short of piece, but filled with deep meaning and demonstrate the creativity of composers. Therefore, the researcher has chosen to examine specifically music ending of Thai classical music culture for entering in both the dimensions of musicology and cultural society by using knowledge, experience of music education, as well as interviews with Thai classical music teachers and experts to bring awareness of study distribute to those interested.

Tirapol Noinith (Interviewed, 19th January 2019)

Purpose of study

The objective of this research to study kind of Thai classical songs and music ending of Thai classical music culture.

Methodology

This research is the study of kind of Thai classical songs and music ending of Thai classical music culture from performance in the context of Thai music circles. The qualitative research methodology was used in this study, by collecting data from document, audio recording, cassette tape, audio CD, in conjunction with the interview of Thai classical music expert, using theory which related with the qualified standard of music ending of Thai classical

music culture as the primary factor in operations, analysis and presentation of research results with the writing style of ethnography, which is descriptive narration about social and cultural life in social systems that have unique characteristics, using databases from observed details about the daily activities of human beings, to explain the importance of the music ending of Thai classical music culture.

1. Population and sampling

Researcher has defined selection criteria research participants. It should be the individuals who gained experience in instrumental music, have the knowledge and experience in the field of Thai music circle, such as the subcommittee of national standards qualification for Thai music, in control of the Commission on Higher Education, Specialist in Thai music institutions, etc., and able to transmitted in the music ending of Thai classical music culture as well. The list of participants in this study as the following:

1. Mr.Nattaphang Sowat	Thai classical music expert, Bunditpatanasilpa Institute, Ministry of Culture.
2. Mr.Bunchuay Sowat	Thai classical music expert, Chulalongkorn University.
3. Mr.Tirapol Noinith	Thai classical music expert, Faculty of Music and Drama, Bunditpatanasilpa Institute, Ministry of Culture
4. Mr.Dussadee Meepom	Thai classical music expert, Faculty of Art Education, Bunditpatanasilpa Institute, Ministry of Culture.

2. Instrumentation

2.1 The observation tools, researcher chooses the non-participative and notes Thai classical music performance in many events, for example, the name of pieces, what kind of pieces and how the pieces ending

2.2 For Interviewing, researcher plans to interview about background Information of participants, the kind of Thai classical songs and Thai classical music ending.

3. Data Collection and Analysis

3.1 collecting the data that involve music ending of Thai classical music culture via document, audio recording, cassette tape, audio CD.

3.2 Selecting the data which met the selection criteria by reading the topic and abstract.

3.3 Reviewing full text of literature and listening all data research studies.

3.4 Analyzing the data by using theory which related with the qualified standard of music ending of Thai classical music culture as the primary factor in operations and descriptive narration about social and cultural life in social systems that have unique characteristics, to explain the importance of the music ending of Thai classical music culture.

Result

The results of this study was found that there are five types of music ending in Thai classical music culture from four kinds of Thai classical songs which use in the difference of events as the following:

1. Naphat songs

Naphat songs is the music piece which accompany the actions of human beings, animals and nature, these being both real and assumed actions which occur in the present and in the past. Generally the ending of Naphat song is end with the "Rua song".

Rua song is the Thai song characterized by a single note being held for a long period of time, whilst other notes are added in rapid succession. As a result of the unchanging sound emanating from the prolonged note, there is no rhythm to control.

Rua song is the compositions entitled Naphat songs in order to convey the meaning of success. (Tramote. M., 1996)

Rua Song

2. Homrong Songs

Homrong songs are generally played as an introduction to another, in Thai classical songs mean to inform the audiences that the show is going to perform right away after this. The ending of Homrong songs is the ending melody entitled "Wah song" such as

Wah song

Piece 1

3. Rueang Songs

Rueang songs are many pieces of music which combined and performed together on a continuous basis. The full title of pieces suite is usually derived from either the

first or most important piece to be performed. The ending of Rueang songs is the "La song". (Tramote. M., 1997)

La song is the song uses to signify the conclusion of a particular section or song within a performance.

La song

4. Mahori Song

Mahori Songs are the songs for the Mahori ensemble performed with singing and can be divided into two types as follows:

4.1 Tap songs are suited containing many pieces which flow together. The ending of Tap songs is the "Thot" that is slowing down of tempo. This usually occurs either before the end of a particular section or before the end of song, when the whole ensemble slows down together as one.

4.2 Kred songs are the song it isn't in Tap songs, although, the song in Tap songs but performed only one, we call Kred song. The ending of Kred songs can be either ending with the "Luk Mot" and "Thot".

Dussadee Meepom (Interviewed, 25th March 2019)

Luk Mot is performed in a short melody with a fast tempo, which is played to signify the end. (Tramote. M., 1996)

Luk Mot have the variety of the melody themes: Thai as the common variation, "Khmer" (Cambodian), "Kheak" (Javanese, Indian and Persian), "Chin" (Chinese), "Burma" (Burmese), "Yuan" (Vietnamese), "Mon", and "Laos." Composers have thought out Luk Mot in accordance with the same alteration as a music master pieces. Generally, the music piece in any specific themes, it is usually ending up with the similar theme. Whether Luk Mot plays on any themes, it always finishes on the note of D called "Rong-Yod."

Discussion

Music ending of Thai classical music culture is indicated the song is going to end up like tradition of praying respect when greeting and leaving (Pai-Ma-La-Wai) among Thais, later on, the music has become a culture. According to the Thai classical music expert, Master Natapong Sowat, said that Thai cultural music also features on music performance from beginning to ending, as well as the paying respect when beginning and leaving.

Nattaphang Sowat (Interviewed, 16th February 2019)

Some music ending has format to finishing on the note of D, In Thai classical music we called this sound Rong-Yod. In addition to the role of signify the end song completely, music ending is not only the traditional method, but also giving a sound guide for singing. Thai classical singer will need to knocks the bar below the top-right side of Ranad-ek that the Rong-Yod bar, which compared with western music matches the sound of D. When the Thai classical singer listen to that sound, they can sing without conversion to knock Ranad-ek. (Tramote. M., 1995)

Conclusions

The results of this research have found that there are five types of music ending in Thai classical music culture from four kinds of Thai classical songs which use in the difference of events as the following:

1. Naphat songs are end with the "Rua song".
2. Homrong songs are end with the ending melody entitled "Wah song"
3. Rueang songs are end with the "La song".
4. Mahori Songs can be either ending with the "Luk Mot" and "Thot".

For this study, researcher divided music ending of Thai classical music culture into two types as follows:

1. Ending by melody included the Rua song, the La song, the ending melody entitled Wah song and the Luk Mot.

2. Ending by tactics is the Thot.

Suggestions

1. Occasionally, some pieces can be ending more than one format, the musicians also have to decide what next appropriately song to perform.

2. This study was found in this the currently information (2019), in the future, the researcher recommends studying more music ending of Thai classical music culture so should continue to study in this matter.

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Music and Belief: A Case Study of Areak Music at Kompot Province, Cambodia.

Va Bophary*

Abstract

Music is one of performing arts form which play significant role in the daily life of Khmer people. The musical forms known as Pin Peat, Mahory, Phleng kar, Chhay yum, Areak…etc. are particularly accompany the wedding, funeral, religious ceremonies and many others. Areak music is one of musical form for accompanying spirit worship ritual. Areak refers to the name of music ensemble and the ritual. Nowadays, some people who live in the countryside still believe in praying the spirit of their ancestor when someone in the family gets sick. They believe that the spirit must be angry with them for some reasons. So they pray and promise to offer music if patient get well. They celebrate Areak ritual as soon as patient recovered. The musicians play music to please the spirit while the singer tries to sing a song to persuade the spirit to come into the medium. Sometime the spirit doesn't come into the medium if s/he doesn't satisfy with the music.

The purpose of the study is to find 1/ How Areak music can cure somebody who is ill? What is the situation of Areak music ensemble now?

Interviewing, taking photo, and video, observing and recording music were the method of data collection. Kompot province was selected to be my site study.

Areak music is very important for the ritual. Without music, the spirit won't happy. The medium smile when h/she hears favorite songs. However, the young generations don't want to learn arak music. They think it is for old people. Areak ensemble is getting smaller and smaller. Some instruments no longer use and some instruments nobody can play. Areak musicians are getting older. They really want to transfer their knowledge to others, but it is difficult to find pupils.

Areak ensemble is the oldest music ensemble and it must be safeguard. Especially, Areak melody should be transcribed for cultural benefit and for academic study.

Keywords: Music, Belief, Areak music, Kompot province, Cambodia

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Introduction

Before Buddhism and Brahmanism introduced to Cambodia, Khmers believed in ancestors' spirits, local spirits...etc. Whenever natural disasters happen or someone has an accident, she or he always prays to the ancestor's spirit for help. If someone in the family gets sick, it is believed that someone has made a mistake which makes the ancestors' spirit unhappy. So they must ask for forgiveness by praying and offering foods to spirits. The belief is still practicing in some provinces until present. They believe that showing gratefulness to the spirit, will get happiness in return. First they pray and promise to offer something in return if the patient recover from illness. This kind of ritual is called Lieng mé mot.

The word Lieng in Khmer means to feast or to entertain, Mé means mother or female while Mot perhaps derived from Bali word means dead. Based on the definition, the ritual is the occasion to please and to offer food to spirit. The purpose of the ritual not only asking for forgiveness but also for gathering relatives and to reunited if two people in the family had an argument and didn't talk to each other for long time.

The ritual accompany by mé mot ensemble. Without music, the ritual would not be completed. The spirit is not happy if the ritual doesn't have music. Despite mé mot music is very important for the ritual but the young generations doesn't want to learn mé mot music. They think it is for old people and they cannot earn much money from being a musician. Therefore some mé mot songs has gone with the musicians who passed away. They had no chance to transfer their knowledge to the young learners. Like other kind of Khmer music, mé mot have been orally transmitted from one generation to others, there is no music transcriptions of mé mot melodies. If the young generations have no desire to learn mé mot music, in the future it might be get lost.

Methodology

The research's objective is to find 1/ How mé mot song can cure someone who is ill? 2/ how is the situation of mé mot music ensemble nowadays?

The in-depth interview, observation, and recording music were methods for data collection. Most of the information in this research came from my interviewing with villagers, musicians, singers and mediums. There are 8 districts in Kompot province. Angkor chey district was selected to be site study. Because among those 8 districts, only Angkor chey has 3 mé mot music ensemble.

The process of the ritual

After the patient recover from illness, the family have to ask predictor to predict a good day for conducting ritual. They avoid to perform ritual on Tuesday and Wednesday since they believe that the spirit won't come on that day. The family of the patient invite their relatives, neighbors and musicians to join the ritual. They have to prepare some food and drink to offer to spirit. There are 3 main steps in the ritual. First, the master of ceremony announces to invite ancestor's spirit to come. He also asks permission from house's spirit to let ancestor's spirit to come. Then he asks everyone to sit in circle to perform rite. The first step of ritual is to looking for someone in the family who angry with each other and have them talk to each other again. They believe that if someone in the family has an argument make the spirit get angry.

Figure 1: Master of ceremony perform ritual

The second step of the ritual is offering food to ancestor's spirit. There are many offerings such as: a pair of Bai Sei (made of banana tree and leaf), raw rice, banana, white cloth, rice wine and boiled chicken. This rite accompany by music. Firstly, musicians play a song for inviting kru. Kru in Khmer means teacher. But the word kru here refer to spirit who look after us as soon as we were born. They regard kru is a protector. So they have to be grateful to kru's spirit. After finish playing first song, they start to play music for medium. In the ritual, there are 2 or 4 mediums. The mé mot music repertoire is depend on difference spirit's name. All mediums have their own songs list. So musicians have to follow songs list of each medium.

The drummers play louder and louder to please the medium. If spirit still not enter medium's body, they have to play another song until spirit satisfy.

When the spirit satisfy with the music, medium starts to dance. The patient who just recover from illness sits near medium. The medium applies white egg on patient's legs to heal illness. The patient apology to spirit and ask for good health. Then musicians keep playing other 3 songs. The last one song is for spirit leaving the medium's body. After that, master of ceremony have someone to take a plate made of banana leave which filled with rice, food and fruit to put somewhere far away from home. This offerings is for spirit of the forest. Some they believe to leave offerings to the north while some leave the offerings to the south. But it is allowed to leave offering to the west since the west in Khmer means to sink or to set.

Figure 2: The offering for spirit

After the first medium finished, second medium come and musicians start to play music for him. The musicians keep playing music until the last medium.

The last step of ritual is calling soul. The people believed that if someone has serious illness, their soul leaves the body. Therefore, they have to conduct calling soul ritual. They have to prepare offering such as steamed rice is wrapped in banana leaf, money and a gold ring. The singer starts to sing a song for calling soul. The master of ceremony feeds patient steamed rice and give the rest to patient to keep for another 3 days.

Mé mot ensemble

Mé mot or Areak is an ancient kind of music ensemble (some provinces in Cambodia, the Mé mot ensemble known as Areak ensemble). Traditionally, there are many musical instruments such as: Tro Khmer (three-stringed fiddle) Khse muoy (one-stringed instrument),

bai bobos (reed aerophone), Chapey dong veng (long neck lute), and from two to twelve Skor areak (hand drum). But nowadays, at the Kompot province, the ensemble getting smaller and smaller. It composed only Tro Sau (a kind of two-stringed fiddle). Tro Khmer is replaced with Tro Sau, four Areak drums and a singer. Some instruments like: Tro Khmer, long neck lute and bai bobos were no longer use. Head of music ensemble said that some instruments were lost during the Khmer rouge from 1975 to 1979 and no one can play those instruments that's why their ensemble get smaller. Nowadays, the villager doesn't want pay much money for the music ensemble. They need only a few instruments for the ritual.

In the past, snake or lizard skin is used to cover the drum's head but nowadays, they use plastic bottle to cover the drum instead. The plastic bottle doesn't produce good sound as snake skin but the musicians like to use it because it could last longer than snake skin. Before playing, they have to pour hot water into drum to make the head drum get tight. All the instruments which play in mé mot ritual will not use in the wedding ceremony. They have to use another ensemble. Traditionally, before starting to perform music, they have to pray for their late teacher and offer fruit, raw rice, cigarette, joss stick, money and rice wine. Otherwise, they couldn't perform well at the ritual.

Figure 3: Mé mot ensemble

Figure 4: Drums cover with plastic bottle

Mé mot song

There is no written lyrics of mé mot song. The singer must be able to think of words to sing as soon as the ritual starts. S/he must be good at improvisation on singing. Most of singers are men. The lyrics were change depend on the spirit's name. Therefore some melodies

got two title. The singer have to know each spirit's name. The first song always a song for inviting Kru (teachers) to come and bless the family. The song lyrics are about praising, joking, persuade and worship spirit. It is difficult to find young talented singers who are able to sing mé mot song, since the lyrics must to flirt, to tease or to insult spirit.

During the ritual, the musicians is playing music depend on the different step of ritual such as:

1. music for inviting kru
2. music for ancestors' spirit
3. music for offering food
4. music for spirit leaving the medium
5. music for calling patient's soul
6. Most of the mé mot

The melodies are short and easy to remember. The research found that there are 24 song titles but there are only 17 melodies. Because the singer keep singing the same melody but he changed the lyrics. The below musical notations are transcribed from recording during conducting ritual at Kompot province.

Prey è Kert

Chert Mon

Klaung

Conclusion

Mé mot ritual shows how to heal people with music of Khmer people in the old time. Music is very important for the ritual. Spirit doesn't enter medium if there is no music accompany the ritual. Some Khmer people still believing in spirit. They think their ancestors spirit still look after them even they passed away long time ago. However, the belief is not practice among some people in some villages. There is ritual, there is music. No more ritual, No more music. Therefore, the first thing to do is to keep ritual alive and transfer music knowledge to young learners. Mé mot music is in safe guarding case. We have to encourage young learners to know how important to learn and to preserve Mé mot music.

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Inheritance and development of Sichuan Folk Song "Huai hua ji shi kai"

Zheng Ying*

Abstract

The song, "When the Flower Blossoms", is a folk song widely circulated in Sichuan Provence. It used to be a Sichuan folk song called "God Song". Later it was adapted by Yu Zu rong into the "When the Flower Blossoms" that everyone is familiar with now, and Spread to the country. This article will discuss and analyze the types, geographical locations, musical styles and language characteristics of Sichuan folk songs belonging to the song "When the flower Blossoms". From the author's personal singing of the song "When the flower Blossoms", the characteristics of the song language, the lyrics, the melody features, and the singer's psychological expressions and techniques are analyzed in more details. From the song "When the Flower Blossoms" will be alyzed its development and inheritance of minority music.

Keywords: Sichuan folk songs, Types, Characteristics, Singing

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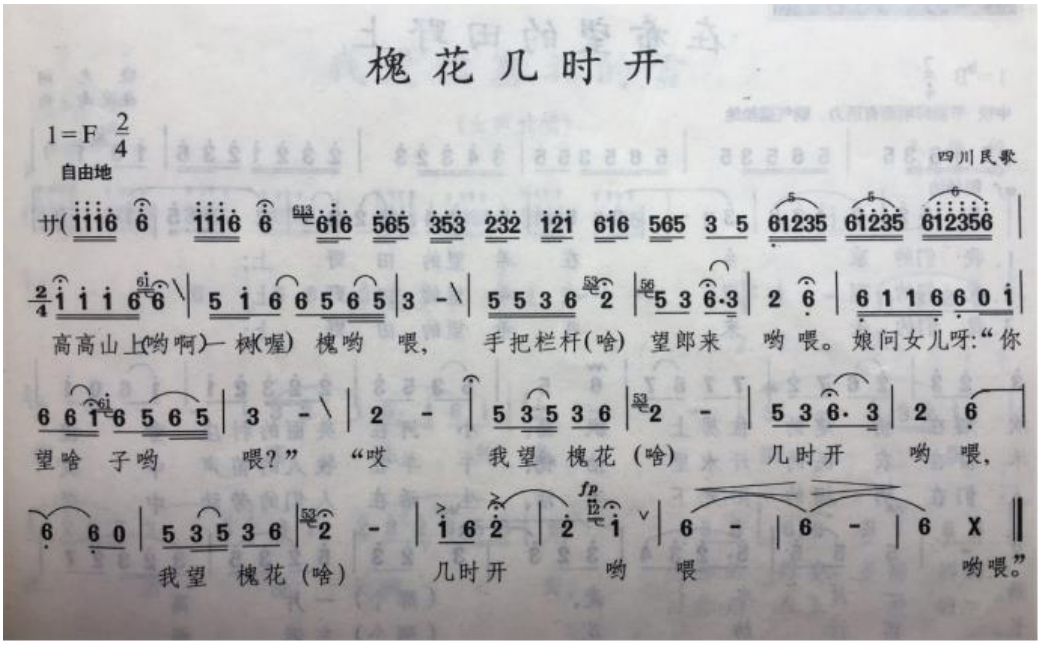
Introduction

The song "huai hua ji shi kai" ("When the flower is opened") is a folk song in Yibin, Sichuan Province, China. Yibin is located in the southern part of the Sichuan Basin. It has many mountains, beautiful natural environment and rich vegetation.

"**槐花**" refers to the flowers and flower buds of the legume plant (Sophora japonica L.). The open flower is generally called "**槐花**", also known as "**槐蕊**", both white and pink, with a fragrance The taste is edible and has a heat-clearing effect.

This folk song has a distinct geographical and Tujia music characteristics. It consists of four musical passages from the beginning, the inheritance, the turn and the combination.



The first sentence is "start"

This sentence expresses the grandeur of the mountains and the beauty of the scenery from the meaning of music and meaning.

The second sentence is "bearing"

This sentence reflects the subtlety and inner expectation of a beautiful girl from the meaning of music and meaning.

The third sentence is "turn"

This music from the first and second sentences of the shouting to the bass of the inquiry, and then back to the bright and high-pitched tone, before and after the contrast, and finally by a bass of the second degree of smooth transition

The fourth sentence is "combined"

This sentence is the ending sentence of the whole song, and the music ends in a long sound. The first and second sentences of the whole song are in contrast with the third and fourth sentences; the lyrics reflect that the natural tranquility of a banyan tree on the mountain contrasts with the complex mood of the girl's flower, which is used to achieve the sensation of borrowing purpose.

Methodology

Language features in the song

This is a local folk song with distinctive features in Sichuan Province. It is closely related to the local people's life, environment and language. The lining used in the song also fully reflects the customary words and words of the Tujia people in Yibin. In the Tujia folk songs, there is also a large frequency of appearance. For example, the lyrics "哟喂" is often used as a sigh. Appeared at the end of the daily routine of the Tujia people. And "哟"" has appeared in the song four times, and for the world-famous folk song "Long chuan diao", "哟喂" has appeared in the first sentence and the last sentence with exclamation tone, which proves

again. The style of the Tujia music "Huai hua ji shi kai" In addition, the rational use of the intricately changed sounds in the song is another feature of it. Each sentence in the four sentences of the whole song has a changing sound, which makes the structure of the music convey the literary consciousness of the song and the emotional connotation of the music itself, and conveys people's feelings about real life. As the pianist and composer of Hungary - Franz. Liszt believes: "Music can be called the universal language of human beings. People's feelings can be used in any language to understand and be understood by everyone. Although various ethnic groups have created various dialects, which one is needed The method of expression best fits the mind of one of them."

The melody characteristics of "Huai hua ji shi kai"

"Huai hua ji shi kai"it uses four sentences and seven words, which is very brief. It is through this kind of music that the girl's expectation of the return of the sweetheart is fully expressed, and it also provides a basis for the further development of the music melody. For the four-sentence structure of the tune, it has a concise structure and is therefore easier to sing, and also has a more sincere emotional expression, such a tune shows a unified and variable characteristics.

The rhythm of the rhythm is based on the dense and loose short-length rhythm. For the combination of the songs and songs, it also shows the characteristics of the words and the words, and the words are more relaxed. This makes it easier for the singer to sing. Self-emotion comes out. On the whole, the songs are freely scalable through the standard two beats. The melody lines of the whole song are consistent with the tone lines of this local dialect.

For the music organization, it is generally a softer third degree, and also has the fluency of the second degree and the pure four degrees with ethereal fullness, so that a simple and kind girl Huai Chun vivid The portrayal came out. For the scale adjustment, the song uses the D feather five-tone, which is also a commonly used mode of Chinese folk songs.

The singing characteristics and skills of "Huai hua ji shi kai"

The song "Huai hua ji shi kai" is a Chinese folk song with a very strong local style. Due to the large number of Chinese people and the vast territory, the music and art styles and local languages of different ethnic groups are very different. Although in the national singing method, we mostly divide it into three kinds according to the form of singing, drama, folk art, folk songs, but the original intention of singing is the same, that is, singing means that the artistic aesthetic and national style of the nation can be fully expressed. Features, and experience and enjoy the natural, simple, bright, smooth singing psychology. To do it during the singing, the tone is bright, pure and crisp, emphasizing the national style and rhythm cavity, paying attention to the combination of body language during singing, and the charm in singing is real and moving. In other words, "being thinking before singing can be sentimental" is a basic feature of national vocal music.

How to grasp the "flavor" of Sichuan national songs. People praised the actors and actresses who often said this - "What is it like?", then the singer sings well, we can also say - "What to sing like", this is the song's "taste" grasp Prevail. What is "taste"? This word comes from taste, which is a kind of "fun" and "judgment" in philosophy. There is a word for "taste", and the "taste" is high to see the level. The "taste" of the song in the singing is a standard for the singer's skill evaluation and appreciation. Singing music is based on sound. However, singing (music) is more than just sound. She also expresses people's thoughts and emotions. In the past, we said, "There is love in the voice, and the voice is full of emotions." Now we talk about the "taste" of singing. It is necessary to have "sound in the voice" (sentimental thinking), and the feeling in the voice (sense), that is, the singer should go deep into the soul and characteristics of the song, and through the medium of beautiful sound, the song is properly and perfectly presented to the audience, only In this way, the listener can resonate, the audience will never forget, and the taste will be long, and the song will have a "flavor".

China is a multi-ethnic country. From the reform and opening up to the present, it has already presented a pattern of great prosperity and development. From the perspective of the development of Sichuan folk song art, it has been adhering to the "scientific", "nationality" and "culture". "Sex" and "fashion" have been radiated to all major universities in the country.

"Scientific" is the premise of vocal music learning. The "scientific" of singing means that our vocal state should conform to the natural laws of human physiological structure. How to make it Students go to be a thoughtful learner. It is more appropriate to use the words of Ma Qiuhua's teacher to "make thinking in the forefront of singing". Our throat, vocal cords, the use of resonance chambers, etc., all pass through us. Thinking, we have to use the brain to direct the body's vocal organs. The tradition of national singing focuses on the words, the sound and the fullness of language accuracy.

Conclusion

Sichuan folk songs - "Huai hua ji shi kai" is not only a representative local folk song, but also a short and emotional little comedy, regardless of music structure, musical plot, or overall music language and melody. Both reflect the beauty of the song's melody and its dramatic beauty. "Huai hua ji shi kai" is a combination of the environment of the region, the living conditions and the social status of the people at that time. The song uses some humorous and contradictory techniques to express each person's psychology, expressions, and movements, giving people a sense of immersiveness. The description is also very real, mainly The character of the protagonist is very vivid.

As a singer, not only need emotional accumulation and life experience, but also need to change the diversity of singing skills with the needs of artistic content and style. This requires singers not only to inherit traditional singing art, but also to sing new nationalities. Constant tempering and development. There are many ethnic groups in China, and the regions are vast. The music and art styles of different ethnic groups are very different. Therefore, in order to accurately interpret Sichuan folk songs, you must have deep professional skills and rich thoughts and emotions. In this way, folk songs with Chinese local characteristics such as the Sichuan folk song "Huai hua ji shi kai" can be passed down and developed.

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Development of Marching Bands in Isan: From Contemporary Long Drums to Motorized Ensembles

Montree Namin*

Abstract

The motorized marching band is a popular new culture in music entertainment in Isan (Northeast Thailand) communities. The combination of motor vehicles decorated with lighting and live music performances is the current trend in contemporary marching bands that can be found during festival events throughout the region. The new format has been favored in place of the original long drum marching bands. The purpose of the research is to study the development of marching bands in Isan from contemporary long drums to the era of motorized marching bands. The research sampling group included the Chok Khwang Kham group and the Rot Hae Audio group which are popular and commercially successful motorized marching bands in Wapi Pathum District in Maha Sarakham Province. Qualitative research methodology was applied and the research data was analyzed from document analysis and field data recorded from interviews and observations. The research was conducted from March 2019 to May 2019 and yielded the following results.

The development of marching bands in Isan consists of 3 important advancements. The 1st is the format of the ensemble which progressed from contemporary long drums and the integration of modern instruments which changed to exclusively using only modern instruments and the addition of live singing. The 2nd development are the advancements to the tools and materials, which changed from using traditional long drums, Chap hand cymbals and Rammana tambourines, to the utilization of audio amplifiers, trolley carts, loudspeakers, mixers, tone control preamplifiers, drum sets, electronic keyboards, electric guitars, motor vehicles installed with electric generators and light-sound effects.

The 3rd is the melody of contemporary marching bands which changed from a combination of traditional Lam Phloen melody interchanged with traditional songs to popular contemporary songs with live singing in the form of a mobile concert and stage.

Keywords: Development, Isan, Motorized Marching Band

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Introduction

Various traditions in Isan (Northeast Thailand) have parades led by long drum marching bands which are followed by large group of people dancing along, following the procession. Long drum marching bands in Isan have developed and modernized based on the popularity of the new generations of Thai's. Thai, folk and western musical instruments have been adapted into parade songs which include traditional classics and also adaptations of modern pop culture. At present there is a new phenomena which has recently gained traction and replacing the contemporary long drum marching bands, that is the insurgence of motorized marching bands filled with electronics and electrical instruments. The motorized marching band ensembles and mobile concerts have become very popular in Isan and has become an inseparable part of traditional festivities and merit making events in the region. The change from using long drums to lead parades and processions to using motorized marching bands has widely been accepted and has become the current musical trend for marching bands in Isan and is the reason that the researcher has taken up the research with the aims to study the development of motorized marching bands in Isan which developed from contemporary long drum.

Purpose of the Study

Study the development of contemporary marching bands in Isan from the era of long drums to the era of motorized marching bands.

Methodology

1. Research data was primarily from the observation and study of contemporary long drum marching bands and motorized marching bands in Maha Sarakham province.

2. The research period was from March – May 2019.

3. The research applied qualitative methodology and analysis of research data from document analysis and field data.

4. The research area include contemporary long drum marching bands and motorized marching bands in Maha Sarakham province.

5. Research informants include members of contemporary long drum marching bands that received awards and honors of their performance at the Wapi Pathum annual festival in Maha Sarakham province. The bands include the Chok Khwang Kham group and Team Rot Hae

Audio group. The total number of informants include 18 individuals form both groups which were musicians and band members.

6. Research tools include unstructured interview forms, observation forms and focus group discussion recordings and notes.

Results

Contemporary long drum marching bands

1. History of contemporary long drum marching bands The music instruments in a traditional long drum marching band consists of traditional long drums, ching (small hand cymbals) and the chap (large hand
cymbals) and the performance followed traditional rhythms.

2. (Thongnam. 2006) Isan communities prefer the long drums to lead the progression of festival parades in their communities and is a localized form of a marching band which is very popular and is continuously being developed. Long drum marching bands can be seen during candle processions, Buddhist lent festivals and various merit making ceremonies throughout the year. In the past, the drummers were usually relatives that participated in the event. The long drums used were also sometimes accompanied by Klong Tum. The usual instruments included at least 3 long drums and 1 pair of chap cymbals. Many long drum groups choose a selection of 5-10 long drums, 1-2 Rammana, 1 pair of ching cymbals and 1 pair of chap cymbals. (Chonpairot. 1983) Traditional long drum marching bands have continuously been updated and improved upon which has also modified and changed the rhythm and traditional melodies. Songs and performances are based on popular Thai country music and pop music, and the songs are arranged to create a joyful and active atmosphere. The adaptation of long drum marching bands in Isan from the era of using only long drums and traditional folk songs, to the era of contemporary long drum marching bands which integrated western music instruments and popular songs and rhythm was for survival.

Figure 1. Chok Khwang Kham contemporary long drum marching band group format and structure.

The Chok Khwang Kham marching band is a contemporary type of long drum marching band that integrates western music instruments. The group is actively contracted to provide music entertainment for festival events and parades in Wapi Pathum province. Music instrument used in the group include 5 long drums, 2 chap cymbals, 1 bass guitar, 1 solo drum and 1 electronic keyboard.

Figure 2. Music Instruments of the Chok Khwang Kham group

3. Tools and Equipment

The Chok Khwang Kham group utilize audio amplifiers, carts, trolleys, loudspeakers, audio mixer console and portable electric generators.

Figure 3. Tools and equipment of the Chok Khwang Kham group

4. Chok Khwang Kham group performance style and format.

Contemporary long drum marching bands have integrated traditional and western instruments together in their performance. The electronic keyboard and electric guitars are very popular in contemporary long drum marching bands. The integration has also affected the types of songs that they play which has changed from just traditional folk songs to include popular Thai country songs, Thai pop music, Mo Lam music and popular classics. The chosen songs are then later adapted and modified with verses in long drum rhythms The structure of the performance of contemporary long drum marching bands can be separated into 2 categories below.

4.1 The rhythm of the songs performed by the Chok Khwang Kham marching band is primarily a Lam Phloen rhythm with transitions and followed by the chosen song as in figure 4 and 5.

Figure 4. Lam Phloen melody for long drums played by the Chok Khwang Kham marching band

Figure 5. Overture of Bua Loi song.

4.2 The structure of the melody played by the Chok Khwang Kham group utilizes the electronic keyboard and the main instrument during the Lam Phloen overtures with the long drums providing the transition and rhythm of the selected songs which are usually chosen by the participants of the parade or guests of the hosts. Each song will end with a transition and followed with another overture of Lam Phloen melody then the next song chosen will be performed as in figure 6

Figure 6. Structure of contemporary long drum marching band melodies

The Chok Khwang Kham long drum marching band developed from traditional long drums, integrated western music instruments, Lam Phloen melody and traditional folk, country and popular pop music according to the needs of the host. The combination of traditional music, instruments and melodies blended with modern culture creating a contemporary style of long drum marching bands today that lead parades in festival events.

Motorized marching bands

1. Origin of motorized marching bands in Isan

The motorized marching bands in Isan used to be called "Maw Lum mobile concerts" and have been transformed and adapted to local parades and festival events throughout the region. Motorized marching bands come in many sizes and uses many

different size of motor vehicles. The largest groups use 6- wheel trucks equipped with racks of audio equipment, light and sound effects, singers and some even have a mini stage resembling that of a mobile concert truck or mobile discotheque. The motorized marching bands are heavily dependent on electrical equipment and instruments but have become widely popular during Buddhist ordainment celebrations. The bands have become an integral part and spectacle of Isan festivals and parades.

Figure 7. Motorized marching band "Team Audio" group

2. Team Audio group format and structure.

The Team Audio group uses only modern electric instruments and a lead singer providing live vocals in their performances. Music instruments include 1 set of drums, 1 lead guitar, 1 bass guitar, 2 electronic keyboards, 1 beat box and 1 female singer.

Figure 8. Music instruments, musicians and singers of motorized marching bands

3. Tools and Equipment

The Team Audio group uses a medium 6 wheel truck equipped with additional electric generator, electrical instruments, audio amplifiers, audio mixers, equalizers, compressors, digital signal processors, audio racks and light and sound effect equipment.

Figure 9. Vehicles equipped with light and sound equipment for motorized marching bands

Figure 10. Audio equipment and rack of motorized marching bands

Figure 11. Outdoor loudspeakers

Figure 12. Electrical generator

Figure 13. Audio mixer

4. Team Audio group performance style and format

The Team Audio group uses the format of a mobile concert, with live music and songs. The songs performed are popular song hits that have been requested by the host and guests, which will be mixed and played together with a preselected script of songs that

they have prepared on their own. It is often to hear the same song being repeated over and over which is according to the needs and request of the audience and guests. The structure of the melody which follows the rhythms and songs of popular pop culture in which the songs are played followed by a drum transition and then another song is followed. There is no primary format or style to follow, but the transitions are performed by the drum set.

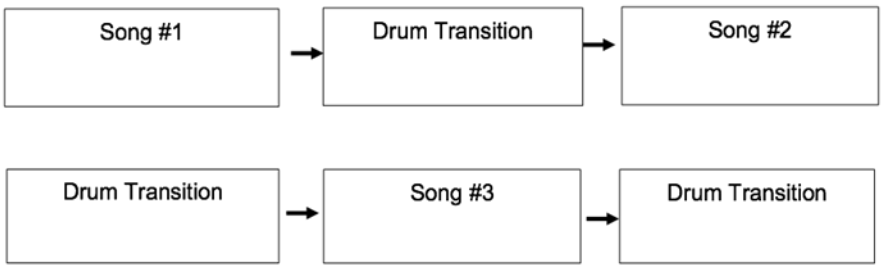

Figure 14. Structure of the melody of Team Audio motorized marching band

Discussion

The development of marching bands in Isan change from the era of contemporary long drum marching bands which integrated western music instruments with the majority of folk music. This changed to using all western musical instruments and to using motorized vehicles with stage and sound in leading parades and guide the procession of festival activities in their community. This is consistent with (Nuthong. 2002) in which local folk culture and music will always definitely change, adapt or adopt the music and arts of other ethnic groups. The development of marching bands can be divided into 2 groups. The 1st group are developments towards the musical instruments, in which during the era of contemporary long drums consisted of the long drums, chap (large hand cymbals), Rammana, Klong Solo and a percussion instrument to lead the melody. Assisting musical instruments included carts and trolleys holding audio amplifiers, loudspeakers, mixer consoles and portable electric generators. The 2nd group is the development within the motorized marching bands which comprised only of western musical instruments such as a drum set, electric guitars, electronic keyboards, electric percussions and also a dedicated singer or singers. The tools and materials for the 2nd group also change from trolleys and walking to using motor vehicles modified with a small stage and seating for the musicians and singers. The modified vehicles also held shelves

and compartment racks for audio equipment and also lighting effects. This is consistent with (Satsanguan 1995) in which the phenomena of cultural replacement or adaptation or adoption of culture is a continuous process and is a process that has happened in the past and will continue to occur in the future. The development to Isan marching bands is also consistent with creativity which is consistent with (Prakarn. 1998) in which creativity is the creation of new ideas, activities or inventions that have been expanded upon in communities and between communities. The innovative process begins with the import of new knowledge into the community and the discovery with the adapting that culture into their own with modifications.

The performance format of contemporary long drum marching bands that utilizes the Lam Phloen rhythm of long drums as the primary tempo while using the electronic keyboard and guitars for the melody. Lam Phloen is always the standard rhythm and songs can be requested by the participants of the parade and festival. Folk culture and art performances is a shared culture heritage of the village community which have a part in the creation, involvement and the inheritance. The second category is the performance of motorized marching bands which is in the format of a mobile concert with live singing. The songs performed are mostly popular pop-music and scripted music that have been prepared in advance and also requested songs.

Conclusion

The development of marching bands in Isan from contemporary long drum marching bands to the era of motorized marching bands can be summarized into 3 aspects. 1) the format changed from the actually marching along the procession of the parade in contemporary long drum marching bands to sitting on mobile stages and arrangements on vehicles leading the parade. 2) Tools and materials such as the instruments in contemporary long drum marching bands consisted of a combination of long drums and western instruments which changed to the era of motorized marching bands that only used western and electrical instruments. Portable electric generators and audio amplifiers mounted on carts and trolleys used in long drum marching bands also changed to motor vehicles equipped with stage and sound equipment. 3) Contemporary long drum marching bands used a combination of Lam Phloen

melody alternating with traditional songs while in the era of motorized marching bands used music performances with live singing in the form of a mini motorized concert. Marching bands in Isan region continue to develop through cultural diffusion which is a regular phenomena in societies that communicate with one another and is part of the exploration and creation of knowledge and culture. The development was derived from adaptation for survival which is consistent with (Chumsri.20060 which stated that humans change, improve, produce and create for survival and can learn together and from each other and can be inherited from generation to generation.

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Piphat Se-pha ensemble of Thai classical Music

Pitsanu Boonsrianan*

Abstract

The Piphat ensemble may have started in Sukhothai period. These ensembles have been played using melodic and rhythmic percussion called the Piphat. The 'Pi' means wind instrument and it has a double reed instrument and the 'Phat' means the instrument that can be stricken or 'Khruong Ti' which was devised originally to accompany the stage performances. Originally the Piphat ensemble was employed only to supply music for theatrical performances: 'Shadow Plays', 'Khon', 'Lakhon', etc, or, for making music of a rather vehement nature. When the second Sovereign of the Dynasty adapted the Piphat to the Se-pha, it became a melodious band sufficient in itself. This ensemble consists mainly of percussion instruments and have been in existence since Sukhothai period (1238- 1378 A.D.). Piphat ensemble was performed for the royal ceremony and for entertainments in the royal courts and palaces. Besides the palaces, Piphat ensemble was used in the temples for religious purposes and by the common people more as folk music. In the Piphat ensemble, the passage involved necessitates more instruments capable of playing melodies. The division of Piphat ensemble could have appropriately added and changed the instrument and anything to do with its element. Piphat ensemble underwent changes through different period by the addition or replacement of new instrument in the ensemble.

In Sukhothai period Piphat ensemble consisted of Kong-wong-Yai, Ta-pon, Pinai, Klong-Tat and Ching.Ra-nad Ek was added to the existing instruments during Ayudtaya period (1351-1767 A.D.) after that, Rattanakosin period the reign of King Rama II (1809-1824 A.D.), the second monarch of Siam has been considered to be the golden period of Thai classical music because the King himself had a keen interest in the improvement and promotion of music.

A distinctive innovation of this time was the fusion of Piphat ensemble with the Se-pha recitation. The reign of King Rama II is hence credited with the Piphat Se-pha ensemble.

Keywords: Piphat Se-pha ensemble

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Introduction

Pi-phat ensemble consists mainly of percussion instruments and have been in existence since Sukhothai period (1238-1378 A.D.). Piphat ensemble was performed for the royal ceremony and for entertainments in the royal courts and palaces. Besides the palaces, Piphat ensemble was used in the temples for religious purposes and by the common people more as folk music.

In the Piphat ensemble, the passage involved necessitates more instruments capable of playing melodies. The division of Piphat ensemble could have appropriately added and changed the instrument and anything to do with its element. Piphat ensemble underwent changes through different period by the addition or replacement of new instrument in the ensemble. In Sukhothai period Piphat ensemble consisted of Kong-wong-Yai, Ta-pon, Pinai, Klong-Tat and Ching. Ra-nad Ek was added to the existing instruments during Ayudtaya period (1351-1767 A.D.).

In Rattanakosin period, at the time of King Rama I another Klong-Tat was added thereby making the Piphat ensemble to have a pair of Klong-Tat. It was during the reign of King Rama II a replacement was made without any new addition. Ta-phon was replaced by Sawng-na. Since Ta-phon produce loud sound, Sawng-na was used for its milder sound and perfect resonance.

The accompaniment of Royal Se-pha recitation by the Piphat ensemble during the reign of King Rama II led to the fusion of the two unique medium of expression resulting in a new innovation-the Piphat Se-pha ensemble. Later, it became a custom to have Piphat ensemble along with Se-pha recitation. This pattern allowed Se-pha performer to have a break during the show, besides it also increased the enjoyment for the audience.

Piphat Se-pha ensemble during the reign of King Rama II consisted of instruments namely Pinai, Ra-nad Ek, Kong waung-Yai, Ching and Sawng-na drum. It was originally called "Piphat Kluang Ha ensemble". Ta-phon was used as a percussion instrument to keep up the rhythm and when Piphat Kluang Ha ensemble was used in Se- pha recitation, it was called Piphat Se-pha enesmble. The Sawng-na drum replaced Ta-phon. Since Taphon produced loud sound, Sawng- na drum was used instead.

Later on during the third Reign the 'Se-pha' accompanied by Piphat became popular; the Piphat was enlarged by doubling the number of each instrument. His Majesty the King Rama III (1824- 1851 A.D.) of Rattanakosin period, added Ra-nat Thum and Khong wong Lhek thereby creating the Piphat Khruong Khu ensemble. After that Ra-nat Ek Lhek and Ra-nat thum Lhek were added during the reign of His Majesty the King Rama IV (1851-1868 A.D.) as a result it formed the Piphat Khruong Yai ensemble. All the three ensembles – the Piphat Khruong Ha, the Piphat Khruong khu and the Piphat Khruong Yai-consists mainly of percussion instruments and can also be used to accompany the Se-pha recitation.

These Piphat-Sepha ensembles are as follows;

Piphat Se-pha Khruong Ha Ensemble

The Piphat Se-pha Khruong Ha ensemble consist of the musical instruments which are as follow; Pi-nai, Ra-nad Ek,Ching and Khong wong Yai, Klong Sawng-na.

Figure.1 Instruments of Piphat Se-pha Khruong Ha Ensemble

Piphat Se-pha Khruong Khu Ensemble

In the Piphat Se-pha Khruong Khu ensemble, the musical instruments consist of; Pi-nai, Ra-nad Ek, Ra-nad Thum, Khong wong Yai, Khong wong Lek, Ching and Klong Sawng-na

Figure. 2 Instruments of Piphat Se-pha Khruong Khu Ensemble

Piphat Se-pha Khruong Yai Ensemble

In the Piphat Se-pha Khruong Yai (The large-sized) ensemble, the musical instruments consist of; Pi-nai, Ra-nad Ek, Ra-nad Thum, Khong wong Yai, Khong wong Lek, Ra-nad ek Lhek, Ra-nad Thum Lhek, Ching and Klong Sawng-na.

Figure. 3 Instruments of Piphat Se-pha Khruong Yai Ensemble

Musical role of Piphat Se-pha Ensemble in Thai Classical Music

In the book titled, "Pra-chun Piphat Se-pha" (2011 A.D.) by Kromsinlapakorn (Fine Arts Department, Ministry of Culture Thailand), a reference is made to Piphat Se-pha ensemble as described according to Guru Montri Tramot in his book titled, "Basics of Thai academic musical instrument sciences" where it is mentioned that in Piphat Se-pha ensemble an overture is performed before Se-pha recitation. Overture performance in Se-pha recitation is similar to overture performance in Thai drama. In the past overture was of various songs were played, they were named as, PhlengTra homrong, Phleng Rua sam la, Phleng Khao mhan, Phleng Prathom, Phleng La, Phleng Sa-mer, Phleng Cherd, Phleng Khlom, Phleng Chom-nan, Phleng Kraw-nai, Phleng Chup, Phleng La and Phleng Wa. Later on overture performance was viewed to be lengthy as it takes a long time to complete, so it has been replaced by the song of Thai Mahori style consisting of Sawng chun song in which the tradition of singing various songs in rotation with Se-pha recitation is performed continuously. The consequence of removing Ta-phon and Klong-Tat from Piphat Se-pha ensemble for their loud sound caused problem in performing and singing because there were no percussion instruments to keep the

rhythm in Piphat Se-pha ensemble. Sawng-na drum was therefore employed as a replacement either by adapting the Perng Mang of Piphat-Mon ensemble or the Ta-phon by removing its stand and placing it variably on the lap of the performer. Sawng-na as a percussion instrument in Piphat Se-pha ensemble has been included in the ensemble since then till now.

Overture, when it is not performed as original, is shorten and reduced to Phleng Rua song and Phleng Wa song by using only the Sawng-na drum as percussion instrument. In Phleng Rua song, the part performed by Sawng-na resemble Klong-tad drum in terms of playing while, Phleng Wa song is played in Natap Probkai Sawng chan pattern. Later on, experts of that time have improved Phleng Rua song to make it suitable with using of Sawng-na drum and gradually developed to be in the present form. Phleng Wa song instead of its lone performance has been changed as well with the addition of other Sawng chan songs using Na-tap Probkai pattern to perform though the performance should be ended by the melody of Phleng Wa song. Performance like this has been used as tradition until today.

In the reign of the king Rama III (1824-1851 A.D.) of Thailand, the Thai composer named Phrapraditpairua (Guru Mee-khaeg 1802-1878 A.D.) Created instrumental music and song from Sawng chan rhythm to Sam chan rhythm and it became quite famous. Thai music was more developed during the reign of the king Rama IV (1851-1868 A.D.). All wealthy persons in royal court had their own Piphat Se-pha ensemble and 'Pra-chun' competition was held. The popularity of song composition was expanded from Sawng chan rhythm to Sam chan rhythm and became famous all over the country. Different groups composed Phleng Sam chan rhythm song, hence performing and singing together with Se-pha recitation in Piphat Se- pha ensemble developed into Phleng Sam chan rhythm song. Even overtures were composed as part of Phleng Sam chan rhythm song. The performance consisted of Se-pha recitation in melody with the overture and the song must be ended by the last melody of 'Phleng Wa' song. Moreover, skill in playing instrumental music and singing must be displayed "Luk mhod" is another feature in Piphat ensemble of the Phleng Sam Chan song played at the last part of the song signifying the end of the performance and also signals the end of the song.

Earlier, Se-pha recitation in Piphat Se-pha ensemble was popular, but later on musical singing and instrumental performance in Piphat Sepha ensemble became more famous than

Se-pha recitation, because it made a better sense of merry and interesting listening of the whole Piphat Se-pha ensemble. Simultaneously, with the advent of Thai musical singing and instrumental performance gaining prominence in the Piphat Se-pha ensemble, Se-pha recitation gradually begin to decline though it has not been totally vanished. At present, only singing and performance have become the subject of focus and interest, but the word "Se-pha " or "Thai Verse" is still used by most of the Thai people. Consequently, it is still called Piphat Se- pha ensemble which continues till today although with slight changes and variations.

Songs of Piphat Se-pha Ensemble

The underlying principle of performing Piphat Se-pha ensemble since the past had been explained by Guru Montri Tramot. According to him, the formal procedure of performing the Piphat Se-pha ensemble usually begins with the Phleng Rua song and then by the Se-pha overture followed by Se-pha recitation and salutation to the respective teachers together in the same part, it is continued with performing the Phleng Pa-ma ha-ton song by the Piphat Se-pha ensemble to allow some rest for the Se-pha performer. Se-pha recitation will continue again when the song ends this will be alternated till the end of the performance. Later on, with the passage of time it was not sure whether because of the decline in the popularity of Se-pha listening or the difficulty to find a good performer Se-pha recitation disappeared from musical scene. Only singing and performing of Se-pha remained in Piphat Se-pha ensemble without Se-pha recitation. The different forms of song that still remains are Phleng Pa-ma ha-thon song, Phleng Jo-ra-khe-hangyaw song, Phleng Si-bot song and Phleng Bu- lun song besides the Phleng Rua Se-pha and Phleng Se-pha overture song respectively.

The hierarchy of songs in Piphat Se-pha ensemble according to the formal tradition have been shown as follows;

Se-pha Overture

The Se-pha overture performing consists of two parts, one for performing melodies of Phleng Rua Pra-long Se-pha song and the other for the Phleng Se-pha overture.

Phleng Rua Pra-long Se-pha song is performed basically to check the quality of sounds of the musical instruments and their clarity and to make sure that it will not cause problems while performing, on the other hand it aims to show the skills and display the expertise of each performer.

Phleng Sepa overture is developed from Phleng Wa song performed while showing 'Khon' or drama. The song indicates viewers and audiences that the show is about to begin. Usually, most of the songs is played in Na-tap Probkai pattern though some song is played in Na-tap Sawng-mai pattern.

Phleng Pa-ma Ha-thon

Phleng Pa-ma ha-thon consists of five specific type of verse. The identity, especially of the first verse or first 'Thon' is distinct from the second, third, fourth and the fifth verse. This style is attributed to the fact that in the past, Thai classical music was numerous and famous in royal courts. There was Piphat Se-pha ensemble in each royal court and Pra-chun (competition) was organized and held to display the skills of the musician of each royal court, for all these reasons, there were renowned teachers with in-depth knowledge and excellent ability both in performing and composing Thai classical music in each royal court. Hence, the first verse or first 'Thon' of each court is composed in different style adapting the melody form various idiom such as Burmese idiom, Mon idiom, Lao idiom and Western idiom etc.

Phleng Jo-ra-khe Hang-yao

Melody of Phleng Jo-ra-khe Hang-yao consists of three sections or three Thon and is repeated twice. In order to avoid repetition and to enhance the aesthetic sense of the listener, maestro of Thai classical music have composed and produced new melody to be played after the third Thon.

Phleng Si-bot

This song consists of two sections and is repeated again though there is a change in the melody, which makes the whole song fun and sweet.

Phleng Bu-lun

This song is same as the Phleng Si-bot, which consists of two sections or two Thon and is repeated again with a changed melody.

The tradition to perform the four different form of song of Piphat Se-pha ensemble in order of their hierarchy has been followed

since the past till the present day. Earlier, it was a very popular way of performing in the rhythmic beat called 'Sam chan' but now the popular way of performing is in the rhythmic beat known as Sam chan, Sawng chan, and Chan deaw which is combined as "Thao" song and at the completion of each song, the last melody will be ended by "Luk Mhod" melody.

Besides the Phleng Pa-ma Ha-thon, Phleng Jo-ra-khe Hang- yao, Phleng Si-bot and Phleng Bu-lun which are the traditional songs in Piphat Se-pha ensemble, there is also the "Phleng Ta-yoy" such as Phleng Ta-yoy Nok, Phleng Ta-yoy Nai, Phleng Ta-yoy Ka-mhen, Phleng Kheag Lop-buri, Phleng Kheag Od etc., which are performed by the Piphat Se-pha ensemble to the night till the morning. After completing Phleng Ta-yoy, in case if there is no end to the performance it will be continued with "Phleng Dhew" or solo song and "Phleng La".

Conclusion

Piphat Se-pha ensemble was started during the period of King Rama II.(1809-1824 A.D.), the second monarch of Siam, has been considered to be the golden period of Thai classical music because the King himself had a keen interest in the improvement and promotion of music. Later on around the time of King Rama III and IV (1824- 1868 A.D.), Thai classical music in a royal palace had been developed and a competition was put up called 'Pra Chan'. The poet and musicians in a royal palace, each style had been developed continuously and ended up as a present standard we have seen at present.

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When the Villagers Experience the Communal Catharsis. The Notion of Sinmyeong in a Village Ritual Music.

Yong-Shik Lee*

Abstract

In Korea, we have a saying that "a mother-in-law does not go to a ritual place because she does not want to see her daughter-in-law's dance." Tradiotionally, women were not allowed to dance in public in the male-dominated Confucian society; the shaman ritual was the only space women could dance in front of the people.

The Korean shaman ritual is not only a solemn ritual but also an enjoyable party where a family and community members have a merry get-together. The villagers, especially ladies of the town, come to see a shaman's song and dance. They laugh and weep with the shaman's story-telling. They sing to the shaman's joyful songs.

The shaman ritual I showed in the video clip was held a couple of months ago in a small coastal village. The village ritual last for three days. The younger generation of the village did not willing to host the ritual because it costs a lot, more than thirty thousand US dollars. However, the elders persisted to have the ritual, regardless of the huge amount of money, because they believe that the village's happiness totally depends on the successful ritual.

Keywords: Musical significance, Asia-Pacific, Research, Publishing

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Introduction

The Notion of Sinmyeong in a Village Ritual Music.

The first day of the ritual began with the solemn singing of the shaman to cast away evil spirits and usher in the various deities to the ritual site. The shaman's song and dance last a whole day to please the deities. In a way, it was a holy space filled with gods who would guarantee villagers' mundane wishes; the happiness and fertility of the village people. After dinner, however, the atmosphere of the space was changed drastically. The shamans sang many popular songs and the villagers came to dance together. It was surely a large chaotic karaoke where the shamans and villagers sing and dance together. It was at this moment the villagers felt the communal catharsis, called sinmyeong.

Since the 1960s, Korean shamanism has been revived by two oppositional powers: government and anti-government forces. The government has promoted shamanic performing arts as one representative of traditional culture. The aim of such governmental manipulation is to legitimize and increase its authoritative power over the people through the inspiration of people's historical consciousness. In opposition to the government's nationalism stands the social activists' popular mass movement, or minjumg movement, which attempts to heal the nation's wounded history by reconstructing a popular culture common to all. One of the most crucial factors that distinguishes one from the other is the existence of the collective catharsis, called sinmyeong.

The most crucial element that popular culture borrowed from shamanism is sinmyeong. As community members experience shared sinmyeong during a shaman ritual, cultural activists achieve not only a sense of communal solidarity but also gain the energy to struggle together against the exploitative ruling class through collective sinmyeong. It is through collective activity and unity that the popular culture movement can achieve the national reunification and national unity that are the ultimate goals of the movement.

The term sinmyeong is a compound word of sin (meaning "god" or "spirit") and myeong (meaning "brightness"). A Korean-English dictionary gives a definition of this term as "get enthusiastic; get excited; have fun; and enter into the spirit." However, this definition is misleading. Sinmyeong is related to sin'gi or spirit energy, a spiritual activity or mana-like energy latent in the human mind. Sinmyeong is a moment of catharsis when one emanates the

internalized sin'gi. Ch'ae Hee-wan, a Korean dance critique, explains the experience of sinmyeong in exorcism salpuri dance:

Salpuri, the act of dispersing or repulsing sal [evil spirits] or misfortune, and also a dance of symbolic spiritual cleansing, is a means of survival. It is a way of preserving and maintaining life. . . . At the climax of the salp'uri process, superhuman abilities are within the reach of ordinary people. At this moment, artistic experience culminates in song and dance. This experience is called shinmyong, a dynamic, transcendental state of emotion realized most often within a community. Shinmyong is a new creative experience that, in one stroke, releases oppressed life forces to enhance vitality (end of quote).

Sinmyeong is closely related to spiritual experience and to transcendental emanation or liberation of one's internalized life energy. Sinmyeong is usually achieved by collective activities. When community members experience sinmyeong together, they enter an ecstatic and cathartic state. It is the emanation of sin'gi, that is, sinmyeong, in shamanism that cultural activists attempt to incorporate in their activities

The minjung movement aims to achieve a national reunification that includes both class and human liberation. The term minjung denotes four classes: laborers (as the basic component), farmers, small-scale commercial operators and the urban poor, and progressive intellectuals. The last categories of minjung, intellectuals and college students who have fought against social injustice caused by the absolute authoritative power, have revived shamanism under the banner of popular or folk culture. Those who opposite state authority have embraced folk culture, especially religious elements drawn from shamanism, as a counter-hegemonic reaction to elite culture based on Confucian ideology.

College students initiated popular culture. In 1963, several college students staged a drama called Ritual to Invoke Native Land Consciousness that satirized the impoverished rural communities in a westernizing Korean society. Employing the structure of shaman ritual and incorporating the style of masked dance drama, this ritual was performed annually until 1965 when students protest against the normalization of Korea-Japan diplomatic ties were legitimized.

Since the 1970s, folk cultural properties, including the shaman ritual, masked dance drama, farmers' band music and folk song, have come to dominate the cultural programs of college festivals. In addition, college students called their festivals "communal shaman ritual" to indicate solidarity both with the community and with cultural tradition as a counter-hegemonic response to the political use of folk culture by the authorities. At the same time, the adoption of folk rituals in the public protests of an anti-government movement has become, an invented tradition of the 1980s. For instance, the two important incidents stimulated the June People's Uprising in 1987 that resulted in a general election for the presidency for the first time in eighteen years—the séance ritual for Park Chong-ch'eol and the funeral of Yi Han-yeol. Both were college students killed by police torture (the former) and during the anti-governmental protest (the latter). College students sponsored shamanistic rituals with percussion bands performed by students and a shamanistic dance by a professional dancer to pacify the two students' lingering grieving souls.

There were two reasons for the adoption of shamanistic elements in people's "ritualization of resistance." First, shamanism is regarded as a native religion in contrast to foreign "major" religions such as Christianity, Confucianism, and Buddhism, and thus is chosen as a symbol of pure Korean cultural tradition. Second, since shamanism is regarded as a superstition and not a "proper" religion by the state, it is identified with the alienated space that is negated by the official discourse of the state. Furthermore, the nature of shamanic ritual as open to everyone, regardless of gender, age, and social status inspires "equality and fraternity" among participants in a ritual of resistance and supports their struggle for a new polity in which fair distribution of political resources and opportunities is realized.

During the Third Republic, that is from 1962 to 1972, the government pursued nationalism in order to gain popular recognition of the regime's legitimacy after the military coup in 1961, exploiting the term "nationalism" as a way to legitimize absolute state power. The flaws of the government were excused in the name of nationalism, and any criticism of the regime was itself criticized as a naïve conclusion based on Western theory and lacking any concrete understanding of the Korean reality. Those who voiced such criticisms were accused of being puppets of Western imperialism.

The most effective means of reviving cultural nationalism was to efface its emergent nature by invoking the past. This process of invoking the past becomes a matter of empowerment in creating national self. The government emphasized the importance of traditional culture and redefined the Confucian ethics which have governed Korean life and ideology for more than six hundred years.

The government's exertion in establishing traditional culture resulted in the system of Intangible Cultural Heritage. With a view to appoint people to preserve the heritage, the government passed a law in 1962 to investigate Korea's cultural roots. After three years of investigation, many marginalized folk performing arts, including shamanism, annual folk contests and local folk festivals, were designated as Intangible Cultural Heritage, and the experts of the properties were regarded as so-called "Human Treasure". Most of the Human Treasures won prizes in government-sponsored National Folk Performing Arts Competition. Since then, many famous shamans have been recognized as Human Treasure and have consequently presented public performances throughout Korea as "keeper of tradition" and abroad as "cultural ambassador."

The Human Treasures have an obligation to hold an annual public presentation because they must "promote" their properties. One of the most famous shamans and Human Treasure, Kim Keum-hwa holds annual presentations of her ritual follows the same sequence year by year; that sequence cannot be altered. Kim believes that these performances are not "real" ritual but merely "mimic" the real. During a Boat Ritual held on a ship, she told me:

I don't think it's a ritual. There is nobody who wishes his/her prayer on this ship; only foreign spectators, photographers and researchers board on it. I cannot feel sinmyeong because there is no reaction from clients. It is just an artistic performance for those spectators. I just do it to accomplish my obligation. It is the worst occasion I have to perform a ritual.

This ritual does not generate meaning; there is no active discourse between shaman and client. For this reason, the shaman does not feel sinmyeong. The performer's feeling of sinmyeong is central in shaman rituals. Without shamans' and participants' sinmyeong, the ritual is nothing but an "airport art" for spectators. The ultimate goal of this presentation is merely the preservation of dying tradition; it is thus, what I call, "ritualization of fossilization."

Koreans have experienced, what we call, democratic governments for almost three decades since the mid-1980s. The social activists have become to turn their eyes more toward social welfare. However, they still use shamanism as the weapon for their activities because it pertains communal catharsis of the Korean people. Koreans recognize shamanism as the only "living" tradition, and thus the representative traditional heritage. Many Koreans still come to a shaman ritual to seek the happiness from the god through the song of a shaman and the liberated catharsis with singing and dancing in the ritual.

The creation and disappearance of the female percussion band music in the 1960s and 1970s in Korea

Kang, Dahyeon*

Abstract

This paper will cover the life span and the activities of the female Nongak entertainment in the 1960s and 1970s. The history of the Nongak entertainment will be inquired through the researches and be considered into three parts of production, activities, and distinction. In the phase of the production, how the traditional shamanism culture had developed into the popular Nongak performances will be covered. In the working period, the background of the female Nongak performances will be considered to observe the purpose of the national wide performances that gained popularity at that time. Lastly, why the band distinction had happened will be explored.

Keywords: The female percussion band music

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Introduction

The female percussion band music in the 1960s and 1970s in Korea refers to a stage performance of Nongak (literally meaning "farmers' music") which is performed by expert female musicians. In South Korea in the 1950s to 1970s, the Western culture spread enormously along with rapid economic growth and urbanization.

The female percussion band showed their performances actively participating national wide performances and competitions equipped with professional skills and arranged stage performances within the spreading Western culture. Then, they became disappeared in the late 1970s, because the mass culture industry and media had been spreading rapidly throughout the society and affected the infrastructure of the culture industry, which made the process of production, distribution, and consumption easier. In particular, TV, one of the most powerful mass media, was to give a fatal blow of the disappearance of the traditional popular performances such as the circus and Nongak. Therefore, the female band music was left behind in the competition with other popular culture and it eventually disappeared in the late 1970s.

In this study, I will explore the history of the female percussion band music in Korea. I will discuss how the Korean traditional Nongak had transformed into the professional female percussion band music in the middle of the 20th century and what was the major reason for the band music to be disappeared within two decades.

The Production of the Female Percussion Band.

In old days, Nongak had a religious function in villages. Nongak was a religious worship to pray for a good harvest and to prevent the misfortune of the villagers. This traditional Nongak had developed as one of the entertaining performances to make money and did national wide performances making professional Nongak bands in the first half of the 20th century. They were consisted as the expert musicians who were different from the conventional farmers who played Nongak for the religious purpose. The itinerant musicians used the portable stages to perform music because they traveled from region to region. This entertaining Nongak band was popular before the Female Nongak Percussion appeared in the late 1950s.

After the Independence from Japan in 1945, there were many Nongak competitions hold nation-wide to congratulate the newly established state. These competitions required expert skill of the music. Many professional musicians, therefore, emerged and this turned out the development of the modernized professional Nongak performance.

Female musicains were able to participate in the Nongak performances thanks to the modernization in Nongak world. Because male adults had been the center of the religious ceremony in the old days, women were not allowed to participate in the religious activities and performancs. Female musicians made Nongak bands and actively showed their music when the society approved for the women to participate in the nongak performances due to the lack of the musicians. The female music bands were organized mainly from the traditional music academies, called kwonbeon, which worked as a school for female entertainers to become an expert in those days.

There were two different perspectives to see the female musicians. Many people thought that the female musicians were a kind of prostitutes or shamans. so they were against to become the musicians. Others considered that the female musicians took the opportunities to shift their socio-economic status. Although there were diverse perspectives for the kwonbeon, it took important roles to form a modernized performing art of Nongak and train the expert musicians.

The Activities of the Female Percussion Band

After the entertaining Nongak performances had appeared from 1960s, female bands arised and the skills of performing arts and the performance formation were considered to be important. Female Nongak Band changed the formal Nongak performance along with its popularity. There are some remarks concerning female bands:

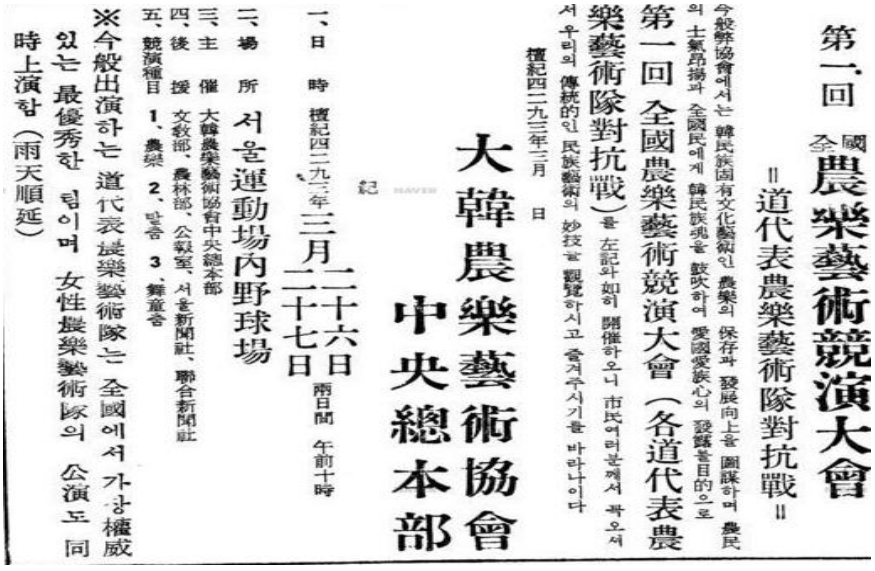
1. Did you see the Arirang Nongak band? They were good with the new ways of playing. I'm sure they are the best.

2. The original melody has faded. This is because the natural form of Nongak music is decayed and the corrupted entertaining function leads to changing the music arbitrarily. Besides, few inheritors are left and there is no alternative for them.

3. For the female Nongak band targeted earning money, I was not able to find the real melody. The original melody couldn't be kept in the process of reducing ten-hour running ritual into one-hour stage performance, The music band couldn't have time to learn the original sound because they were made so rapidly.

As the examples above shows, the female Nongak band transformed the origianl Nongak into new formats no matter the changes were good or bad. According to the examples 2 and 3, the new formats of Nongak performance was to gain popularity and to meet the entertaining purpose. The change was exhibited its music itself and performance duration. For the religious functions were meaningless to the female band, the bands were playing light and joyful music to gain popularity which leads to more money. The band also was different in appearance that the members wore fancy costume and accessaries to meet modernized public tastes.

The female Nongak bands were succeed to meet the public tastes and they became popular. The news script as in this side shows the activities of the female Nongak bands.



第一回 全國農樂藝術競演大會
‖道代表農樂藝術隊對抗戰‖

今般斡協會에서는 韓民族固有文化藝術인 農樂의 保存과 發展向上을 圖謀하며 農民의 士氣昂揚과 全國民에게 韓民族魂을 鼓吹하여 愛國愛族心의 發露를目的으로

第一回 全國農樂藝術競演大會 (各道代表農樂藝術隊對抗戰)를 左記와 如히 開催하오니 市民여러분께서 부오서 우리의 傳統的인 民族藝術의 妙技를 觀覽하시고 즐겨주시기를 바라나이다

檀紀四二九三年三月 日

大韓農樂藝術協會
中央總本部

記

一、日 時 檀紀四二九三年三月二十六日
二十七日 兩日間 午前十時

二、場 所 서울運動場內野球場

三、主 催 大韓農樂藝術協會中央總本部

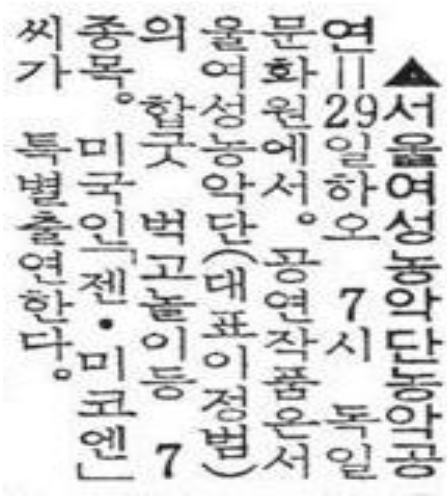
四、後 援 文敎部、農林部、公報室、서울新聞社、聯合新聞社

五、競演種目 1、農樂 2、탈춤 3、舞童춤

※今般出演하는 道代表農樂藝術隊는 全國에서 가장權威 있는 最優秀한 팀이며 女性農樂藝術隊의 公演도 同時上演함 (雨天順延)

The above example demonstrates that the Nongak bands from all over the country had participated in the Nongak competition in 1960 at the Seoul baseball stadium. Female bands were involved in the competition, too. The point is that the female band had not

"participated" in the competition but "performed" for the audience as guest musicians during the competition. It means that the band consisted of only females was a big issue, and shows that the performing arts can be a valuable product in the culture industry. The example below indicates the popularity of the female Nongak band in the 1960s.



▲서울여성농악단농악공연=29일하오 7시 독일문화원에서。공연작품은서울여성농악단(대표이정범)의 합굿 벅고놀이등 7종목。미국인「젠·미코엔」씨가 특별출연한다。

The above example informs that the Seoul Female Nongak Band played music in the German Culture Center. Since the female band music was attractive for foreigners, it was selected to perform for foreigners in Korea.

The Disappearance of the Female Percussion Band

In 1978 to 1979, the female Nongak band started to break up as the number of competent musicians was declined. To manage this problem, the band recruited male performers. To make it worse, the management of the bands became harder day by day. To cope with this difficulty, the different kind of bands or the circus shows were joined together. However, the female Nongak band couldn't overcome the problems and disappeared in the late 1970s.

Many female performers' working period was shorter than that of male performers. This was because they had to stop performing due to the physical constraints after their marriage and giving birth and for child care. In addition, the negative social awareness about the female performers made them to quit the music especially when they get married because of their family members' opposition.

Another internal reason for the disappearance of female bands was that the way of band organization had lost their compassion of performing. The band started to bring people who are already active in other groups by giving money than by training a competent performer. This was an easier way to compose a music band within a short period of time and with a low cost, but it had led to the decreasing number of skillful female performers and eventually the female Nongak band had vanished.

Other social and cultural factors had affected the disappearance of female music bands. The public culture industry and the mass media such as TV or radio had rapidly spread in the 1970s and affected the performing arts. Nongak could be easily heard in TV or radio shows, and it increasingly replaced by pop music. The interview below demonstrates this situation obviously.

People tend to watch Nongak performances on TV more than to come and see the Nongak in situ. I would perform the Nongak music if people still came and saw my performances.

Because the mass media rapidly taking place and internal hardships in the female bands, the female Nongak bands had extinguished with other performing arts such as circus, and drug merchant performers. In 1977, the Honam Female Nongak band had disbanded, and the Arirang Female Nongak Band and the Baekgu Female Nongak Band also had broken up and vanished in 1979 when the government had forbidden private performing activities. And, it was at this time the female bands had lost their life.

Conclusion

There are two big examples of Nongak such as the itinerant bands and the female bands. They were developed from the traditional Nongak basically played for ritual purpose. This paper had investigated the history of the female Nongak band in the 1960s and 1970s.

Nongak performances for public entertainment had been developed after the Korean independence from Japan in 1945. The Nongak had been played by the expert performers who were traveling and performing with itinerant commercial groups. In the late 1950s, the female Nongak bands were produced and had their prime time from 1960s to 1970s. Because

of economical growth and modernization, the traditional way of Nongak performance had changed. Along with the 1970s the New Village Movements, the traditional Nongak for ritual had disappeared. Then the Nongak performers made their chances to play on stage in 1946, and this event led the perfomers to develop and organize Nongak performances for public entertainment. The 'Gwon-bun' played an important role to train the expert female musicians and organize performing bands.

The entertaining Nongak had a free formation, which was disjunct from the religious ceremonies and traditional Nongak. The new way of performing Nongak was played anywhere and anytime. Considering the audiences, the Nongak players made the performance easy and short. In addition, they did the commercial performances. The show was looked modernized and fancy to meet the public taste of the time.

The female Nongak band, however, started to decline in the 1970s. Due to the introduction of mass media, people did not come to see the perfomances anymore but enjoyed TV and radio shows. The lack of skillful performers was another reason for the bands to become disappearance. The female performers could not last longer in a group because of their marriage and giving birth, which made their working condition harder and made them quit their job. Moreover, the training system for musicians had collapsed because the new players were recruited from the existing performing bands. In these reasons, the female Nongak bands, which were not able to meet the contemporary consumers' needs, were destined to be disappeared.

A Field Research of Korean Shaman Ritual Music
Focusing of the Ritual on the East Coastal Area Shaman Ritual

Seo, Jihye*

Abstract

Korean shamanism is the oldest religious tradition in Korea. It is a composite of song and dance of the shaman and the accompanying music of the shaman-musicians. The shaman ritual on the East coast of Korea is preserved by the hereditary shaman family. The female shaman, usually the housewife of the family, resides the ritual with song and dance and the male musicians, usually the husband of the family, accompanies the ritual with the janggu (hourglass drum). Other male family members join the music with the kkwenggwari (small gong), jing (large gong), and jegeum (cymbals). The four-instrument performance has influenced the formation of the famous samul nori ("four instruments playing") since the 1970s. The complex and diversity rhythms have also become the base of the music of the samul nori performance. In this regard, the shaman ritual on the East coastal area is one of the "authentic" and the "living tradition" since it has preserved the ancient musical form of the Korean Shamanism.

I have researched the village shaman ritual on the East coastal area for years. In this paper, I will focus on a ritual held in February 2018 at a village near Busan city. The ritual exhibits the authentic form of the shaman music since it was performed by the hereditary shaman family who has preserved the tradition for generations. I will analyze the musical traits of the shaman music of the area; the performers, the rhythm, and the melody. In this way, I will illuminate the musical characteristics of the shaman music and discover the deep structure of the "cultural performance" of the shamanism in a wider sense. I believe this study will lead the deep understanding of the Korean shaman ritual music as a whole.

Keywords: Korean Shaman Ritual Music, Shaman Ritual

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Introduction

Background of Gijang Pyolshingut

The village shaman ritual called Pyolshingut was held in Duho village, a fishing-village located at seashore of Easter coast. Because the village is located nearby the seashore, most of the villagers' life depend on fishing, and their main fishery products are seaweed, kelp, eel, octopus, and anchovy. Recently, the place became a tourist site due to increased number of fish markets and restaurants.

The village ritual in Duho is held every six years starting from the lunar New Year's Day and continues for five to six days. Villagers set a huge temporary tent which can house more than one hundred people for the ritual. There are village shrines which enshrine village tutelary deities, that is, the Grandfather, the Grandmother, and Golmaegi (literally "town keeper"). The shrine for the Grandfather God, located on the top of the village mountain, was founded in 1933. There is a century-old pine tree, which is also regarded as a "sacred place" by the village people. The villagers tell that the God came from the sea and landed at the place where the shrine was built. The shrine for the Grandmother God, located at the mouth of the mountain, was rebuilt in 1989. There is a pair of wooden sculpture for the God of Heaven and Goddess of Earth at the mouth of the village who protect enter of the evil spirits.

Performing group of Duho Pyolshingut

A number of shamans and musicians presided the ritual. They are a family descended from a so-called "Human Treasure," Kim Suk-chul (1922-2005). Kim is a legendary shaman-musician who was featured a Australian-made documentary film "Intangible Cultural Heritage No. 82" a few years ago. The title of the movie was taken because the village shrine on the Easter coast was designated as the National Intangible Cultural Heritage No. 82 in 1985. Kim was such an excellent musician that he was designated as the holder of the Heritage at that time and, hence, is called "Human Treasure." It is said that Kim's family has inherited the shaman vocation for more than ten generations.

Three of Kim's daughters became shamans in their youth and they got married to shaman-musicians. It is a custom that shamans marry within themselves. In this regard, they inherit their shaman vocation from father to son and daughter. There are not many descendants who inherit their family profession these days because the shamans have long been regarded as "outcaste" by the people. However, many young percussionists and vocalists

have adored the shaman ritual music of the area and have devoted themselves to the music for years. Many of them have become the step-children of the Kim's family and inherit the family vocation today.

Composition of Duho Pyolshingut

The ritual began on February 17th, 2018 and continued six days. It was the lunar New Year's Day celebration. In most villages on East coast, including Duho Village, the New Year's Day celebration is held every three to ten years depending on the scale of the budget of the town. The duration of the ritual also depends on the budget.

The ritual is composed of many segments. It is said that a ritual consists of "12" segments. However, the real ritual usually is made up of more than 12 segments. In fact, the ritual in Duho village consists of 30 segments. In other words, the number "12" is a symbolic number in accordance with the 12 zodiacs, months, and hours.

Musical characteristic of Gijang Pyolshingut.

A female shaman is the singer and dancer. She sings songs to invite the deities to the ritual site and to send off the deities. She also sings many popular songs in order to entertain the deities and the audience as well. She is also a competent dancer who accomplishes elaborate and dynamic movements.

As I referred earlier the shaman ritual on Eastern coast is accompanied by percussion instruments of hourglass drum, large and small gongs, and cymbals. The hourglass drum is the leader who plays the main role of the music. The large gong punctuates the main beats of the rhythmic cycle. There are more than three small gong players who exhibits their musical competence. The cymbals is usually played by one of the female shamans; it means that it is not an important instrument. The musicians also sing the refrain in call-and-response songs and add some fillers to support the shaman's performance.

One of the major musical characteristics of the shaman ritual music is the diverse and complicated rhythm of the music. There are tens of kinds of rhythmic cycles, called jangdan, that cannot be found in any other regional shaman music. The musical skill of the instrumentalists cannot be compared to any other musicians in Korea.

For example, cheongbo jangdan, one of the most important rhythmic cycle which accompanies the ushering song, is made up of five chapters. The 1st chapter is composed of four rhythmic cycles. A cycle is a five set of 3+2+3 beats. In short, the rhythmic cycle is (3+2+3)X5. The shaman sings a verse of text for four rhythmic cycle and the musicians plays for the following four cycles. The large gong punctuates on every the sixth and the sixteenth beats (Example 1). The 2nd chapter is the reduction of the 1st chapter; the 3+2+3 beats are substituted by 1+1+1 beats. The 3rd chapter is another reduction of the 2nd chapter by the substitution of 1+1 beats. The 4th chapter is a mixture of triple and duple beats as 2+3+2+3. The 5th chapter is a four beat rhythm made up of triple small beats. In short, the rhythmic structure of the cheongbo jangdan is a gradual reduction as the tempo increases as shown as follows.

Table 1 Cheongbo 1 Rhythm Structure

	rhythmic cycle	1	2	3	4	5
		♩+ ♩+ ♩	♩+ ♩+ ♩	♩+ ♩+ ♩	♩+ ♩+ ♩	♩+ ♩+ ♩
Song	1	성주-	님네요-	성주님네를	모십니다-	---
	2	성-주-	님-네-	모십-	니다--	---
		●				
	3	천년성주는	만년성주	이미래성주	○○성주	님네요
	4	성주는-	대수믿고	대수님은	성-주--	믿고-
		●				
Music	1	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
	2	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
		●				
	3	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
	4	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩	♩ ♩ ♩
		●				

(●은 Jing)

Table 2 Cheongbo 2 Rhythm Structure

	rhythmic cycle	1	2	3	4	5
		♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪
song	1	시후	-	일곱	이라	-
	2	성주님	네	안동이	본이	라
		●				
	3	○○○	○가	본이	로	-
	4	경-상	-도	안동	땅에	-
		●				
music	1	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪
	2	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪
		●				
	3	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪
	4	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪
		●				

(● Jing)

Table 3 Cheongbo 3 Rhythm Structure

	rhythmic cycle	1	2	3	4	5
		♪♪	♪♪	♪♪	♪♪	♪♪
song	1	집	짓	기를	-	-
	2	하	러	간	다	-
		●				
	3	원	-이	되	야	-
	4	경	상도	안동	땅	에
		●				
music	1	-	♪♪	♪♪	♪♪	♪♪
	2	♪♪	♪♪	♪♪	♪♪	♪♪
		●				
	3	♪♪	♪♪	♪♪	♪♪	♪♪
	4	♪♪	♪♪	♪♪	♪♪	♪♪
		●				

(● Jing)

Table 4 Cheongbo 4 Rhythm Structure

		1	2	1	2
		♩+♩	♩+♩	♩+♩	♩+♩
song		성주님	네가	시후야육	년와서
music	바라지	아--	디야	어--	디야
	Jing	●			
song		○○네	별신	이정성드린	다고-
music	바라지	아--	디야	어--	디야
	Jing	●			

Table 5 Cheongbo 5 Rhythm Structure

rhythmic cycle	beat	1	2	3	4
	small beat	♪♪♪	♪♪♪	♪♪♪	♪♪♪
1	song	축원갑	니다-	덕담을	갑니다
	Jing	●	●	●	●
2	바라지	아-	디야	어-	디야
	Jing	●	●	●	●
3	song	두모포	--	대동안	에
	Jing	●	●	●	●
4	바라지	아-	디야	어-	디야
	Jing	●	●	●	●

The songs normally have a pentatonic scale of mi, sol, la, do', and re'. Among five tones, the tone la is usually is the final tone and the tonal center. There is a unique descending melodic movement of la-sol-mi. The tones in the high range such as re' and do' are breaking sounds and the tone in the low range such as mi is a vibrating sound. This tonal structure is usually found in the folk music of the Eastern region of the Korean peninsula and is called menari tori.

Conclusion

The shaman ritual on Eastern coast is a large-scale ceremony held every few years to pray for the abundant fishing and the peace of villagers. The ritual in Duho village held on the lunar New Year's Day in 2018 was held for six days. The ritual was held by the shaman family whose vocation is inherited from their ancestors for generations. The hereditary shaman family usually is composed of female shaman (wife) and male shaman-musician (husband). The number of the hereditary shaman has been rapidly reduced due to their low social status. However, young musicians and singers who adore the shaman music of the region so much have dedicated their lives to the music. Hence, a new family group made up of stepparents and stepchildren preserves the family tradition these days.

The shaman music, played by the percussion instruments of drum, gongs, and cymbals, exhibits diverse and complex rhythm music. The rhythmic cycle, called jangdan, is made up of many chapters, and each chapter is composed of complex asymmetric rhythms of 3+2+3 beats or 2+3+2+3 beats. The elaborated musical technique of the musicians cannot be compared to another regional shaman music. The tonal structure of the anhemitonic pentatonic scale preserves the basic musical idiom of the region.

The Scientific Process of Chinese National Musical Instrument Erhu

Lei Ye*

Abstract

Erhu in China is the king of national musical instruments with a long tradition of culture. From the Tang Dynasty to the present, the development of accompaniment instruments to solo instruments is inseparable from the reform of the erhu musical instrument itself. With the advancement of science and technology and the rapid development of instrumental music, more musicians are engaged in the creation of erhu music and the production of musical instruments. The performers have also carried out meticulous and extensive research on the reform of musical instruments.

The modern erhu musical instrument reform is an example. From the advent of Mr. Liu Tianhua, Qin Pai Erhu, Shaoqin, Wenqin to electric erhu, the change of the shape of the erhu to the shape of the erhu is of great significance to the comprehensive development of the erhu.

Keywords: Erhu, Musical instrument production, Reform, Liu Tianhua, Qin Pai Erhu, Shaoqin, Wenqin, Electric erhu

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Introduction

Throughout the history of the development of the erhu, although Huqin to Erhu has a history of more than a thousand years, but various reasons constrain the maturity of this national stringed instrument. Until nearly a hundred years, no matter in the reference and enrichment of playing skills, the gradual improvement of the theory of teaching, the improvement of teaching quality, the increasing appearance of teaching achievements, and the richness of the number and subject matter of excellent works, etc.

The changes have made the development and transformation of the erhu beyond the accumulation of history. These are the inevitable social developments. It also embodies the strength of the erhu, the king of traditional folk instruments, and it needs to be added to the success of the latecomers. The erhu business continues to advance only by insisting on inheritance, drawing on modern vocabulary, and telling the story of the descendants of the ancestors in the language of our contemporary erhu, so that the erhu business will continue to develop in a healthy and sustainable manner.

Objective

1. ErHu and ShaoQin's pitch range
2. What is the difference in style
3. The similarities and differences between the shape and the superiority of shaoqin

1. Zhou Shaomei

Zhou Shaomei (1885 - 1938) China's famous national music pioneer. He first divided the position of the erhu into the upper, middle and lower parts, and was called the initiator of the "Zhou Shaomei Santou Huqin" playing method. As an educator, Zhou Shaomei's artistic achievements are immeasurable. He organizes the collection of predecessors' music and traditional music, and writes a large number of erhu Etudes, music, and erhu textbooks. In order to support Liu Tianhua in exploring ethnic music reform, Zhou Shaomei set up the "National Music Research Association" in Jiangyin.

At the end of the 19th century and the beginning of the 20th century, Chinese folk musician Zhou Shaomei increased the erhu's length to 90 centimeters in the joint efforts and

cooperation of Zhou Wanxing Huqindian and colleagues, and extended the length of the erhu; At the same time, the size of the cylinder is increased; the strings are replaced, and the inner and outer strings are bolded; the pitch of the fixed string is also corrected by three to four degrees; the bow is improved, the soft bow is configured, etc., so that the volume of the erhu And the sound has been greatly improved. And the erhu from the previous use of only one position, developed into the upper, middle and lower positions, increased the scope of the erhu's range, but also greatly enriched the performance of the erhu. This traditional musical instrument of Erhu is deeply loved by the people and is a pure folk accompaniment instrument.

2. Liu Tianhua

Liu Tianhua's series of improvements to the erhu promoted the erhu to a more standardized, advanced, scientific, and modern development stage. It can be said that without Liu Tianhua's scientific standards and modern instrument reforms formulated by the erhu, there will be no ambiguity of the erhu. Liu Tianhua chose Erhu as a breakthrough in the reform of the national music. He believes that although the erhu is not as rich and profound as the sage, the pipa and the guqin, it is a precious wealth left by the ancestors of the erhu, and it has been widely circulated among the people. A very broad mass base. As early as 1928, Mr. Liu Tianhua's "Explanation of Night Singing (Monthly Night)" discussed and criticized the erhu, which was called "Huqin" at the time, and the traditional old concept of ignoring the erhu in society: "Discussing Hu Qin, the instrument, used to be Hu Le in the prevailing era of national music, and despised it; today people mistakenly believe that the national music, generally despise the national music, is also involved. Some people think that the music on Hu Qin is mostly rough and sensual. Insufficient and elegant. This is an unclear theory of music. It is necessary to know the rough and elegant music, all the players' thoughts and techniques, and the organization of the music, so on the same instrument, the seven emotions can be expressed, what is Hu Qin Can be exceptional." Liu Tianhua not only hugged the folk music of Erhu, but also made it more important to suggest that the values of music and the meaning of music cannot be attributed to the instrument itself. Instead, he should pay attention to

music works and performances. Mr. Liu Tianhua pushed the erhu to the society and the university, and carried out a series of modernization reforms on the erhu. He first reformed the manufacturing specifications of the erhu, which made a great contribution to the artistic road of Erhu, mainly in:

2.1 Reformed the structure of the erhu and changed the original circular cylinder to the current hexagonal cylinder; the distance between the piano and the kilogram was determined to be approximately 46-48 cm.

2.2 In order to further improve the performance of the erhu instrument, Liu Tianhua also changed his chord to steel chord and adjusted the pitch and pitch of the erhu and outer strings through his own repeated research, exploration and experimentation. For D, the outer string is A, which is convenient for unifying the erhu chord so that the erhu can be better integrated into the band.

2.3 Created a multi-position performance mode for the erhu history, greatly increasing the instrument range, and the three octaves provided conditions for the development of the erhu music. On the basis of the predecessors, low, medium and high were formed. Up to four zones, he also extended the erhu playing range to the fifth position in his work, which has reached the highest limit of the erhu range.

2.4 fully absorbed some of the skills of the Western musical instrument violin, not only draws on the violin's portamento and vibrating bow techniques, but also combines the pipa and guqin overtone performance techniques in the erhu technique to improve the traditional erhu's notation. Enriched the erhu's fingering and bowing methods, greatly improving the expressiveness of erhu performance.

2.5 The effective use of the transfer method has increased the performance of the erhu and enriched the performance of the erhu. For example, in "Guangmingxing", D turns G to D and so on.

2.6 Created ten erhu solo pieces and forty-seven targeted erhu Etudes, which laid a solid foundation for the development of erhu's scientific research theory. For example, "Single Strings" is Liu Tianhua's historical record based on the historical records of "Jiqin's Strings" mentioned in the "Meng Xi Bi Tan" by the scientist of the Song Dynasty.

2.7 The erhu folk instrument is promoted as a member of a professional music school, and a large number of professional erhu students are trained. It not only composes the new historical chapter of Erhu, but also promotes the development direction of the national musical instrument of Erhu. The systematic system of teaching has laid a solid foundation, so that more people accept and love the erhu, and incorporate the erhu into the professional music teaching of higher music institutions. This not only won the erhu folk instrument in the higher music school, but also made it a solo instrument for professional concerts. Liu Tianhua has trained a large number of outstanding erhu students, and has taught the scientific erhu playing method in the professional team, which has taken solid steps for the systematic and scientific teaching of erhu teaching.

3. jacks, shaft and fine-tuning

3.1. The different positions of the upper and lower parts of the erhu determine the tension of the strings and the different pressures of the strings on the suede. The closer the kilogram is to the piano code, the smaller the tension of the string and the softer the finger pressure. The greater the tension of the string, the harder the finger pressure. There are also big differences in the performance of the sound. Since the development to the present, it is necessary to unify the size of the kilogram. Many experts and scholars have obtained the most satisfactory results by the golden section method.

Specific algorithm:

(1) The height of the erhu is 820 mm.

(2) The low end of the distance is 820 × = 506.76 mm.

(3) The top end of the head is separated from the axis: (820 - 506.76) × = 193.58 mm.

(4) The distance between the two pegs is 75 mm, and the distance between the outer peg and the jack is:

820 - 506.76 - 193.58 - 75 = 44.66 mm.

Since the kilogram is the decision point of the effective chord length of the erhu, the position of the jin plays a key role in the timbre and the vocal range of the erhu. The other height is the distance from the piano. It is suitable for people. Conditions and performance are different in height. In order to change the vocal range of the erhu, there is also the use of

double jin. The double kilogram is installed in the lower position of the erhu fixed kilogram and then another movable kilometer. Therefore, there are two different effective chord lengths of the piano code to the fixed kilogram and the movement kilogram. In the control of the switch, the player can open according to the needs of the player. By closing the exercise, you can use the effective range of the erhu according to the needs of the music, which enhances the dual expression of the erhu's work and performance. The material of the kilogram is also divided into two kinds of metal and soft rope. At present, the soft rope is widely used.

3.2 Now the erhu's piano shaft is divided into two kinds: the mechanical shaft and the wooden shaft. The mechanical shaft will have a visual impact due to the material and the material of the piano itself. The sound of the piano will be slightly worse due to the mechanical shaft; The material of the metal also causes the unbalance of the overall appearance, and the resonance of the sound and the sound effect is not soft. On the contrary, the wooden axis is often accompanied by fine adjustment, which is convenient for adjusting the pitch, and the appearance is coordinated with the overall simple and elegant style of the erhu. Unification, and due to the friction caused by the wooden shaft body and the shaft hole, the erhu is not conducive to quickly and extensively adjust the strings and pitch level, so the adjustment of the small range of pitch can be solved by fine adjustment. This makes the two shafts each have their own strengths, and further testing, practice and improvement are needed. Players who use the wooden shaft will be fine-tuned to solve the subtle pitch adjustment. The card and coil are the two-existing fine-tuning. The card-type fine-tuning uses the principle of rotating gear, and the operation is strong, but the metal texture will be somewhat Affecting the erhu's tone, a large part of the player chooses to use the self-tie coil to solve the small-range pitch adjustment by the player's adjustment of the coil height. The method of self-binding the coil is convenient and affordable, and the influence on the timbre is also small. The manner of self-binding the coil lacks stability, and a more scientific way is expected to solve the fine adjustment problem.

4. Shao qin

Shaoqin was conceived, reformed and developed by Gao Shaoqing. His love of music, and the maximum from the perspective of the player, Gao Shao Qing teacher developed the

excellent operation of the shaoqin, the high teacher in the piano head and the piano shaft, the jack, the piano and the piano have made meticulous The practical, concrete reforms are to make the shao Qin have a better performance on the basis of the original, and have a profound and far-reaching impact on the improvement and production of the erhu.

4.1 shaoqin's jack: alloy type head, precise adjustment, durable. A movable jack with a track is mounted on the piano to instantly change the empty string tones, which can instantly become a two-spring or a Great Wall. The effective range of the movable kilometer is at least one octave wider than the traditional piano, and the chord sound of the piano is thicker and more magnetic with the upward sliding of the piano.

4.2 the reflection tube: the flexibility of the reflection tube brings changes in tone and volume. Shaoqin's reflector tube uses a traditional sounding cavity and uses computer sound field simulation technology and advanced technology designed by the computer industry. Replace expensive moisture-deformed wood with cavities with expensive polymer materials. From the traditional one of the sounding cylinders, the composite cavity is connected to the front and rear magnets. Multi-tone changes can be achieved by replacing different reflective cavities. The entire barrel is manufactured using computer technology and sound field simulation technology. The front part is the sounding body, and the back part is the sounding body. The up and down changes in the exit of the rear damper lead to changes in tone and volume distribution. Replacing different dynamometers can simulate completely different sound effects. This is unmatched by ordinary electroacoustic simulation technology.

4.3 saoqin's piano skin: the piano skin is a polymer composite material, the tone is bright and soft, more magnetic. The shao piano uses a violin made of polymer composite material to transform the traditional hand-made suede into a fully automatic mechanized suede process controlled by a computer. The volume has been greatly increased, making the erhu and symphony band's microphone-free cooperation easier and more integrated. It also enriches the sound range and tone of the piano, making the sound brighter and more magnetic. The main body of the front of the drum is made of high-tech composite material as the piano skin, which is manufactured by a computer with precise control of the tensioning equipment. The piano skin with precise control of the tension can change the tone with the change of the

tension, and the change of the tone of the piano component also brings about the change of the tone. The range of the piano is widened to the lowest sound is G, D, and GD is close to the middle and low range of the male. The piano of the piano can be moved up, down and behind, and can be adapted to local conditions. Most of them are upright. When the cylinder is up, the sound is transmitted upwards. On the top of the concert hall there is a reflector or a slanted reflection area, so that the sound on the stage can reach all corners of the concert hall.

The emergence of contemporary erhu reform is not accidental, but is the stage and process that China's erhu must undergo in its development. The reform of musical instruments is imperative. As an important cultural and artistic undertaking, the reform of musical instruments involves not only the construction and development of related disciplines, but also the social environment to a large extent in development. The mainstream art of a period of time will be influenced by people's demand for musical instruments and the public's understanding of musical instrument reform, and also deeply affect the party's reform of erhu instruments. The reform of musical instruments is a necessary way for the growth of national instrumental music.

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Preliminary study on the teaching reform of Erhu Teaching in Colleges and Universities

MengYun*

Abstract

Erhu teaching is an important part of the teaching of national instrumental music in colleges and universities. The reform of teaching has gradually become one of the important contents of college education reform. In order to further improve the quality of erhu teaching, it is necessary to explore new teaching models and seek new teaching methods to form a more scientific teaching theory system.

Keywords: Erhu, Mode, Teaching material, Teaching method, Teaching practice

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Introduction

Erhu is one of the most representative bow-stringed instruments in China's traditional national musical instruments. It has a long history of development and contains profound Chinese cultural heritage. Its tone is pure and elegant, with a variety of tunes and unique artistic charm. Erhu is not only liked by the masses, but also plays an important role in music education in colleges and universities. Moreover, the teaching reform of the erhu has gradually become a problem for the professional erhu teachers in major universities.

An Overview of the History of Erhu Modern Education

In the first millennium of its development, the erhu can be said to have been circulating among the people at the bottom of society. Since the playing technique at that time was very simple, it was not difficult to learn, so there was no teaching in the modern sense. At that time, the folk inheritance method was that the master took the apprentice, there was no teaching material, no music score, no teaching method, most of them were taught by the master; there was no scale. Therefore, the erhu is circulated from generation to generation in the state of non-teaching, and development is extremely slow.

First, the career started, laid the foundation (1924-1949) Erhu entered the professional teaching of higher art colleges, from 1924 Liu Tianhua was hired by Peking University, and was appointed as the erhu teacher of Peking University Music Institute. On the one hand, Liu Tianhua created 10 erhu songs and 47 erhu Etudes as teaching materials. He also selected a number of songs for teaching in folk music. On the other hand, he vigorously improved the national music and further standardized and enriched the performance skills of the erhu. There are rules to follow the erhu performance. There are many important definitions that are still being used in the erhu professional mind. In the initial stage of erhu professional music education (1924-1949), under the efforts of Liu Tianhua and other older music educators, the erhu was initially regarded as a college. The major has made basic curriculum and textbook construction. As the erhu went on professional teaching as a short fashion, it has not yet reached a consensus on the teaching norms, and the scale is relatively scattered. Therefore, this period is the initial stage of the regularization and scientific education of the erhu.

Second, rapid development, has scale (1949 - 1978) After the founding of New China in 1949, nine independent music colleges were established in the country. In addition, there are many art colleges everywhere, and music is the main subject. After the Central Conservatory of Music officially established the folk music department in 1956, other music art colleges later established the folk music department. Since it takes into account the need to play a major in training, most of these institutions have established affiliated secondary schools, and the two central colleges and two music colleges have also established affiliated primary schools. Erhu is one of the most important majors in the folk music disciplines of various music and art colleges. In the setting of the curriculum, various art colleges have opened a common course on Chinese and foreign music history, vocal and ear training, introduction to national music, folk songs, opera, basic theory of music, harmony and polyphony, so that erhu students can obtain comprehensive Music knowledge is no longer a craftsman who can only play the piano. The opening of an erhu major in so many music and art colleges requires a large number of teachers to teach. Therefore, in addition to the original performers and teachers who grew up in the 1930s and 1940s, most of the folk artists who have influence have also applied to the college to teach. There are also outstanding graduates and young performers who have stood out in previous national competitions. They combine performance, creation and teaching, and they play an important role in the educational history of Erhu. 1. A large number of young erhu performers emerged. These people became the backbone of the erhu teaching of major music and art colleges in the next 30 or 40 years. 2. They showed a number of outstanding works, which not only prospered and promoted The creation of the erhu, and broadening the expressive power of the erhu in the technique, has become a compulsory track in the erhu textbook, and still occupies a very important position in teaching. On September 21, 1964, the China Conservatory of Music was established. In the past 30 years, it has trained a large number of erhu artists. During the "Cultural Revolution" period from 1966 to 1976, the formal erhu education of major art colleges was greatly affected. Until the late 1970s, some political erhu works emerged, some of which were excellent. His works still play a certain role in teaching. During the "Cultural Revolution", the erhu teachings of major music and art colleges across the country were affected, but the number of erhus learning from the folks has increased.

Some young people who love erhu are fully engaged in the study of erhu performance, thus becoming The potential power of erhu art development after the Cultural Revolution. Many of them have played an important role in the great erhu art leaps since the 1980s. 1 In the development stage of Erhu modern education (1949-1978), the erhu education basically changed the traditional paradigm of the folk masters with apprentices. The erhu talents have now developed from the "point" of the initial stage to the "face" and also improved the erhu. The status in people's minds paved the way for the development of erhu education to maturity.

Third, the system is getting better and more mature (1978-present) In 1978, the major music and art colleges in the country also resumed the enrollment and education of erhu undergraduate and postgraduate students, and cultivated many high-level erhu talents for the country. After the "Cultural Revolution", all aspects of the erhu business, such as creation, competition, and establishment of the society, began to recover, which also greatly promoted the development of teaching. In the early 1980s, the creation of Erhu entered a period of prosperity, and many excellent works emerged, especially the emergence of large and modern works and some violin transplants. To some extent, it promoted and changed the teaching of erhu in music art colleges. The mode, the difficult performance skills training gradually occupied most of the course content.

Although the development of erhu education has been rapid in recent years, there are still shortcomings.

Specific problems and measures in erhu education in colleges and universities

First of all, about the teaching model.

In the teaching of erhu in colleges and universities, due to the differences in the actual performance level of students, teachers are unable to arrange a unified teaching plan, teaching content and teaching progress. Therefore, in the current erhu teaching, most of the "one-on-one" teaching mode is adopted, that is, each erhu professional student has a separate class with the instructor every week. However, each teacher has advantages and disadvantages in performance and teaching. They often pass on the most profound performance skills of their own research to students, while relatively neglecting other playing techniques. For

example, some teachers pay attention to the explanation and training of right-handed bows; some teachers pay attention to the explanation and training of left-hand techniques; some teachers pay attention to the explanation and training of traditional music, while some teachers pay attention to the explanation and training of modern works. In this way, a student who only learns from a teacher will make the content of the teaching relatively singular and repetitive. I think that if the school has a number of erhu teachers, students can take one of the teachers in class, and follow the other teachers alternately. If there is only one erhu teacher in the school, teachers of similar institutions can be invited to teach, and resources can be fully utilized to form a "multi-to-one" teaching mode. The students are taught and taught in the classroom to a variety of teachers, so that the teaching is diverse and comprehensive.

Secondly, the discussion on the teaching materials of Erhu.

Erhu textbook is the main basis for the teaching of Erhu teachers, and also the main basis for students to learn and practice. Therefore, the choice of erhu textbooks is particularly important. Most of the existing erhu textbooks are written according to the difficulty level of the songs, while the textbooks for erhu playing techniques are less written. Most teachers teach techniques through the performance of the tracks during the teaching process. In this way, the teaching method of Qu Daigong will make the performance technique lack a separate targeted exercise and can not grasp the actual performance. I believe that a separate systematic textbook can be written based on a single technical project. For example, the slow long bow transport bow technique textbook, the fast bow transport bow technique textbook, the sound path mold technique textbook, the chord technique textbook, the change technique textbook, the slippery technique textbook and so on. In this way, special individual exercises of different techniques can be carried out, from shallow to deep, step by step, and avoid the learning process. At the same time, you can also teach students in accordance with their aptitudes, check for missing laps, and develop a learning plan and content that suits each student.

Again, on the discussion of erhu teaching practice.

The erhu teaching in colleges and universities tends to focus on teaching and training. Of course, the teacher's teaching and the student's training are important links in teaching. Many students listened carefully to class and practiced hard under the class. However, it is difficult to play to the actual performance level when playing on stage. Students in general colleges and colleges are more prone to such situations. Relatively speaking, students of professional music colleges tend to play more stable when they perform on stage. This is because the students of the professional music school have more teaching practice, often participate in concert performances and watching, and exercise a strong stage resistance and skillful stage performance. I believe that the college can organize teaching practice activities every Monday or once a month, or regularly organize students to go to similar colleges to exchange performances. Some of the more advanced institutions have specialized music weeks, and students with the same or similar professional performances are performing. In this way, students will have more performance opportunities and exercise platforms, and they will be more than happy when performing on stage.
 Again, on the innovation of techniques in erhu teaching.

Again， discussion on the innovation of techniques in erhu teaching.

The erhu playing technique is rich and varied, and with the creation of modern music and the reference to other musical instruments, it has continuously innovated some playing techniques. In the teaching, teachers often only focus on teaching, but ignore their own learning of new playing techniques. For example, the double-string performance technique, the quick-changing bow-changing technique, etc. are all innovative performance techniques in recent years. For another example, the concept of Yunzhu is also constantly innovating, which requires teachers to continue to study and study while teaching. I think that by watching erhu concerts or communicating with other teachers, I can improve my understanding and understanding of the erhu. Therefore, in the same school, regular erhu performance seminars can be held, or teachers and students can be regularly organized to attend erhu performance seminars to provide more exchange opportunities and platforms for teachers and students.

Again, a discussion on the choice of works in erhu teaching.

With the rapid development of erhu playing techniques, the types of playing tracks also show a diversified trend. In addition to the traditional repertoire, the erhu's modern works and transplanted works are endless, and the selection of tracks is wide. In the teaching, the old teachers pay attention to the treatment of traditional music, and deal with the modern works less. Relatively speaking, young teachers focus on the treatment of modern music and less on traditional music. And I believe that the modern erhu teaching should adopt the "bilingual" teaching method. Both the choice of traditional music and the choice of modern works. Because the traditional repertoire emphasizes the performance of the erhu, the modern works emphasize the erhu's difficult playing techniques. Only when the two are combined can we better improve the erhu performance.

Finally, the discussion on the emotions in the erhu teaching.

In the erhu teaching in colleges and universities, it tends to focus on the training of students' skills and techniques, but lacks the training of playing emotions. Erhu performance is a very fascinating form of artistic expression. Only when the voice is full of emotions will the performance of the music art have profound connotations, making the shaping of the music image vivid and vivid. The erhu performance is to pursue the performance state of "sounding through emotions, feelings with sound, and feelings of love". Therefore, in teaching, we must pay attention to the training of techniques, as well as the performance of body language and the cultivation of emotional emotions.

Exploration of the erhu teaching reform has a long way to go. We should constantly improve the teaching model and teaching methods, improve the teaching quality and teaching achievements, in order to adapt to the current new situation of higher education teaching reform. In the erhu teaching, the unity of tradition and modernity is unified, the inheritance and innovation are unified, and the uniqueness and compatibility are unified. Make contributions to the development of the erhu business.

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Talking about the popularization and development

Gao Furong*

Abstract

This paper takes the perspective of the protection of the campus zither culture as an entry point, analyzes the current situation of the development of zither education, and puts forward suggestions on the popularization and promotion of zither education in combination with the modern internet, so as to better the zither. Folk music is protected.

Keywords: Network age, Guzheng education, Development

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Introduction

As a national music in China, Guzheng has been widely concerned and protected since ancient times: In the face of the cultural impact brought by the network information age to traditional folk music, how to promote and popularize the guzheng with the help of the network. Protection has become a key issue for the current guzheng teaching workers.

About "Guzheng"

The zither has been called Qin Zheng, Yao Zheng or Yin Zheng since ancient times. It is a typical plucked instrument developed in China from ancient times. The naming method of the zither has been named since the ancient times. Habits are also different: and the origin of the kite can be roughly divided into three types:

First, originated from the se.

The guzheng originated from Sey, originally 50 strings. It is said that the Yellow Emperor cut the scorpion into two sections, which are 25 strings, named Zheng, and gradually developed into 21 strings of modern zheng.

Second.

The guzheng originated from the zhu. This kind of statement is said to be the earliest known in the Eastern Han Dynasty. The book considers that the Zheng originated from an ancient instrument that used bamboo to strike five strings called zhu.

Third, created by MengShi.

In the Qin Dynasty, he was not only possessing excellent military talents, but also acquainted with ancient music, thus creating a zither.

No matter which origin or origin, it is said that the ancient Chinese folk music began to be widely promoted and popularized in ancient times, which shows that a distinctive feature of oriental aesthetics is that it is heavy and not revealing, and it is like It does not resemble the shape, but rather the sentimental rhyme rather than the rationality. Therefore, the performance of the guzheng pays attention to the sentiment, not the technique. Through this rich sentiment, the connotation of the music itself is expressed. It is euphemistic and implicit.

At the same time, it is the charm of this culture of Guzheng, which gives its typical musical form, and also creates and enriches the guzheng culture of different regional colors,

such as Shandong School, Fujian School, Shaanxi School, Zhejiang School, etc. The love: the development of the zither also represents the endless evolution of the Chinese nation.

Analysis of the Status Quo of Guzheng Culture Development.

With the development of network information technology, various kinds of information are full of society. At the same time, it also affects the development of guzheng folk music. Taking the campus guzheng teaching as an example, the traditional master with apprentice and oral communication is the spread of guzheng culture. The main way, and this way has become the mainstream of current communication. Through the teacher's understanding of the zither culture, it is passed on to the students. Through this status and active and passive relationship, on the one hand, it is beneficial for learners to master knowledge quickly and efficiently. At the same time, from another angle, the courage of the learners to question the guzheng is weakened, which leads to the lack of innovation and motivation for the development of the guzheng culture, which cannot satisfy the promotion of the modern guzheng culture.

At the same time, newspapers, networks, and television, which are the main media of modern times, have played a significant role in promoting the development and inheritance of Chinese national culture. However, there is still a lack of understanding of the development of national musical instruments, and the commercial driving force behind them is far greater. In the driving force of cultural protection, the protection of the zither culture has become shallow and straightforward: the report on the zither. They pay attention to the fast-food hype to gain commercial benefits.

So how can more people understand the guzheng? This is a revolution in the protection of modern music, which enables the traditional guzheng to adapt to the rapid development of modern information technology, and through more information channels, deepen the impression of guzheng in people's minds, and better do a good job of glorious. The popularization and promotion of certificates.

The development opportunity provided by the network era for the development of guzheng.

Do a good job of popularizing and popularizing the guzheng culture. It must grasp the development of the network era from the internal and external ways, which is an impact

on the tradition. At the same time, it is also an opportunity. It is a kind of tradition. The impact is because the rapid development of the network has impacted the original way of thinking and behavior, and this change of thinking has also changed the thinking of another generation on the protection of the guzheng culture. Therefore, it has spawned the opportunity of its development--the network age the cultural protection and promotion of Guzheng.

On the one hand, the broadness of China's culture breeds different cultures and breeds Chinese descendants from generation to generation. Therefore, the diversified cultural pursuits bring about a huge pursuit of the guzheng; at the same time, a large number of What the pursuer brings is the asymmetry of information or the lack of information, so that to a large extent, the teacher's teaching has become the main way of studying the guzheng at this stage. Therefore, the advent of the Internet era has brought more opportunities for the protection and learning of the guzheng culture.

The reason is that the network has become the main way for people to obtain information at this stage. The network is becoming the main means and method to meet the guzheng culture learning at the present stage with its unique two-way, interactive and fast communication characteristics. The demand for guzheng at different levels lays a foundation for cultivating a broader hobby.

It is also the development of the network that makes the main source of information for people at this stage. Through the online learning of the guzheng, it is not only a simple passive reception, but an active request for relevant information. From the passive to the original, through the initiative of their own hobbies, and provide a variety of ways to expand their information on the guzheng, and strengthen the judgment and pertinence of the study of the guzheng.

Analysis of the measures for the development and promotion of ancient events in the era of network

Since ancient times, it has been "the power of gathering a family is not as good as the one that collects a family." The same is true for the development and popularization of the guzheng. In the face of the impact of the Guzheng culture in the era of the Internet, this paper combines its own work: it proposes the development of the foundation by the masses. The

professional development of the characteristics of the development, so as to enhance the future foundation of the development of the guzheng through its hierarchical development, its specific Development initiatives.

First of all, through the network to build a variety of different zither cultural information promotion channels. The main purpose of the development of the zither culture, its connotation and its form of performance as the main promotion method, while using the current stage of celebrity microblogging, WeChat and other means to strengthen The propaganda and promotion of China's guzheng culture, only through the window of the network, so that more people can understand the interest of the guzheng culture after learning the guzheng, which is more conducive to the promotion of the guzheng culture.

Secondly, to construct the commercialization of the guzheng learners, the commercialization promotion not only includes the guzheng instruments, but also the cultivation of hobbies such as the guzheng learning, thus screening the preliminary hobby for the development of the guzheng culture in China, from another From the point of view, it is also the improvement of the overall quality of students. It enhances the overall skills of Chinese students as a whole. The network promotion of this level is mainly based on the business learning of Guzheng, including the study of musical instruments and the learning of knowledge points.

Thirdly, it is to build a training institution based on music academies and so on, and to assist learners in professional learning through the network, so as to form the internal and external learning communication of teachers + network, and provide professional employment and internship channels. To provide students with a more professional guzheng learning platform, through the construction of the atmosphere of the guzheng learning through the network, so that the guzheng is continuously innovated through discussion in the study.

At the same time, in addition to the above-mentioned construction methods, with the help of modern Internet technology, the development and promotion of specialized mobile learning platforms and guzheng distance education platforms will be strengthened, thus forming a professional dialect interest and interest in laying a dialectical channel for the future development of guzheng talents. Development thinking, such as the current 3G network and

smart phone platform, combined with the characteristics of modern people's life, let modern people listen to the high-sounding music features brought by the guzheng in the busy life.

Through the above construction, the foundation of the hobby of the guzheng hobby, the basis of amateur development and the basis of professional development are formed, which is better for the promotion of the zither culture and reflects the emphasis on the development of different zither cultures.

Prospects for the future development of "Zheng"

As a "treasure of national musical instruments, the wonders of the elegance and the common taste", in the long river of this historical development, it began to gradually reduce, and in the face of the sharp decline in the number of people who face the national kite, began to face the risk of loss, therefore: In the network age, the development of guzheng will have more atmosphere of the times: the reason why the promotion of the network development of guzheng learning is proposed in this article is because the promotion of guzheng culture in the future is mainly dominated by this level, and this development The method will also be the main means to protect the future development of Guzheng: constructing the information foundation through the network, and constructing the specialized Guzheng culture successor on the information technology, and this method is also the best protection for the current Chinese zither culture. the way.

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Part II
Performing Arts

Performance Form of GuangXi WenChang of GuangXi Province

Jiang Baolong*

Abstract

Guangxi Wenchang is a form of folk music performance that existed since the Qing Dynasty. Guangxi Wenchang has a history of more than 200 years. The main aim of the research is: firstly, to collect the information of Guangxi Wenchang; secondly, to understand the performance form, singing tune and instruments' accompaniment tune of Guangxi Wenchang; and finally, to put forward suggestions on the protection and inheritance of the Guangxi Wenchang. This study adopts qualitative research methods, through 1) data collection, 2) data analysis, and the resource presenting. This paper analyses 1) the historical background of Guangxi Wenchang, 2) the performance form, singing tune and instruments' accompaniment tune of Guangxi Wenchang, 3) inheritance of Guangxi Wenchang.

Keywords: Guangxi Wenchang, Performance Form, Historical Background, Singing Tune, Instruments' Accompaniment Tune, Analyses

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Introduction

During the Daoguang period of the Qing Dynasty, the folk music from Jiangsu province and Zhejiang province was introduced to Guangxi Province, and gradually merged with Guilin local dialect in circulation, influenced by local folk songs and operas. By the end of the Qing Dynasty, a folk music performance form with Guilin dialect singing and local characteristics of northern Guilin was gradually formed, which is called Guangxi Wenchang. The number of performers in Guangxi Wenchang is determined by the characters in the script, each performer of whom assumes a role. The performance of Guangxi Wenchang is mainly singing, with the talking part sometimes appearing. The performances of Guangxi Wenchang include "Zuo Chang (Sitting Singing)", "Li Chang (Standing Singing)", "Zou Chang (Walking Singing)", "WenchangXi (Wenchang Opera)". The tunes sung by Guangxi Wenchang are "Da Diao (Big Tune)" and "Xiao Diao (Little Tune)". "Da Diao (Big Tune)" is the basic tune of Guangxi Wenchang. It is used to sing stories, plots, characters, complete scripts. "Xiao Diao (Little Tune)" is mostly popular folk musics of Ming dynasty and Qing dynasty, mostly used to sing short songs describing a scene, a person, an event and a thing. The instruments of Guangxi Wenchang are Yangqin (Dulcimer, the main instrument of Guangxi Wenchang), Pipa (Lute), San Xian [San means three. Xian means string), Erhu(urheen) and bamboo flute. Later, Gaohu (High pitched Erhu) and Cello were added, and then Zhongruan was used instead of Yueqin and Qinqin. The percussion rhythm instruments include drum, San(board), DieZi(dish) and JiuZhong (wine cup). There are more than 20 tunes accompanied by instruments in Guangxi Wenchang. These tunes are melodic and expressive, and can set off various performance scenes.

Research Objectives

1. To collect the information of Guangxi Wenchang.

2. To understand the performance form, singing tune and instruments' accompaniment tune of Guangxi Wenchang.

3. To put forward suggestions on the protection and inheritance of the Guangxi Wenchang.

Research Methods

This study adopts qualitative research methods.

1) Data collection.

2) Data analysis.

3) Resource presenting.

Result

1. Origin

Guangxi Wenchang is based on court music with beautiful melody and words. It used to be a skill for blind artists to survive, usually consisting of 4-7 people.

At the end of Chongzhen period of the Ming Dynasty (1644), the country was about to perish. Many imperial clans fled to the north and south of the Yangtze River and brought a large number of court music, music scores and movements to the folk common people.In the early Qing Dynasty (1644-1735), some Guangxi people went to Jiangsu and Zhejiang to work as government officials and businessmen. And then they brought these music back to Guangxi. Later, these tunes merged with the dialects of Guilin. During the Daoguang period of the Qing Dynasty (1820-1850), a local performing form, was gradually formed—Guangxi Wenchang.

2. Performance Form of Guangxi Wenchang

(1) Sect of Guangxi Wenchang

There are two genres in Wenchang of Guangxi, one is the "Xia Pai (Blind Sect)", and the other is the "Guang Pai (Light Sect). The repertoire is the same between the two sects, but their singing styles are also different. The difference between the two is shown in the

following table:

Sects of Guangxi *Wenchang*	*"Xia* Pai (Blind Sect)".	*"Guang Pai* (Light Sect)".
Actors/Actress Status	The poor person and the poor blind person.	People with affluent families, noble children with certain cultural accomplishments, officials with certain social status.
Purpose of Performance	In order to survive, they as position professional performers to perform Guangxi *Wenchang.*	Out of their interests, hobbies and entertainment, they formed a team to perform Guangxi *Wenchang.*
Performance Form	*"Zuo Chang(Sitting* Singing)" (the main form of performance for blind performers), *"Li*	Most of them perform in the form of *"Wenchang Xi(Wenchang* Opera)".
	Chang(Standing Singing)" and *"Zou* Chang(Walking Singing)". Professional performers can sing and play musical instruments.	

Singing Characteristics	The male performer 's timbre is thick and the whole timbre is relatively uniform. The female performer's timbre is delicate, bright and high-pitched. The singing skills are difficult.	The performer 's timbre is soft and their singing skills are not very difficult.
Accompaniment Instrument	*Yangqin(Dulcimer,* the main instrument of Guangxi *Wenchang), Pipa(Lute), San Xian(San* means 'three', *Xian* means 'string'), *Erhu(urheen)* and bamboo flute and so on.	Instruments are very all in readiness and good, even more complete and meticulous than professional teams. For example, "*Pipa*" has never been used in the accompaniment instruments of blind

(2) Classification of Performing Forms

The performance of Guangxi Wenchang is mainly composed of singing, in which there will be a part of speaking, which is a folk rap art.

Over the past more than two hundred years, Guangxi Wenchang has been widely pread among the common people, most of which are handed down through professional performers telling. The number of performers is determined according to the characters in the song book, and each person assumes a role.

1) "Zuo Chang (Sitting Singing)"

Previously, most of the performers in Guangxi Wenchang were blind people. Because of their physical defects, they could only "Sitting Singing", that is, sit to sing and perform. Each performer plays a role, each performer plays an instrument. "Zuo Chang (Sitting Singing)" attaches great importance to performers' singing skills. For a performer, if he (she) has

a high-level singing skill, than he (she) even can perform a play just by himself (herself). (As shown in Figure 1)

2) "Li Chang (Standing Singing)"

The performers mainly to sing and merge simple body movements to perform, it's called "Li Chang (Standing Singing)". One type is that several people play musical instruments and only one people singing. Another type is that several people playing musical instruments, two or three people singing. After the 1950s and 1960s, as Guangxi Wenchang entered the theatre to perform, the form of performance began to change. The performers performed with play Yun Ban (cloud board) or DieZi (dish) rhythmically and sing, and accompanied by small bands, and dancing. (As shown in Figure 2)

3) "Zou Chang (Walking Singing)"

"Zou Chang (Walking Singing)" is a form of performance in which performers wear costumes to perform, and accompany and dance while singing, i.e. "Zou Chang (Walking Singing)" is a combination of singing and doing (singing and moving). "Zou Chang (Walking Singing)" requires not only good singing skills, but also good body movements. This form greatly enriches the performance of Guangxi Wenchang and lays the foundation for the later "Wenchang Xi (Wenchang Opera)". (As shown in Figure 3)

4) "Wenchang Xi (Wenchang Opera)"

"Wenchang Xi (Wenchang Opera)" is based on the characteristics of the characters to make up and wear costumes to perform. It is also called "Wenchang Gua Yi (Wenchang hanging costume)". "Wenchang Xi (Wenchang Opera)" is developed on the basis of "Zuo Chang (Sitting Singing)". Previously, the accompaniment instruments of Wenchang Opera did not use percussion instruments. Later, cause of imitated "Gui Ju (Gui Opera)" (another opera in Guangxi), then gongs and drums percussion instruments were added. It was formed between the end of Guangxu period and Xuantong period in the Qing Dynasty (1908-1911). (As shown in Figure 4)

3. Tunes

The tune scale is mainly pentatonic scale, "do re mi sol la". As shown in the following figure.

The Guangxi Wenchang scales

(1) Singing Tunes

The singing tunes of Guangxi Wenchang can be divided into two categories: "Da Diao (Big Tune)" and "Xiao Diao (Little Tune)".

1) Characteristics of "Da Diao (Big Tune)"

"Da Diao (Big Tune)" is the basic tune of Guangxi Wenchang, which can delicately express the characters' feelings of joy, anger, sadness and happy. Mainly used for perform scripts, which isan include stories, plots, characters, a combination of singing and speaking. "Da Diao (Big Tune)" includes four categories: "Yue Diao (Yue Tune)", "Tanhuang", "Si Xian (Silk String)", "Nan Ci (South Word)".

"Yue Diao (Yue Tune)" is usual set in F major, G major and A major, with a rhythm of 4/4 beats. The speed of "Yue Diao (Yue Tune)" is relatively slow, and it is often used to express feelings of missing, sighing and melancholy. In order to enrich the story of the script, the rhythm of the script was changed on the basis of the original "Yue Diao (Yue Tune)", and then three tunes were derived: "Yue Diao Duo Zi (Yue Tune Stack Word)", "Shuang Qiang Yue Diao (Double-Sound Yue Tune)" and "Hua Yue Diao (Flower Yue Tune". Their mode tonality is the same as "Yue Diao (Yue Tune)". The difference lies in the rhythm. The rhythm of "Yue Diao Duo Zi (Yue Tune Stack Word)" is 2/4 beats, sometimes even 1/4 beats. The rhythm of "Yue Diao Duo Zi (Yue Tune Stack Word)" is not strong and it is more colloquial. The rhythm of "Shuang Qiang Yue Diao (Double-Sound Yue Tune)" is that the first sentence is 4/4 beats and the second sentence is 2/4 beats. Using this rhythm change in singing can better show the character's inner state of anxiety. Actually, the rhythm of "Hua Yue Diao (Flower Yue Tune)" is the same as the "Yue Diao (Yue Tune)". The difference between them is that the melody of "Hua Yue Diao (Flower Yue Tune)" is fancier.

"Si Xian (Silk String)" is usual set in C major or D major with a rhythm of 4/4 beats. The melody of "Si Xian (Silk String)" is soft and often used to express sadness. It has a derivative tune "Si Xian Duo Zi (Silk String Stack Word)", "Si Xian Duo Zi (Silk String Stack Word)" has the same function as "Yue Diao Duo Zi (Yue Tune Stack Word)" in "Yue Diao (Yue Tune)". Its rhythm is 4/4 beats at the beginning and the end, and 2/4 beats in the middle.

"Tanhuang" is often set in C major or D major with a rhythm of 4/4 beats. "Tanhuang" melody is gorgeous, the melody fluctuates greatly, expressive, can express not

only joy and sadness, but also anger and sadness. "Tanhuang" has two derivative tunes: "Tanhuang Duo Zi (Tanhuang Stack Word)" and "Hua Qiang Tanhuang (Flower Cavity Tanhuang)".

"Nan Ci (South Word)" is often set in C major or D major with a rhythm of 4/4 beats. "Nan Ci (South Word)" is often used as a crying tone because its melody is sad and melodious. Its derivative tunes did not appear until the 1960s: "Nan Ci Su Ban (South Word Tell Board)" and "Nan Ci Diao Ban (South Word Hanging Board)".

2) Characteristics of "Xiao Diao (Little Tune)"

"Xiao Diao (Little Tune)" is mostly popular music of Ming and Qing dynasties. The melody of "Xiao Diao (Little Tune)" is rich in color. It is mostly used to sing short songs, and describing a scene, a person, an event and a thing.

"Xiao Diao (Little Tune)" include "MaTou Diao(Wharf Tune)", "DaSao Jie(Sweep Streets)", "Ma YuLang (Scold Yulang)", "JiSheng Cao (Parasitic Grass)", "Die Duan Qiao (Fall Break Bridge)", "Yu MeiRen (Yu Beauty)", "Die Luo Jin Qian(Stack and Fall Money)", "Yin NüSi (Silver Silk)", "Ku WuGeng (Cry WuGeng)", "Dao Chun Lai (Tell the Spring Comes)", "Yi Pi Chou(A Piece of Silk)", "Si Chun (Miss about Spring)", "ShiLi Dun (Ten mile land)", "BuBuJiao", "Man Jiang Hong (The Whole River Red)", "Qia CaiTai (Picking Vegetable Moss)", "Jian Jian Hua(Scissors Cut Flower)", "Xiu HeBao (Embroidering Pouch)" and "PiPa Yu (Pipa Jade)", "Tao Yao Ge (Peach Song)", "Bing Di Ge(BingDi means two flowers grow on the same stem. Ge means song.)", Heqi Ge (Gentle Song)", "DuiKou Diao (DuiKou Tune)", "Che Jia Sha (Pull the Kasaya)", "Ye ShenChen (Deep Night)", "Hua Gu Diao(Flower Drum Tune)", "Bao Xin Diao (Bao Xin Tune)", "Da QiuQian (Get On A Swing)", "Yi Ban (Yi Board)", "Yu LianHuan (Jade Connecting Ring)", "Bi Yun Cao (Blue Cloud Grass)", "Qin Qiang (Qin Sound)", "Lu Qiang (Lu Sound)", "XianHua Diao (Flower Tune)", "Jiu LianHuan (Nine Connecting Ring)", "Da Huang Quan (Hit Yellow Dog)", "GuaZi Ren (Melon Seed Kernel)", "FengYang Ge (Fengyang Song)", "Si Da Jing (Four Great Views)", "Si Xiao Jing (Four Small Views)" , "Si Ping Diao (Four Flat Tune)" etc. There is a total of 72 tunes. It is said that there were more than one hundred tunes before. The rhythm of "Xiao Diao (Little Tune)" is 4/4 beats and 2/4 beats.

(2) Instruments' Accompaniment Tune

The accompaniment instruments of Guangxi Wenchang are Yangq/'n (Dulcimer, the main instrument of Guangxi Wenchang), Pipa (Lute), San Xian (San means three, Xian means string), Erhu (urheen) and bamboo flute, which are called"Wu Jian Tou (Five Pieces of Heads)". Later, Gaohu (High pitched Erhu) and Cello were added, and then Zhongruan was used instead

of Yueqin and Qinqin. The percussion rhythm instruments include drum, Ban (board), DieZi (dish) and Jiu Zhong (wine cup).

The tunes accompanied by instruments in Guangxi Wenchang include "Ba Da Ban(Big Eight Boards)" (also known as "Eight Boards"), "Liu Qing Niang(Lady Liu Ching)", "YiZhi Hua(One Flower)", "Lan ShuZhuang(Lazy Make Up)", "Shui Long Ying(Water Dragon Chant)", "Ye Xing Chuan(Night Boating)", "Lang Tao Sha(Wave and Clean Sand)", "Yang Qi Ling(Flag Raising Order)", "JieJie Gao(Steadily High)", "LianHuan Tao(Concatenate Springe)", "Yu RenEr(Jade People)" and "Chuan ZhuLian(Braiding Pearl Curtain)" and so on, totally more than 20. These tunes are melodious and expressive. The rhythm of "JieJie Gao (Steadily High)" is 3/4 beats or 1/4 beats, the rhythm of other instrumental tunes is 4/4 beats. Some of them are used as preludes. Some are used to present the characters to debut. And some are used to express changes in time and place in the play or the passage of time and place. Some are used to cooperate with speaking part, performance, figure and dance to perform. Some are used to set off a happy atmosphere. Some are used to show lazy, eavesdropping, describing, writing and other situations.

For example, "Ba Da Ban (Big Eight Boards)" is usually used as a prelude. "Liu Qing Niang (Lady Liu Ching)" is usually used as a prelude, and also used to present the characters to debut. " Yi Zhi Hua(One Flower)", "Lan ShuZhuang(Lazy Make Up)", "Shui Long Ying(Water Dragon Chant)" are usually used to express changes in time and place in the play or the passage of time and place, and also used to cooperate with speaking part, performance, figure and dance to perform. "Lang Tao Sha (Wave and Clean Sand)" and "Yang Qi Ling (Flag Raising Order)" are used to set off the happy atmosphere, and when playing, they need to be accompanied by suona, gongs and cymbals, which makes them lively. "JieJie Gao (Steadily High)" is used to show lazy, eavesdropping, describing, writing and other situations, usually at medium speed or fast.

Conclusion

This paper analyses the origin, performance form, singing tunes and instrumental accompaniment of Guangxi *Wenchang*. With a history of more than 200 years, Guangxi *Wenchang* is one of the most distinctive traditional folk music performances in Guangxi. The performance forms of Guangxi *Wenchang* are various, with its own specific singing style and instrumental music playing style. It has artistic and historical value in music research. But with

the development of economy and modern science and technology, all kinds of modern music are full of everybody's life. For the common people, in order to relax, they are usually more willing to contact modern music, so less and less people like Guangxi *Wenchang.*

The Guilin Municipal Government of Guangxi Province has been advocating the protection and inheritance of intangible cultural heritage. The government has invested in the establishment of the protection base of Guangxi *Wenchang* in Guilin, the construction of the ecological protection area of Guangxi *Wenchang,* the training of Guangxi *Wenchang* and the performance of Guangxi *Wenchang.* However, in the education system, there are no relevant professional courses in Guangxi *Wenchang.* Now the older generation of professional performers in Guangzhou *Wenchang* have died one after another, and the number of young professional performers is too small. Therefore, I think we should add the curriculum of Guangxi *Wenchang* to the education, which is more conducive to the protection and inheritance of Guangxi *Wenchang.*

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Kingkala on Toe Dance

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Abstract

Kingkala on Toe Dance is a performance to express art and cultural by music and dance in occasional of professional achievement in Dance-music of secondary school student year 6 which performed on 15 February 2019 at National Theater.

Inspiration of this performance is from Kingkala bird dancing of Tai Yai people which have lot of values in native cultural. For example, costume with local characteristic especially on kingkala bird wing and dancing style.

Kingkala on Toe Dance is a performance integrated with modern and classical ballet on toe. Krisdapiniharn is a music which used in Kingkala on Toe Dance and performed by orchestra band.

Interpretation of creator in Kingkala on Toe Dance can be divided into 3 parts; part 1 was opening which perform to present respect and greeting to Budha. Part 2 was performed joyful of Kingkala bird and part 3 was shown unity of Kingkalabird.

Creation idea of Kingkala wing bring to new costume with more convenience for dancer and beautiful. Wing combined with 3 layer which stick behind the suite, flower hair dress, classical ballet with decoration, and point shoes which changing color to gold and decorate with crystal.

Keywords: Kingkala, Toe Dance

* College of Dramatic Arts

Introduction

Background of the study

Kingkala on Toe Dance is a performance to express art and cultural by music and dance in occasional of professional achievement in Dance-music of secondary school student year 6 which performed on 15 February 2019 at National Theater. Total period of time for practicing since November 2018 until February 2019.

Inspiration of this performance is from Kingkala bird dancing of Tai Yai people which have lot of values in native cultural. For example, costume with local characteristic especially on kingkala bird wing and dancing style.

Kingkala on Toe Dance is a performance integrated with modern and classical ballet on toe. Krisdapiniharn is a music which used in Kingkala on Toe Dance and performed by orchestra band. The meaning of this music is a dancing of fairies who come to greeting which is part of Kiatisak Thai. Characteristic of the music will convey emotion of fun and powerful so this music is chose to use in Kingkala on Toe Dance.

From study found that Kingkala bird dancing of Tai Yai people is performance to express pleasure of animal in Himmapan forest. According to the Buddhist legend once the Buddha came down to please the world. Animal in Himmapan including with Kingkala bird or Kinnaree (a bird with human head) will come out and dancing to offering to Budha and pay respect with greet. Meaning of Kingkala dance is congratulation and used in auspicious event.

Originally, Kingkala dance is only perform of male bird. After that female bird was included. And changing from full face mask to none of mask to show face of the dancer with makeup and decorate head with Chada, crown, and bird head. Costume will imitate as peacock. The charm of gestures is the movement of the wings and fly follow rhytym of the music.

As the reason above, Kingkala dance was chosen to apply and create to new dance that combine modern and classical ballet on toe dance together. Appropriate with the meaning of music. Creator adjust style and costume from traditional to modern ballet dance proper with professional achievement in Dance and Musinc student who had knowledge in level of Advanced Foundation.

The objectives of the study

1. To study concept, history and costume of Kingkala (Thai folk dance)
2. To study history and meaning of Krisdapiniharn music
3. To create modern ballet dance of Kingkala on Toe Dance

Methodology

1. Dance

Interpretation of creator in Kingkala on Toe Dance can be divided into 3 parts:

Part 1: Opening, the performance will represent of respect and greeting to Budha who came down to please the world. Kingkala birds dance together to show joyfulness. Dance style will combine with moderate tempo. The meaning of dance is represent to worship to the Lord Buddha.

Figure 1: Opening

Part 2: The perform will show about joyful of Kingkala bird. The rhythm of music will combine between fast and low alternatively. The music used will have fast rhythm (Allegretto) altering with slow rhythm (Adagio). So dancing in fast speed (allegro) and slow speed (adage) are decided to use in performance.

Figure 2: The joyful

Part 3: Coda, the last period of music which perform with pulsating rhythm combine with great dance style. Music has fast of rhythm (Allegro), Grand allegro is used to dance in this part.

Figure 3: Great dance style

Figure 4: Group dance of Kingkala Bird

2. Costume for the actor

Kingkala bird

From the study, costume of Kingkala on Toe Dance will use wing which has 3 beautiful layer. Choosing of colorful and shiny will reflect the light to audient. The material used was light net fabric. The creator got the idea of the bird's wing and create a new style of work such as using gold color to represent the sun. Gold is refer to value, taste, prosperity, and powerful of male. Gold color makes everything around bright. Help increase warmth and attract wealth. It also brings happiness and success in life. Costume element can be categorized as below 1.3 layers of wing. But reduce the size of wing and stick behind the suite. No front waist strap. Structure use ligament with width size 0.5 inch, length 15 inch with high flexibility like spring cause the movement of wing like bird

Figure 5: Wing of traditional Kingkala

Figure 6: Wing of the new creative wing of Kingkala

Head dress is made from metal and design to flower shape

Figure 7: Flower hair accessory

Classical ballet suite with softy look. Combined with 6 layers of soft net. Top layer was gold lace fabric and also decorate lace on body range. Body with long-sleeved bodysuit.

Figure 8: Classical ballet suite

Nude color tights

Figure 9: Tights

Pointe shoes was point shoes with design to change the color to gold and decorate with crystal to create shiny.

Figure 10: Point shoes

Figure 11: Costume for Dancer

3. Musician Krisdapiniharn was performed by Thai and Philharmonic Orchestra, The OngKhaPhaYop band, Mahidol University.

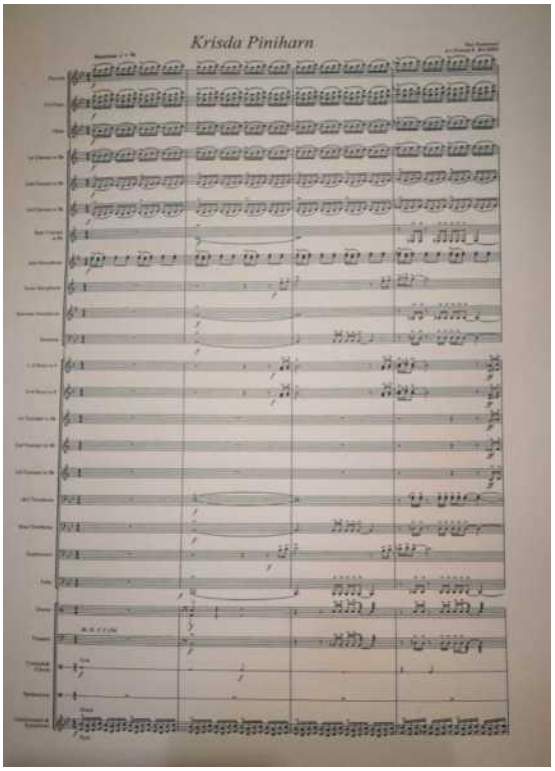

Figure 12: Music of Krisdapiniharn

Discussion

1. From study Kingkala dance history found that the dance is simulate the movement of bird like jumping, walking. The dance will show the wing of Kingkala by turning. Normally, Kingkala will dance in pairs.

2. Krisdapiniharn will with prelude. From studying the song in the first part of music will convey greatness with the rhythm of the Allegro. The middle will be a faster Allegro. Alternating with the slow music that is Adage and the last part will be the Grand allegro.

3. When bringing elements of music and the choreograph combined to express as follows

a) The first phase will be the launch that show Himmapan Forest with consist of Kingkala bird appear and dance one by one. Then dance together to greet for the return of the Lord Buddha. The main choreography was Half straight fondo to convey worship.

b) Middle part of the music will be shuffled with slow and fast music. The perform will show grouping and separating to freedom of Kingkala bird. In the rhythm of slow music, adage posture was assembled by providing a pair of dance and singles.

c) The last part of the song, the music will have Allegro rhythm, which will bring the jumping posture, rotate the body, and peck the foot into the assembly. When music was in period of Grand allegro, dance in Grand allegro was designed to combine with.

Suggestion

From the study of tradition Kingkala dance and create to new performance Kingkala on Toe Dance, found that classical ballet can be integrated with traditional dance of Tai Yai. Kingkala dance and Orchestra music; Krisdapiniharn can be completely combined and create to new lively dance.

The obstruction of this work was too short of time for practicing. The recommend of practicing period should be 3 months before performing. Skill and strength of the dancer will synergize the confident of the dancer.

At last, the integration between traditional Thai dance and Western dance will lead to diversity of performance in modern style.

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The Creation of I-San Lai Mung Korn

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Abstract

The creation of music for the show of I-san Lai Mung Korn in order to study the concept of creating a show of Isan dragon pattern and to create a show of the Isan dragon pattern. Roi-Et College of Dramatic Arts, Banditpatanasilpa Institute

The results of the creation I-san Lai Mung Korn comes from the inspiration that Chinese people travel from overseas, traveling in a junk boat that has gone through the monsoon waves with great difficulty. In order to assemble the life of the Siamese with the mat of the pillow when he arrived in the land of Siam, he showed respect to the land and the King to ask himself and his family to work with success. When moving to trade in Roi Et Province until he became wealthy Chinese people do not forget the homeland and the land of Siam. By showing gratitude to the patron Return grace to the land of Siam And Roi Et Province to make a living until prosperity from generation to generation until today consists of Act 1, Dragon Kingdom, Act 2, Remains in the Sea, Act 3, New Life in Siam Country Act 4, build up a fortune, create the body and act 5, the dragon of the northeast.

Keywords: Creation, I-san, Lai Mung Korn

* Roi Et Collegy of Dramatic Arts

Introduction

Isan is a region with a variety of cultures and traditions. Partly as a result of migration of people in neighboring countries, causing cultural exchanges. The relocation of Chinese residents causes cultural diversity, such as language, communication, singing, dressing, and food, all of which are a miracle in the culture of origin. A perfect blend of lifestyle By a large group of Chinese people traveling through a lot of hardships and difficulties on the cargo deck To change the destiny of life Embedding the foundation in the land of Thailand, creating meat, creating a variety of Thai regions.

There is a presumption that Chinese immigrants came to live in Roi Et province for at least 100 years ago, with evidence of the first Chinese name in China, in the chronicles of Roi Et in 1846. Later, there were Chinese. More settlers Assumed that these Chinese people came from the central region Through Dong Phaya Yen Nakhon Ratchasima Province Surin came to Roi Et Province Which often comes into the trade profession Which is a profession that has an aptitude Both buying and selling rice from the native people and then reselling it And supply various products that are not available in the local area to sell Later, these Chinese people who came to be Chaozhou Permanently settled in Roi Et Province Many people are married to native women descended from the family. Expand the business of trading to heirs, children, and grandchildren respectively there are well-known families such as KasemSap Ithirat Ratwut, WutiChamnong, Nukunkan, Chutangkul etc.

As a result of the expertise in business and continuous commercial succession, many Thai and Chinese descent have become extremely stable in Roi Et province. In addition, some children still have the opportunity to serve the country. Making benefits for the nation to the present.

Roi-Et College of Dramatic Arts has taken the culture of living from the beginning of the journey from the mother land to Siam Country. Living down to settle in Northeastern Therefore being rich and wealthy, having a comfortable life, therefore being used as a concept for creating a show By giving the name set that "Isan Lai Mung Korn "

Characteristics and elements of this performance In addition to having a local aesthetic appearance Also makes sense of the concepts and development of creative performances that are of cultural value. To guide the study The identity of the creative show continues.

For such reasons and importance Roi Et College of Dramatic Arts, Banditpatanasilpa Institute, Ministry of Culture.Therefore conducted the study collect field data and enter participatory observation areas and do not participate in such issues. And used the information to develop the model to create of I-san Lai Mung Korn in order to increase the potential to promote tourism in the arts and culture and to disseminate and exchange art and culture both domestically and internationally for future generations to study.

The Objectives

1. To study the concept of creating the I-San Lai Mung Korn
2. To create a show of I-San Lai Mung Korn

The Method

Take information from documents and field data from interviews and observations. Come to classify the information according to the purpose Inductive data analysis Present the results of descriptive analysis.

Conclusion

1. The concept of creating a show of I-San Lai Mung Korn

From the study of Chinese people, traveling from overseas, traveling aboard the junk that had gone through the monsoon winds with great difficulty. In order to assemble the life of the Siamese with the mat of the pillow when he arrived in the land of Siam, he showed respect to the land and the King to ask himself and his family to work with success. When moving to trade in Roi Et Province until he became wealthy Chinese people do not forget the homeland and the land of Siam. by showing gratitude to the patron return grace to the land of Siam and Roi Et province to make a living until prosperity from generation to generation until today.

Living together in the society of Chinese and Isan people Brought to be an inspiration for the creation of the North-East Dragon series By studying data collection Social context Trace culture The well-being of Chinese people in Roi Et province in the past Is a creative show that shows the well-being of Chinese people in the northeast As well as showing the good relations of Chinese and Isan people who meet Causing solidarity in society Model

showing "Northeast of the Dragon" shows the life of the journey from the motherland to the Chinese land of Siam.

Until coming to life in the northeast until being wealthy, prosperous to the present. There are 5 types of performances as follows:

Act 1 "Dragon Land" The concept of creation comes from Chinese identity with various dances such as Chinese opera, Chinese boxing, dance fanatics, cloth dance, Chinese style walking. Showing the beauty of the style and the melody that shows the Chinese identity

Figure 1 Dragon Land

Act 2 "Remains in the Sea" shows the backcountry. Difficult to migrate Chinese residents who travel from their mother land. The Develop the dance style To have a process that reflects the difficulties and patience of the Chinese people With a lot of passengers and immigrants There is only a piece of pillow and living to survive in order to endure a new life.

Figure 2 Remains in the Sea Source: Roi Et College of Dramatic Arts

Act 3 "New Life in Siam" represents a new life when entering Siam country. The land that has both happiness and hope for many people traveling from China. The happiness that lies under the umbrella of the King of Thailand and faith in Buddhism.

Figure 3 "New Life in Siam" Source: Roi Et College of Dramatic Arts

Act 4 "build up a fortune" reflects the occupation of the Chinese people when they settle down in Roi Et province. Dedicated to working hard having patience with suffering, showing new life when entering Siam country.

Figure 4 build up a fortune Source: Roi Et College of Dramatic Arts

Act 5 The Dragon of the Isan" reflects the richness of the knowledge of the land and diligence. Perseverance and integrity in the profession.The Chinese then draw out the dance with happiness, like a dragon that draws a beautiful leap over the air.

Figure 5 The Dragon of the Isan Source: Roi Et College of Dramatic Arts

2. Creation of music for performances of Isan Lai Mung Korn. There are guidelines as follows:

2.1 The concept of music playing in the performance of Isan Lai Mung Korn.

2.2 Concept of music composition in the show of Isan Lai Mung Korn

2.3 The structure of the musical performances of Isan Lai Mung Korn

2.1 The concept of music playing in the performance of Isan Lai Mung Korn.

The Creation of the show of Isan dragon pattern occurred in Roi Et Province.Therefore has the concept of bringing Thai musical instruments Chinese musical instruments And Isan musical instruments.

Thai musical instruments include

Type of operator, such as Khong wong yai, lower gong circle; comprises many small tuned bossed gongs mounted in a rattan frame.

Figure 6 Khong wong yai

Figure 7 Klui Peang Or

Type of rhythm, including Glong khaek. barrel drum; played with the hands and generally played in pairs.

Figure 8 Glong Khaek

Chinese musical instruments include.The type of the melody is Er-Hu.

Figure 9 Er-Hu

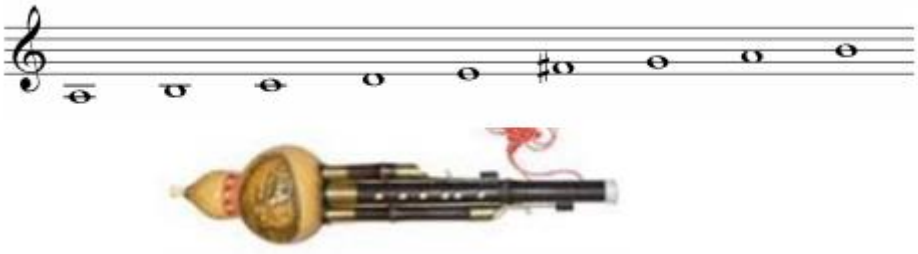


Figure 10 Hulusi

Type of rhythm, including Lue Kow and Gong without buttons.

Figure 11 Lue Kow

Figure 12 Gong without buttons

Isan musical instrument consists of the type of melody is Ponglang and Phin. Pong-lang is a type of wooden xylophone, consisting of 13 slabs or keys.The arrangement of the key is in pentatonic scale- E G A C D E G A C D E F G A.Pong-lang music is also derived from khaen music.

Phin is a three stringed plucked lute; it is tuned as A- D- A. Two strings are used as melodic strings while the third string is used as a drone string. The drone string is normally plucked along the melodic strings. The music is based on the khaen music.

Figure 13 Ponglang(xylophone)

Figure 14 Phin

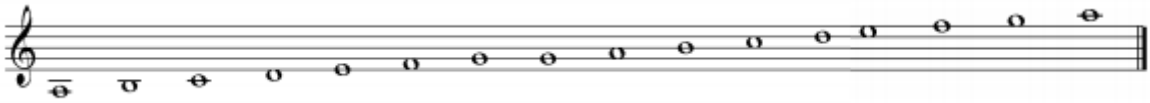
Types of musical instruments, including the main melody, are instruments that play melodies, inserted in each paragraph and each bar, music, including vode.

Figure 15 Vode (panpipes) and sound position

The vode a bamboo panpipe, consists of 13 pipes; these pipes are arranged as E G A C D E G A C D E G or A C D F G A C D F G A C . The vode's music is also derived from khaen music.

Types of musical instruments, harmonic melodies (Drone) is a musical instrument that has sound all the time. Which sounds that will act as the main harmonization is khaen.

Figure 15 khaen



Rhythmic type Functions to determine the rhythm, speed of the music.

Figure 16 Long Drum It is a long one – face drum (see Central – Klong yao)

Figure 17 chap larger hand.

Figure 18 Mak kap-kaep

Mak kap-kaep, called krap in central Thai, is a kind of wooden clappers. It is called mak kap-kaep because of its sounding when played. Although a mak kap-kaep is a simple instrument, in order to satisty the audience it demands high techniques of performing. There are two types of mak kapkaep---a short and a long ones; the short one is considered female, while The long one is considered male. A pair of mak kap-kaep is used for accompanying a lam singing, substituting for a khaen; the mak kap-kaep is used for accompanying oneself by singing a story, entertaining the audience in various festivals.

Figure 19 Rummana Drum

This is similar to the Ramana drum of the central but it is larger. The player beats drum with his hands. It is used in Klong – yao ensemble in the merit making procession especially the Bun phra Wate and also at entertainment occasions.

Suggestion

1. The researchers should study about problems in I-san Lai Mung Korn.
2. The researchers should preserve I-san Lai Mung Korn
3. The researchers should improve this folk show to more contemporary.

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Performance Form of CaiDiao Opera of GuangXi Province of China

Liao Shasha*

Abstract

CaiDiao opera is a local opera popular in southern China, especially in Guilin, Guangxi province. The main aim of the research is: first, to collect the information of the CaiDiao opera; second, to understand the performance form of the CaiDiao opera; and third, to put forward opinions in order to popularize CaiDiao Opera. This research adopts qualitative research methods, through 1) information collection, 2) information analysis, and the resource presenting. In this paper I will analyze: 1) the historical background of CaiDiao opera, 2) the performance form of CaiDiao opera, 3) popularize CaiDiao Opera.

Keywords: CaiDiao Opera, Performance Form, GuangXi Province, Analyze, Popularize

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Introduction

CaiDiao opera originated in the late Ming Dynasty (1644), which evolved and developed on the basis of CaiDiao song and dance in ancient "Folk SheHuo Activity(traditional collective recreational activities held by the people in festivals, traditional celebration ceremony)". CaiDiao opera absorbs the music characteristics of Jiangnan Folk Songs, Xiao Diao(Little Tune), Hunan Xiao Diao(Hunan Little Tune), Hunan "Hua Gu"(Hunan "Flower Drum"), Yunnan "Hua Deng"(Yunnan "Flower Lanterns"), Guizhou "Hua Deng"(Guizhou "Flower Lanterns") and so on, after that combining with the local language of Guilin area, then CaiDiao opera was born. The performance forms of CaiDiao opera are as follows: "Du Jiao Xi(Monodrama, Single-role Opera)" , "Er Xiao Xi(Double-role Opera)", "San Xiao Xi(Three-role Opera)", "Duo Jiao Xi(Multi-role Opera)". The performances of CaiDiao opera are lively, interesting and easy to understand. The contents of the operas are very close to the people's lives, and have strong national style and local characteristics.

Research Objectives

1. Collect the information of the CaiDiao opera.
2. Understand the performance form of CaiDiao opera.
3. Put forward opinions in order to popularize CaiDiao Opera.

Research Methods

This study adopts qualitative research methods.

1) Data collection.
2) Data analysis.
3) Resource presenting.

1. Historical Background

CaiDiao opera is also known as "DiaoZi(Tune)", "Cai Cha(Pick Tea-leaves)", "Hua Gu(Flower Drum)", "Hua Deng(Flower Lantern)", "Shua MuDan(Play Peony)", "NaHeHai" and so on. It is popular in the northern, central, northwestern and southwestern regions of Guangxi Province, as well as towns and villages in Hunan, Yunnan and Guizhou provinces near Guangxi Province. CaiDiao opera originated in the late Ming Dynasty (1644), which evolved from the CaiDiao song and dance in ancient "Folk SheHuo Activity(traditional collective recreational activities held by the people in festivals, traditional celebration ceremony)". Due to social

turbulence, class contradictions and intensification of national contradictions, in the mid-Qing Dynasty (around 1670), the CaiDiao songs and dances in "Folk SheHuo Activity" gradually developed into a contradictory and conflicting form of opera. In the process of development, CaiDiao opera has absorbed the music characteristics of Jiangnan Folk Songs, Xiao Diao(Little Tune), Hunan Xiao Diao(Hunan Little Tune), Hunan "Hua Gu"(Hunan "Flower Drum"), Yunnan "Hua Deng"(Yunnan "Flower Lanterns"), Guizhou "Hua Deng"(Guizhou "Flower Lanterns") and so on, and combining with the local language of Guilin area, so the CaiDiao opera was born. In ancient China, the status of women was low, so both male and female roles were played by male actors. It was not until 1906 that the first batch of female characters in CaiDiao operas appeared. CaiDiao opera mostly reflect family ethics, love and folk stories of the middle and lower classes of society. Most of the plots are comedies with songs and dances. In 1955, after watching amateur music and dance performances, the Chinese people unified the name of "CaiDiao opera".

2. Performance Form of CaiDiao Opera

The performance of CaiDiao opera is a comprehensive art including: Singing, Speaking, Doing and Dancing, among which the performance of Doing and Dancing is the most prominent.

The main props used by the performers on the stage are hand fan (It is the most important props in CaiDiao opera, used when playing "Shan Hua (Hand Fan Flower"), handkerchiefs and ribbons (long waistbands tied to the waist by the Sheng or the Chou). These three props are called the "Three Treasures" of the CaiDiao opera.

(1) Role Types of CaiDiao Opera

The main roles of CaiDiao opera are Sheng, Dan, and Chou.

1) Sheng (male role)

"Xiaosheng" plays a wise, brave, lively and lovely young person with lofty ideals. He pays equal attention to singing, doing, speaking and dancing in his performances.
"WawaSheng" plays a minor child.

"Laosheng" plays a positive character with old age, attached beard, and has very good singing skill.

2) Dan (female role)

"Huadan" plays a girl, pays attention to singing, doing and dancing in her performances, with agile and graceful movements and lively, warm and lovely characters. "Zhengdan" plays a woman with steady words and deeds and dignified manners, paying attention to singing and doing. Sometimes she plays a cheerful and shrewd character, whose performance is close to that of "Yaodan".

"LaoDan" plays an old woman with crutches white hairs. She has diverse personalities and different identities, and pays attention to singing and doing.

"Yaodan", also known as "ChouDan", plays such characters as the shrewd shop female owner, female matchmaker and witch. The performance pays attention to speaking and doing.

3) Chou (male role)

"ZhengChou" plays peasants and workers of various professions, with different ages and personalities. He is decent characters in comedy. His performance is humorous and funny, movement is lively and generous, and pays attention to singing, doing, speaking and dancing.

"Lanchou" plays a Lazy not to work person, with walk "Ai Zhuang (Short Zhuang)" as the main footwork, facial muscles are flexible, moody, funny words and deeds, pays attention to speaking and doing.

"Zhezichou" is also called "Changshanchou". He plays a person with good social status. He takes "Gao Zhuang (High Zhuang)", "Zhong Zhuang (Middle Zhuang)" and "Ai Zhuang (Short Zhuang)" as its basic footwork. He pays attention to speaking and doing, and with more "Shan Hua (Hand Fan Flower)" skills.

(2) The Body Style (Performing Actions) of CaiDiao Opera

1) "Footwork"

The Footwork is based on the "Ai Bu (Short Steps)". "Ai Bu(Short Steps)" is also known as "AiZi Gong(Short Man Style)", commonly known as "Zou AiZi(Walking Like Short Man)" and "Ai Shen Fa(Short Body Method)". Walking "Ai Bu (Short Steps)". "Ai Bu (Short Steps)" can be divided into four categories.

"Gao Zhuang(High Zhuang)", requires the male performer that he needs to hold up his right hand to wave "Shan Hua(Hand Fan Flower)" or only hold up his right hand, and then make the left arm on left side with a bit bend, and he needs to stand upright.

"Zhong Zhuang (Middle Zhuang)", requires the male performer that, when he is walking, he needs to half squat, and he needs to wave "Shan Hua(Hand Fan Flower)" on the side of the waist or below the side of the waist.

"Ai Zhuang (Short Zhuang)", requires the male performer to bend his knees and walk, and he needs to carry his hands behind his back, at the same time to stretche and retract his neck likes a cock walking, in order to present funny character characteristics. Or requires the male performer to bend his knees and walk, at the same time do some performing actions by his hands. lt supported by strong waist strength and leg strength of the actor.

"Gao Di Zhuang(High Low Zhuang)", requires the male performer to make a "Gao Zhuang(High Zhuang)" pause pose behind the female performer, and then the female performer makes a half squat pause position with one foot in front and one foot in back, and her hands need to make a special pose. This action needs two opposite sex performers to do.

Above is a special pace only for the male performers. It is used on different characters to highlight the personality characteristics of different characters. Female roles often use "Yi Bu (Elegant Pace of Movement)" and "Sui Bu (Quick Little Steps)" and so on.

2) "Shan Hua (Hand Fan Flower)"

"Shan Hua (Hand Fan Flower)" is a kind of hand fan dance, which expresses the inner feelings of the characters. At the same time, it is also a prop used by actors to imitate trays, pots, brooms, dustpan and other daily necessities.

3) "LiangXiang"

"LiangXiang" is the "Pause Action" in each dance of the opera, which is used to reflect the "inner" thoughts and feelings and present thinking of the characters.

4) "Zhuan Shen (Turn Around)"

"Zhuan Shen (Turn Around)" is the link between the various movements of the performers in the dance performance.

(3) Classification of Performance Forms of CaiDiao Opera

The performance forms of CaiDiao opera are as follows: "Du Jiao Xi (Monodrama, Single-role Opera)" , "Er Xiao Xi (Double-role Opera)", "San Xiao Xi(Three-role Opera)", "Duo Jiao Xi(Multi-role Opera)".

1) "Du Jiao Xi (Monodrama, Single-role Opera)"

"Du Jiao Xi" takes the form of an actor playing a whole opera, or an actor performing two or more roles. "Du Jiao Xi" requires the actor to have excellent singing skills,

speaking skills, body movement's performance skills, dancing skills. When an actor performs two roles of a man and a woman, the actor wears special clothes: the right half is male and the left half is female. He always face the audience by sideways of his body during the performance. When performing a male role, the actor's right side of his body faces the audience, and danced the "Shan Hua (Hand Fan Flower)" with his right hand and walk "Ai Zhuang (Short Zhuang)". When performing a female role, the actor's left side of his body faces the audience, and waves his handkerchief with his left hand and take "Sui Bu (Quick Little Steps)" or "Tiao Bu (Jump Steps)". In singing, the male and female roles should also be performed in different voices. The coarse voice is biased towards the true voice and the fine voice is biased towards the falsetto. The representative productions are "Langzi Kaihuang (Prodigal Son Reclaim Wasteland)" and "ShuangHuang Dan (Double Role)". (As shown in Figure 1)

2) "Er Xiao Xi (Double-role Opera)"

The performance form of "Er Xiao Xi(Double-role Opera)" is based on "Du Jiao Xi(Monodrama, Single-role Opera)", which transforms one actor performs two roles become two performers perform two roles. That is, a male performer and a female performer perform on the same stage. The role types are Chou (male role) and Dan (female role). When male role and female role sing in pairs, Chou (male role) turn around with "Ai Bu(Short Steps)" and play "Shan Hua(Hand Fan Flower)" with his right hand. Dan (female role) dance handkerchiefs with her left hand by "Yi Bu (Elegant Pace of Movement)" and "Sui Bu(Quick Little Steps)". This form of performance is more abundant than "Du Jiao Xi (Monodrama, Single-role Opera)". During the performance, the two performers sing and dance on the stage. The atmosphere is cheerful and the atmosphere of life is strong. The representative productions are "Song Hua (Sending Flowers)" and "Tan GanMei (Visit a Female Friend)". (As shown in Figure 2)

3)"San Xiao Xi (Three-role Opera)"

The performance form of "San Xiao Xi (Three-role Opera)" is based on "Er Xiao Xi (Double-role Opera)" and then add one role. Three performers perform on the stage. The types of roles include the combination of "two Dan and one Chou", the combination of "two Chou and one Dan" and the combination of "Sheng, Dan, and Chou". "San Xiao Xi (Three-role Opera)" adds character and story content, and is more abundant in performance form than "Du Jiao Xi (Monodrama, Single-role Opera)" and "Er Xiao Xi (Double-role Opera)". The performance style of paying equal attention to singing and dancing is particularly prominent in the "San Xiao Xi

(Three-role Opera)". The representative productions is "Wang San da Niao (Wang San Hit Birds)". (As shown in Figure 3)

4) "Duo Jiao Xi (Multi-role Opera)"

The performance form of "Duo Jiao Xi (Multi-role Opera)" is that there are more than three performers to perform on the stage. At this stage, in order to meet the needs of the plot, it is necessary to create a more distinct personality in the character characteristics and images. Therefore, the roles of the opera began to be subdivided. As shown following table:

The Main Roles of CaiDiao Opera	Chou(Male role)	Sheng(Male role)	Dan(Female role)
Role Names After Subdivision	Zhengchou, Lanchou, Zhezichou	XiaoSheng, LaoSheng, WawaSheng	Huadan, Zhengdan, Laodan, Yaodan

In CaiDiao opera, the roles after these subdivisions have been used to this day. The representative productions is "Huan Zi Ji (Exchange Son)". (As shown in Figure 4)

(4) The accompaniment instruments to CaiDiao opera

The accompaniment instruments to CaiDiao opera are: Orchestral instruments include Diaohu (which belongs to a medium-pitch musical instrument, similar in shape to Erhu, but louder in sound than Erhu.), Yangqin (Dulcimer), Pipa (Lute), San Xian (San means three, Xian means string), Suona (similar to Thailand's oboe "Pi"), Bamboo Flute. Diaohu is the main accompaniment instrument. And percussion instruments include Gong, Drum and other instruments.

The instruments' accompaniment form of CaiDiao opera is that the orchestral instruments are in "Zuo Chang (From the performers' point of view, left side of the stage)" and percussion instruments are in "You Chang (From the performers' point of view, right side of the stage)". But now the performance basically does not divide the "Zuo Chang" and the "You Chang", all the instruments are playing together, most of them are on the left field of the stage, because there are audio equipment on the right side.

Conclusion

This paper analyses the historical background, performance form and instrumental accompaniment form of CaiDiao opera. With a history of more than 300 years, CaiDiao opera

has absorbed many characteristics of foreign folk music, and combined with local folk music and language characteristics, it is one of the most distinctive traditional operas in Guangxi. The performances of CaiDiao opera are various and have artistic and historical value in music research. From the development of CaiDiao opera, we can find that the development of art needs to be both inclusive and innovative, so that the art can survive for a long time. Therefore, the basic knowledge of CaiDiao opera needs more popularization. For example, local TV stations can arrange special programs about CaiDiao opera and create some new plays according to the life of the contemporary people. In this way, the general public will be willing to understand the CaiDiao opera, and eventually love the CaiDiao opera.

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"Phra Pirap Dance", from Ritual to Drama, and the Rise of Shaivism in the Siamese Royal Court, the New Hypothesis

Akarin Pongpandecha

Abstract

Artists of the Thai classical performing arts have long been discussing over the subject of the most sacred figure in their circle, the celestial demon guru, "Phra Pirap", not only over his original Hindu based identity, but also the meaning and purpose of the most revered sacred "Ong Phra Pirap Dance" performance.

Regarding his identity, the most cerebrated paradigm tends to lean on "Mattani Mojdara Rutnin" theory that "Phra Phirap" is indeed, "Bhairava", the wrathful form of Supreme God "Shiva" who beheaded the fifth head of the God of creation, Lord "Brahma"

Siripoj Laomanacharoen, suggested otherwise that "Pirap" is more likely to be "Tumburu" a 'Gandharva' a celestial musician king and a reincarnated life of Shiva who was then cursed by Lord "Gubera" to be born as a 'Rakshasa' known as "Viradha"5 in the "Ramayana" story.

Nevertheless, the author's recent study suggests that Phra Pirap may indeed represent "Virabhadra" another wrathful form of Shiva, born of Shiva's rage over the loss of his first beloved wife, "Sati" in the "Daksha Yujna"8 incident.

The analysis of Virabhadra's story provides number of traces to the mysteries of Phra Phirap subject that may be listed as:

1. the origin and concept behind the performing of the sacred Phra Pirap dance.

2. the connection of Phra Phirap to 'Shaivist'9 (ไศวะ) Hinduism and its race against 'Vaishanava' (ไวษณพ) Hindu sects in Siamese royal court, vice versa.

3. the role of Phra Pirap in the traditional Thai music and dramatic arts teachers homage paying ceremony or "Wai Khru"10 (ไหว้ครู).

4. the conjunction of Animism, Hinduism and Buddhism as context of the sacred Phra Pirap dance.

Understanding of "Virabhadra - Phra Pirap" connection, although in this preliminary stage, may lead to potential keys for unlocking secrets to one of the most revered celestial gurus worshipped by traditional Thai performing artists.

Keywords: Shiva, Phra Pirap, Virabhadra, Bhairava, Viradha

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Introduction

"Kalarudra Rushihi Jagadhee Chandaha Veerabhadra Devata Vam Beejam Hoom Shakthihi "(Akasha-Veerabhadra Mantra)

Vira=Valor, Bhadra = Virtue, Virabhadra (Sanskrit) = The Valorously Virtuous One

The Subject of "Phra Pirap", the mythical fierce and fearful celestial Asura Guru of Thai classical performing artists has long been the most forbidden subject in the circle of Thai classical dance and music artists due to the sacredness of the character and the trict rules in choosing disciples to inherit the sacred "Ong Phra Pirap" dance. Since the most significant and thorough work of "Mattani Rattanin" in 1973, there has not been any ntegral studies that combines both of the academic and artistic contents of the dance that may bring about new knowledge and better understanding of this mysterious guru and his sacred dance form.

Nevertheless, by basing on additional supporting information through the use of information technology that is largely available in the global level and was not available in 1973, the author found some significant information that provides traces to thorough understanding of the character along with his sacred dance in a broad picture that, in a way, inevitably launches both a challenge and support to the dominant paradigm and beliefs that:

- Phra Pirap's identity and Phra Pirap dance may have been in fact, based on the story of Virabhadra who is also known as Bhairava in Suvarnabhumi region

- The dance may have been created for spiritual, ritual and ceremonial purposes and not for entertainment in Lakhon (Thai classical play) or Khon (Thai classical masked play) performances.

- The creation of the dance could have been an attempt by the Siamese Shaivists to compete with their rival Vaishanavists in the late Ayutthaya period.

Having mentioned this, the author intentionally omitted the aesthetic side of study involving the sophisticate dance forms and songs due to several limitations but hopefully, will be able to conduct a full integral research in the future should opportunity permits.

"Phra Pirap", who is he?

In the royal play script of "Ramakien"composed by King Rama the first of Rattanokosin period, the name "Pirap" appears as a 'Yaksha' (may be interpreted as an ogre), born as a forest dweller and devotee of God Shiva. He was gifted with powerful divine might of "Phra Plerng" (wisiwaV Agni, God of Fire)14 and "Phra Samut" (wissirni/ Samudra, God of Ocean) by

Shiva only to live in a forest. All of his life activities were spent mostly on creating a forest park, planting trees with "Chompu Pawatong" fruit as his favourite, hunting wild animals, bullying and sexually harassing fairies, robbing divines and finally, pitifully and easily defeated and slain by royals in exile.

Obviously, his existing in Ramakien is rather ridiculously justified with hardly any necessity to have been presented in the story after all of celestial gift he was given by gods.

The Dominating theory

Cited in "Pramate Boonyachai" "The history of Ong Phra Pirap Dance Forms", Mattani Rattanin (1973) suggested that Phra Pirap identity are based on two Hindu based characters, Viradha and Bhairava. Due to the information that Viradha was son of the God of Death "Yama", whose previously life was "Tumburu", a 'Gandharva yaksha whose connection with Thai classical dance and music was based on the Gandharva's skill is singing and music.

As per Bhairava, he is a form of Shiva, the "Nataraja" or the celestial king of dance, widely worshipped by Indian classical dance artists and the originator of "Vichitra Thandava", which may refer to "Vichiptham Thandavam" in 108 Siva Thandavam. Over In Nepal, "Kalabhairava" is also worshipped as god of death and war. He is usually offered with blood and raw meat as offerings.

Nevertheless, according to the author's opinion, the attempt to relate Viradha, as Tumburu the celestial singer and musician with Shiva the King of Dance (Nataraja) and dancing only lightly justify the relationship and at this stage, the author still cannot retrieve the sources mentioning Viradha as son of Yama (Lord of death) and Bhairava's involvement in the creation of Vichitra Thandava, although it may provides firmer justification of Bhairava's connection with Shiva and became Phra Pirap in Thailand.

"Viradha", not just a gardener Yaksha, but the ruler of the world, a counter hypothesis.

"Siripoj Laomanacharoen", on the other hand, believed that Phra Pirap, the celestial guru of Thai classical performing artists, is in fact Viradha himself and unlikely to be Bhairava. As previously mentioned by Mattani, Siripoj believed that Tumburu is a Gandharva king famous in singing and music according to Hinduism. By referencing the "Garden of Eden", "Lord Jesus" as a gardener who tends this earth as his own garden and so on, Siripoj believes that Pirap's garden as mentioned in King Rama I's Ramakien play script is indeed the world we live in. In the regard of "Chompu Pawatong" fruit, he pointed out its coordination with the term

"Jambudvipa" as both of 'Chompu' and 'Pawatong' equally represent the continent of Jambu (Indian Black bery) trees which is also known in Thai as "Wa" which is as same as Pawa represents the world. This is the reason why the marble poetic explanatory plates depicting the Ramakien story in the "Temple of Emerald Buddha Image" mentioned only "Pawatong". "Chompu" or rose apple had only been purposely added in King Rama II's Ramakien playscript to involve Jambudvipa, reflecting the King's intention to create an "Ideal World". Siripoj also referred to the planting of 'Wa', Indian blackberry trees, as the initial plant grown in the creation of European style garden/park "Saranrom Park" by King Rama V, that represents another attempt (by the ruling monarch) to create another "Ideal (European style) World" indifferent from Chompu Pawatong in King Rama II's reign. For this reasons, Pirap, therefore represents the great Yaksha who rules the World, not merely an insignificant ogre who tends a garden as generally misled. Nevertheless, the author has made an observation to Siripoj's suggestion as followings:-

1. There are a few other suggestions over the identity of "Chompu Pawatong" identity such as Chompu Namdokmai" or Syzygium jambos, and 'Pawa'.

2. Chompu (Rose apple) had already been mentioned in King Rama I's Ramakien and King Rama II version of Ramakien playscript does not contain the episode of Pirap. However, there is a Khon playscript written by King Rama II refered the fruit as 'Pawatong', not 'Chompu Pawatong'.

3. The marble poetic explanatory plates were only created in the reign of King Rama V not in the reign of King Rama II.

From Virabhadra the Brave to Phra Pirap the Celestial Guru, the new hypothesis. Kitti Wattanamahatama mentioned that in 1975, Mattani Rattanin (presumably) created (another) hypothesis that Phra Pirap derived from two wrathful forms of God Shiva, Bhairava and Virabhadra because there is a term known as "Pirappa" which coincidently matches the name "Birappa" which refers to either Bhairava or Virabhadra in Tamil region of Southern India. Additionally, he also referred to a significant Hindu sanctuary in the City of Varanasi known as "Vishawanath" temple (Kashi Vishawanath Temple) where the guardian angel of the temple is "Kasilinga Birappa" whose worshippers offer him with raw meat and liquor just like those offered to Phra Pirap in Thailand.

In addition to Kitti's statement over the common identity of Bhairava and Virabhadra, David Smith wrote in his book "The Dance of Siva: Religion, Art, and Poetry in South India" in the chapter "Bhairava the Terrible and other forms of Siva" that

"... In the North Bhairava is often a dancer; or rather Dancing Siva, when mentioned is likely to be called Bhairava, the dance being a destructive dance.In Tamilnadu the destructive power of Siva is conveniently summed up in the Eight Heroic Deeds. these actions are 1. The killing of Andhaka. 2. The beheading of Daksa and the substitution of a goat's head. 3. The cutting of of one of Brahma's heads and the draining of Visnu'blood into his skull. 4. The beheading of Jalandhara with a discuss marked out on the ground. 5. The destruction by an arrow of fire of the Triple Cities of the demons. 6. The skinning alive of the elephant demon. 7. Rescruing the boy Markandeya by banishing Death with yogic fire. 8. Burning up Kama, the God of Love. Three of these deeds involve decapitation."

With the support of above statements, the would like to concentrate on the story of Virabhadra with his role in Daksha Yugna by setting aside Viradha's involvement. **Virabhadra's relation to Lord Shiva**

Virabhadra's relation to Lord Shiva is slightly different from that of Bhairava and only differed by causes. As briefly described by Kitti above, the Asura (demon) was born of God Shiva's rage. Whereas Bhairava was an extract of Shiva's anger over Brahma's eagerness to appoint himself as the supreme god, Virabhadra was born of far greater grieved anger of Shiva over the loss of his Goddess consort, Sati, after her argument with her father, Lord Daksha, that Sati committed suicide in front of her father and all of his celestial distinctive guests by self immolation. Amongst these guests were God Brahma the creator and father to Daksha himself, God "Vishnu" the saviour of the universe as well as God Yama, God "Indra" and so on.

Having learnt about the death of his beloved wife, Lord Shiva's grief was extremely unbearable, he got up from his seat and performed the "Rudra Tandava" dance which was so powerful and destructive that it created turmoil to the earth by shaking the world with storming sea, volcano eruption and earthquake. Having finished his dance, he plucked a lock of hair out of his head, threw it away, and Virabhadra emerged from it. Shiva then ordered Virabhadra to lead his Bhuta ganas army to destroy Daksha's Yajna and Virabhadra did just what he had been summoned for with the addition of beheading Daksha. In the attack, Virabhadra battled

numbers of famous celestial figures that tried to stop him and his men. Amongst these deities were Indra, Yama, Surya, Candra and so on. All of them were completely defeated.

God Vishnu finally stepped in as the last hope of Daksha. Both of them exchanged mighty weapons against each other until Vishnu eventually threw his famous celestial discus, "Sudrassana" to Virabhadra who, in one gulp, swallowed the discuss into his stomach with no harm against the Asura. With admiration to the brave Virabhadra, Vishnu stepped aside giving away opportunity for Virabhadra to proceed his decapitation of Daksha.

The story continued with Virabhadra and his army returned to Mount "Kailash". Vishnu and Brahma then approached grieving Shiva on Krailash to comfort him from his grief then asked him to returned to the ritual scene where Shiva pardoned Daksha then gave back Daksha life by attaching a ram's head on the decapitated body instead of Daksha's head which had been burnt in the ritual fire. Shiva continued moaning by carrying Sati's corpse and wandered around universe until Vishnu helped to disperse the body marking the end of Shiva's moaning. From the story of Virabhadra, it is noticeable that there are numbers of relation between him and Phra Pirap that may be able to list these observations as followings:

1. Shiva's hair and hair curls all over Pirap's body

The unique characteristic of Pirap in Thai classical arts which portrayed Pirap as a hairy Yaksha with hair curls. Considering the birth of Virabhadra from God Shiva's plucked hair, this may answer the lost physical connection between Shiva hair and Pirap's body hair curls.

2. The sacred "Phra Pirap Tem Ong" Napat suite songs and sequence of Virabhadra's stories

There are 5 major sacred songs that Phra Pirap Tem Ong suite is incorporated of; "Rampan Pirap", "Ong Phra Pirap", "Pirap Ron", "Pathom" and "La". These songs and their meaning and usage in Thai classical performing arts are possibly matched with the sequence in Virabhadra's story and the Daksha Yujna:

a. "Rampan Pirap" may be interpreted as "grieving Pirap" which matches the moment when Shiva learnt of Sati's death and performed "Rudra Tandava" dance caused the Volcano to erupt (Agni/fire) and storming ocean (Samudra/ocean).

b. "Ong Phra Pirap" is the main and the most important song of the suite. As described by "Ekpasith Pajarakusalapong", researcher and musician specialised in Napat songs, that it is categorized as a "Sa-Mer" (เสมอ) type of Napat song which represents arrival and departure of characters to and from the scene in short travelling distance. The song may

represent the emergence of Virabhadra or arrival of Virabhadra to the ceremonial scene. It could also represents both scenarios.

c. "Pirap Ron" has vague meanings. The word "Ron" may be either interpreted as 'cut' or 'shorten' in Thai as well as 'battling' in Sanskrit. Therefore, Pirap Ron may be translated as the 'Shorten Pirap song" (from the full Phra Pirap Tem Ong suite) or "The Cutting/ Decapitating/ Battling Pirap" song. Nevertheless, although his name is mentioned in the song's name, the playscritpt composer of King Rama I Ramakien did not specify the song to be danced by Pirap for some reason. This observation could hint that the the Ramakien playwright may have been well aware the distinctiveness between Phra Pirap as Bhairava and Pirap as Viradh, for this reason, to avoid confusion, the music guru may have exempted Viradha Pirap from performing Pirap Ron.

d. "Pathom" (ปฐม) means 'the first' or 'the beginning'. This Napat song is may represent the after match scene when Virabhadra readied his troops to march back to Krailash or it may refer to the moment when Virabhadra, as Shiva, who had triumphed over the older Brahmanism and the rival Vaishnavism, marked the rise of the new Hindu order and gave back life to Daksha.

e. "La" (ลา) is the farewell song which could represent either the moment Virabhadra left the ceremony after completed his mission or depicting Shiva himself who left Daksha's Yujna after he had pacified with all of the deitie.

Phra Pirap Dance, contesting sacred dance of Shaivism against the Vaishanavist "Pad Sha" Sacred Dance in Siamese royal court

History of the Brahmins' influence in Siamese royal court indicates that there were two distinctive kind of Brahmins (Hindu priests) that dominated Siamese royal court; "Horadajariya" and "Pruedhipasa" Brahmins.

Horadajairya, the Shaivist sect brahmins who may have made their way to Siamese court from the southern region of Thailand, are responsible mostly for most of the Hindu ceremonies in Siamese royal court whereas the Pruedhipasa Brahmins the Vaishanavists, as suggested by "Chantika Manapi" were most possibly originated in ancient Khmer Empire involved mainly with the royal ceremonies in relation to royal auspicious elephants. However, the interesting element of the royal auspicious elephant ceremony is the fact that a crucial

part of the ceremony involved sacred dance known as "Pad Sha" Dance in which the dance forms can be closer identified with the Indian classic dance of "Bharatanatyam".

From King Rama V's description of the Pad Sha dance, he specifically mentioned it as a very sacred dance, completely forbidden to those who are not involved with ceremony including all women of the royal court. During the ceremony, the dance stage or space perimetre will be entirely rounded with white clothes in order to prevent outsiders, even the musicians, to see the dance. The rule was set to prevent outsiders from memorising the dance forms then casually imitating the dance without proper cause, which is considered as a gravely dangerous omen. This belief of forbidden subject of the Pad Sha dance is coincidently match that of Phra Pirap dance (in the context of Virabhadra and Bhairava). To add more complexity to the relationship of these two dances. A note should be made here that the Khon grandmaster and a Khon national artist, the late "Nai Rong Paktl, Jian Jarujarana" also inherit Pad Sha dance, according to information given by Ekpasith Pajarakusalapong.

From these similarities, one cannot help but imagine that one of them may have influenced the creation of the other. However, by considering the period of their origins, chanting mantra and dance forms, it is more likely that Phra Pirap dance may have been a much later creation in the late Ayutthaya period, to furnish the Shaivist Bhrahmin with a sacred dance that would become as equally sacred dance as the Vaishavanist Pad Sha dance. In this case, Virabhadra/Bhairava, Shiva's fierce form who subdued Vishnu in Daksha Yujna incident, was chosen as he had already been recognised in the Suvarnabhumi (Indochina) region by Brahmins from both sects for over a millennia.

Along with the dance choreographing which was created on Khon platform, the character costume design may have also been conducted in the same time by basing on story of Virabhadra and Bhairava which may also explain the uniqueness of Pirap's appearance with hair curls from Shiva's plucked hair, Asura's nature of dark skin, star gooseberry which represents approaching death of Daksha, and his spear that refers to
Shiva's trident which he carried with him to the battle.

With the above information, we may assume that Pirap dance could have been created as a Shaivist representative in the form of sacred dance to compete with the Vaishanavist sacred dance that had long been performed for Siamese royal court, particularly, in Ayutthaya period.

"Veerabhadra na Kunita", the Shaivist Indian Virabhandra dance, possible inspiration of the Phra Pirap Dance creation

"Veera Bhadreshawara", a Bangalore based scholar, wrote in his internet blog "Veeragase, Veerabhadra na Kunita" that there is a sacred dance in "Veera Shaiva" sect ritual founded by a Saint Poet "Basvanna" in 12th century, known as "Veerabhadra kunita" or Virabhadra dance. This ritual dance is usually performed in the occasions of both community and familial celebrations of South "Karnataka" and based on the story of Daksha Yujna incident. The dance characteristic can be described as a combination of religious, mythological and militant elements.44 Moreover, another observable point is that, apart from containing sacred process in adorning of costume, involved rituals in the dance, powerful narrating of the story and arrogant dancing gestures, there is a significant part when the dancer who performed as Virabhadra, uses his sword to "cut" fruits thrown towards him. These fruits represent both obstructing deities in Daksha Yajna as well as obstacles or bad omen in the ceremony being undertaken. Cutting these fruit signifies the elimination of evilness and obstruction to successful rituals. This very cutting gesture can easily be identified with the name of the third Napat song in "Phra Pirap Tem Ong" suite, "Pirap Ron" (Pirap the Cutter/Decapitator).

Over in Nepal, the possible counterpart of Veerabhadra na Kunita can be observed as "Bhairava Kali" dance. "Surat Jongda", a Khon master and well known expert in Thai classical dance, explained to the author that the Napalese Bhairava Kali dance represents the merging of two deities, Bhairava and "Kali", the wrathful forms of Shiva and his goddess consort, to create abundance to the earth.

Therefore, it is obvious that the suggested paradigm, which rejects Virabhadra/Bhairavas' involvement with dance, may be debatable in this sense. With the addition of Shiva's Rudra Thandav dance in the story of Daksha Yujna, it has increased more
credibility, at this stage, to the hypothesis that sometime in the late Ayutthaya period, Phra Pirap character may have been created out of Virabhadra or Bhairava in Shaivism and his sacred dance could also have been initially inspired by the Virabhadra Kunita to serve the same ritual purpose in the Ayutthayan royal court.

From Daksha Yujna to "Wai Krue" (teacher homage paying ceremony), the recreation of the legendary yujna through integration of Hinduism, Buddhism and Animism.

It is undeniable that the Thai classical performing arts circle's 'Wai Krue' or teacher homage paying ceremony may be the major platform for the same kind of ceremonies organised by another circles of professions.

"Chedha Tingsanchali" Thailand's current renowned expert and significant researcher in Art history explained to the author that, in metaphor, the translation of the Sanskrit name "Sati" represents 'consciousness' whereas that of "Daksha" represents "Wisdom". In this case, one may interpret the Daksha Yujna incident as the situation when a task/ceremony being undertaken but Daksha (Wisdom) has lost its way, it will bring about 'ignorance' in rejecting concern over the presence of Shiva (balance of all elements in the world), then Sati (consciousness) will be lost, giving way to the emergence of Shiva Rudra (grief and rage) that will accordingly create Virabhadra (turmoil and chaos) which will eventually eliminate Daksha (wisdom) forever, bringing doom to whichever supposed activity.

Considering whole context of Daksha Yujna and this metaphor in comparison with the sequence of celestial gurus summoning in Wai Krue ceremony, Wai Kru ceremony is possibly an attempt to resemble Daksha Yujna in which Virabhadra, as Lord Shiva the chairman of all gods and celestial party himself, must be invited in order to ensure success of the undertaking ceremony by the elimination of all evildoings, ignorance, and bad omens that may obstruct the ceremonial procession then, with his blessing, restoring "Daksha" (wisdom) for the accomplishment of the ceremony. In addition, "Daksha" or wisdom also directly associates with knowledge, teaching and teachers.

For this particular reason, it may also explain why the sacred "Phra Pirap Tem Ong" dance, as same as Virabhadra Kunita in India, was strictly performed only in the Wai Kru ceremony as well as in other auspicious occasions such as the royal cerebration of the royal auspicious white elephant in the reign of King Ram VII in 1928.

From Vira-Bhairava Pirap of Shaivism to Vaishanava Viradha Pirap in Ramakien, the hint of retaliation from the Vaishavist sect through the creation of Ramakien play.

After the fall of Ayutthaya, risen the Kingdom of Thonburi then Rattanakosin periods. Both of the King of Thonburi and King Rama I of Rattanakosin period attempted to recreate the glorious civilisation of Ayutthaya in all possible ways they were capable of. One of the empirical evidence of their attempts was to commission a Ramakien play scripts recreation for the royal plays or Lakon performance. However, whereas the King of Thonburi's Ramakien did

not include the episode of Viradha Pirap, King Rama I's version, revered as the most complete version of Ramakien did.

From these points of difference, we may somewhat see a hint of an attempt to associate Virabhadra/Bhairava with Viradha through the creation of Ramakien. By integrating Virabhadra/Bhairava with Viradha in Ramayana, inevitably, Shiva would be seen as a devotee of Lakshmi in Shaktism47 and Vaishnavism, worshipper of Brahma, and a Rakshasa who was killed by Vishnu Rama.

Adding to this assumption, the elimination of Viradha was not just random or happened by chance, explained "Desiraju Hanumanta Rao & K.M.K. Murthy", the creator of the website "Valmiki Ramayan", that: "...The killing of this Viradha is the first act of Rama in eliminating negative forces in his empire to establish Rama Raajya...Those that always listen or let listen this episode of Viradha, all their sins are absolved, undoubtedly..."

This may be the reason that Ramakien playwright intentionally chose to include Shiva's presence in the Pirap episode of Ramakien and omitting the resurrection of Tumburu and relief of the curse in the aftermath from the original Ramayana story to convince the readers or the audiences that Pirap was indeed Virabhadra/Bhairava who also reincarnated as Viradha, This twist of Ramayana in Ramakien elaborated Rama/Vishnu status, hence, Rama became the slayer of Virabhadra/Bhairava, his rival from Daksha Yajna incident.

Adding to this hypothesis, the late "Seri Wangnaitham" a national Khon artist and one of the most revered Khon performance director/playwright, once informed his audience prior to a Khon performance at the National Theatre49 that in an occasion, he had been informed by a senior figure that the story of Pirap involved an oath Shiva gave to Vishnu after he lost in a competition against Vishnu which he bet his life on it.

Conclusion

With all of the above observations, one may conclude that the initial purpose of the creation of Pra Pirap Tem Ong dance and Napat in the late Ayutthaya period by the Shaivist Horadajariya Brahmins was to serve the Ayutthayan royal court through demonstration of a Shiva sacred dance in various auspicious occasions. However, the hidden agenda of its creation may have been an attempt to launch a direct challenge to the Vaishnavist Pruedhipasa Brahmin cohort's Pad Sha dance which had been being performed for over a millennia.

The dance initiator chose Virabhadra, a wrathful form of Shiva from the Daksha Yajna incident, whose presence as Bhairava had also long been recognised in Suvarnabhumi region since the period of Khmer Empire. The dance was also possibly inspired by the Shaivists' Virabhadra na Kunita dance in India. However, due to the lack of communication with the Indian shaivists and to suit Thai social context at the time when Khon performance and Ramakien play were at their height of popularity, the choreography of the dance and the character design as well as costume and props, was created on Khon platform in coordination of Virabhadra's story which associates with the success of sacrificial rites under authority and blessing of the Supreme God Shiva.

When the performance was still purely a spiritual ceremonial in the late Ayutthaya period, it may have been plainly known as "Phra Pirap" dance. However, due to the split of its Napat suite in early Rattanakosin period for royal entertaining purposes in the form of Lakon and Khon, it was eventually refereed as "Phra Pirap Tem Ong" to differentiate it from its counterpart in entertaining. Meanwhile, Viradha, whose name was also coincidently translated into "Pirap" in Ramakien, as were Bhairava's and Virabhadra's, may have been purposedly or coincidently identified with Virabhadra/Bhairava during the reintroduction process of Vaishnavist influence over the newly establhised Chakri dynastry. By asserting Virabhadra/Bhairava story in relation to Shiva into Ramakien, the assimilation inevitably became the beginning of confusion over Pirap's original Hindu identities as well as his role until present. The merge of characters and being distributed to the entertaining side of function may also be the cause of Phra Pirap's and Phra Pirap sacred dance diversion from its original function as a ritual dance and disappeared from royal ritual ceremonies. Nevertheless, its sacred Napat song suite still remains as crucial part of Wai Krue ceremony whereas the spiritual ceremonial dance is extremely scarcely available for witnessing in the present.

In conclusion, the author would like to suggest that, there should be a clear identity border beween "Phra Pirap" (พระพิราพ) as "Virabhadra/Bhairava/Birappa" or Shiva in Asura form who is a form of Shiva the Nataraja and worshipped by the Thai classical performing artists, and "Pirap" (พิราพ) or "Pirappa" (Pirap who dwells in the forest) as "Viradha", the cursed Rakshasa whose previous life was "Tumburu" the Ghandarva because, although Tumburu is claimed to be a reincarnation of Shiva, he is rather a celestial singer and musician than a dancer.

Last but not least, the author's suggestions and hypothesises still require additional significant supporting information, particularly, in terms of the establishment, development

and competition of both Shaivism and Vaishnavism in Suvarnabhumim, in relation to Siamese royal court in particular, to understand the timeline of the sacred dance. In order to bring about adequate credibility to justify these hypothesizes the author has already mentioned so far in this article, there is as well, a need for further studies and data collection via integrated study fashion of various involving fields such as; iconology, theology, art history, comparative religion studies, music and dance, and so on, in both Thai and Indian contexts.

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Creative traditional Thai dance "O-Chao of Krung Sri"

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Abstract

Creative traditional Thai dance "O-Chao of Krung Sri" aims to create a new performance which integrates historical concepts into creative traditional dance. It presents the concept of women in Ayutthaya period who possess great beauty and gentle manner, adorn with precious garments and accessories. The performance represents the aesthetic life of Ayutthaya ladies accompanied by beautiful and nostalgic music. This performance is an innovative creation based on the government's policy vision of Thailand 4.0 for economic development, emphasizing the cultural and economic value of works of art. And Thai traditional dance also has an important role in propelling the country to stability, prosperity, and sustainability.

The creation process is as follows: 1) Development of performance's concepts using historical data; 2) Creation of tunes and music, adding Krachab Pi (four-stringed lute) as tonal instrument; 3) Selection of 10 female performers; 4) Creation of choreography using Thai traditional dance postures and designing stage usage; 5) Design of costumes and headdresses that convey the dressing manner of young women in Ayutthaya period, with lanterns as stage props; 6) Presentation of the creative work to experts; 7) Publicize the performance. The performance is divided into 3 acts: Act 1: New Dawn - presenting women's activities in the morning. Act 2: Attire - presenting the clothing of the period and dressing manner of the women. Act 3: Twilight - presenting the travel in the night using lanterns as navigation light.

Keywords: creative traditional, Thai dance, O-Chao of Krung Sri

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Introduction

Ayutthaya was one of the great capital cities in Southeast Asia, flourishes with beautiful art and culture, including sculptures, paintings, artworks, as well as various forms of dance performances which were worth conserving as national heritages. Since the early Ayutthaya period, in the reign of King Ramathibodi I (King Uthong) (1350) until the 1st defeat of Ayutthaya Kingdom, there are evidences of music and dancing art creation in this period, such as dance performances and traditional recreation activities. Although no details is found about those performances, names and practices have been passed down until Rattanakosin period, for example, *Rabam* (stage dance), *Nang* (shadow puppet), *Chak Nag Duekdamban,* royal recreations, puppet theaters, musical performances and sports, as well as tactical weaponry dances and *Wai Khru* (master worship dance). But in the end, Ayutthaya has lost to Burma because of people's disunity in 1569. This is mentioned in the Ayutthaya Chronicle, "...In the year 931 of minor era (1569), the year of snake, Sunday, the 11th of the waning moon, 9th month, about 3 o'clock in the morning, Kingdom of Ayutthaya was defeated by King of Hanthawaddy..." (Bureau of Academic Affairs. 1983, p. 154) The royal court and people of Ayutthaya were forcibly brought to Burma, along with dancing art, recreations, and sports.

When King Naresuan declared independence, Ayutthaya resurrected again. Since the reign of King Ekathotsarot, his younger brother, until the 2nd defeat of Ayutthaya in 17 67, the kingdom was peaceful for about 170 years. Socioculture of the late Ayutthaya period has been passed down from the early Ayutthaya period. There are evidences of dancing art, *Khon, Lakhon* (dance drama), including the foreign culture that has been spread into the kingdom, such as Javanese shadow puppet show, Javanese *Khon,* Lao puppet show, Mon puppet show, Chinese puppet show, Chinese opera, etc. The peace and prosperity of the late Ayutthaya Kingdom encouraged the flourishing of art and culture, with abundant manpower, materials, and craftsmanship of all types. There were about 400 beautiful temples and countless Buddha images. The royal palaces were exquisitely built on the waterfront. But the glory of the late Ayutthaya period came to an end in 176 7, when Ayutthaya lost to Burma. The city, the palaces, the temples, all were perished. Art and culture was lost. Royal families, nobles, and citizen were forcibly brought to Burma. The priceless wealth was swept, burned, and

completely destroyed. The 417 year of Ayutthaya's glory has lost forever in the blink of an eye, including literature, musical art, and dancing art.

The evidences of the beautiful past that were left to the future generations appeared in many historical records, such as the Royal Chronicles of Ayutthaya Kingdom (Luang Prasert version), Testimony of the Inhabitants of the Old Capital, Testimony of the King Who Entered a Wat, Du Royaume de Siam by Simon de la Loubere that described the Kingdom of Siam in the reign of King Narai the Great, as well as drawings of the landscape and people in Ayutthaya (17 20, the reign of King Thai Sa) by Dutch cartographer, Henri Abraham Sterling.

Today, the history of Ayutthaya era has been presented in many entertainment formats, such as novels, movies, stage plays, and TV dramas. They present the Thai way of life, the happiness, and the beauty of the court ladies, the nobles, and the court officials. They bring the audiences back to the glorious past. This kind of content has been very popular, especially in 2018, when a TV series, Love Destiny *(Bupphesanniwat),* an adaptation of the novel by Romphaeng, was aired on Channel 3. The story is about the lives of people in Ayutthaya period, in the reign of King Narai the Great. The series gained popularity nationwide, contributing to the retro historical trend and the awakened pride in Thai national history, which encouraged the sense of nationalism, and the realization of Thai traditional art and culture.

In this regard, the creators have integrated historical concepts of Ayutthaya period with the popularity of this historical TV series to create a new dance performance. The aims were to awaken and inspire the audiences to be proud of being Thai, encourage the realization to conserve and preserve art and culture as the national identity, as if it is a beautiful garment of the country. This is also a declaration to be a nation with long-standing civilization by showing the graceful manner of Thai ladies through Thai traditional dancing art, combining the creation of dance postures, various rows formations, and beautiful garments in the dancing performance, "O-Chao of Krung Sri."

Methodology

1. Study and analyze documentation related to concepts and processes of creation, including history of Ayutthaya period and dancing art of that time, concepts and theories of dancing art creation, as well as research papers and related creative works from various

academic resource centers, such as Rak Silpa Center, National Library of Thailand, National Archives of Thailand, etc.

2. Conduct the creation of "O-Chao of Krung Sri." The procedures are as follows:

Step 1: Developing performing concepts by analyzing data from historical documents and related theories.

Step 2: Composing the music for the performance.

Step *3:* Selecting performers.

Step 4: Designing dance postures, stage usage, and rows formations.

Step 5: Designing and producing costumes, accessories, and lantern props.

Step 6: Presenting the creative work to experts, qualified professionals, and members of Faculty of Music and Drama for suggestions. Names of the experts and professionals are list below.

Classical dancing art professionals:

1) Rattiya Vikasitphongse (National artist)

2) Prasit Pinkaew (National artist)

3) Wenika Bunnag (National artist)

4) Assoc. Prof. Dr. Supachai Chansuwan (National artist)

5) Narumai Tritongyoo (Thai classical dance expert)

6) Ratiwan Kalayanamit (Thai classical dance expert)

Classical music art professionals:

1) Thatsani Khun Thong (National artist)

2) Natthaphong Sowat (Thai classical music expert)

Step 7: Presenting the performance to the public.

3. Prepare documents and video recording for publication.

4. Patent the performance as intellectual property of Bunditpatanasilpa Institute.

Results

The creative dance, "O-Chao of Krung Sri," aimed to create an innovative dance performance based on the government's policy vision of Thailand 4.0 for economic development, emphasizing the cultural and economic value of art and culture. The publication

of "O-Chao of Krung Sri" may stimulate national income by promoting tourism in Ayutthaya Historical Park, the World Heritage Site. The performance represents the beauty of art and culture as if it is the glorious garment of Thailand. Moreover, glass lanterns will also be promoted as substantial product both in Thailand and abroad. In this regard, Thai classical dance might be an important part in propelling the country to stability, prosperity, and sustainability. The results of the study are as follows:

1. From the conceptual study of the history of Ayutthaya period and the dancing art of that time, it is found that Ayutthaya was the kingdom of Thai people in the Chao Phraya River Basin, which was an international trade center. The era was divided into 2 periods. The early Ayutthaya period started when King Ramathibodi I (King Uthong) established Ayutthaya as a capital city in 1350 and ended when Ayutthaya lost to Burma in 1569. In this period, the kingdom was prosperous. Citizens were classified into classes, governed in the style of military-state society. Governors and officials in command were directly affiliated with the King. As for the royal court, it was divided into officials of the court (males) and ladies of the court (females). The late Ayutthaya period started from 1569 and ended with the 2nd defeat of Ayutthaya to Burma in 1767. It was an era with the prosperity in dancing art, Khon, dance dramas, as well as flourishing national culture, all types of crafts, and elegant temples. Ayutthaya was the kingdom of Siam for 417 years, with 33 kings and 5 dynasties, namely, Uthong dynasty, Suphannaphum dynasty, Sukhothai dynasty, Prasat Thong dynasty, and Ban Phlu Luang dynasty.

The role of women in the Ayutthaya period was based on the characteristics of 2 classes of families: the noble class and the common class. Women's status was divided into 3 roles: as daughter, as wife, and as mother. The women garment was divided into 4 periods:

1st period (1350- 1488): Women wore Sin (wrap-around skirt), straight long-sleeved and round-necked shirt, hair put up in a bun.

Picture 1: Apparel in Ayutthaya period (1st period)

Source: Reproduction drawing by Phuangphaka Kurowat (1992: 55)

2nd period (1491- 1628): Women wore loincloth, straight long-sleeved and round-necked shirt with a shawl, short hair parted in the center.

Picture 2: Apparel in Ayutthaya period (2nd period)

Source: Reproduction drawing by Phuangphaka Kurowat (1992: 56)

3rd period (1630- 1732): Women of the court wore *Sin* (wrap-around skirt), straight long-sleeved shirt, hair put up in a bun. Commoner women wore pleated cloth and breast cloth, shoulder- length hair parted in the center.

Picture 3: Apparel in Ayutthaya period (3rd period)

Source: Reproduction drawing by Phuangphaka Kurowat (1992: 58, 60)

4th period (1732- 1767): Women wore *Sin* (wrap-around skirt) with pleats at the front along with brocades and breast cloth. There were 2 hairstyles: the middle bun, side bun, and center-parted hair with sideburns. The apparel of the women in this period emphasized femininity, but can be adapted in war time for ease of movement.

Picture 4: Apparel in Ayutthaya period (4th period)

Source: Reproduction drawing by Phuangphaka Kurowat (1992: 62)

In the early Ayutthaya period, it is found that there were many kinds of Thai dancing art and recreations. There were evidences of dance dramas in the reign of King Borommatrailokkanat, as well as *Rabam* (stage dance), *Nang* (shadow puppet show), *Chak Nag Duekdamban,* royal recreations, puppet shows, dance dramas, music, sports, and weaponry dances. The evidences found in the late Ayutthaya period were *Khon* performance in the reign

of King Narai the Great, dance dramas in the reign of King Borommakot, including weaponry dances, lantern dances, and other performances from foreign culture such as Javanese shadow puppet show, Javanese *Khon,* Lao puppet, Mon puppet, Chinese puppet, and Chinese opera.

2. The creation of the dance performance "O-Chao of Krung Sri" were conducted with the following steps:

Step 1: Developing the performance concepts from the history of the late Ayutthaya period, when fine arts was prosperous. With this concept, the dance performance was created to represent ladies of the past, who possessed great beauty and lived the aesthetic life. In addition, the performance aimed to create cultural and economic value to promote tourism in the World Heritage Site, Ayutthaya Historical Park.

Step 2: Composing music for the performance by using Thai musical instruments as the main instruments, with the addition of *Krachab Pi,* a musical instrument that represents the past era, combining with rhythmic instruments and inserting the drawn-out vocal music at the beginning of the song.

Picture 5: Musical instruments for the performance Source: The working group

The instruments included:

1) Melodic instruments: consist of flute, Saw U, Krachab Pi, Ranat Ek, Khong Wong Yai, Khong Hui.

2) Percussion instruments: consist of Taphon and Klong Khaek.

3) Rhythmic instruments: of Ching, Krap, Chap Lek, cymbal, tubular bells, and moonshaped bells.

The music accompanies the 3 acts as follows:

Act 1: Slow melody conveying the dawn atmosphere, the beginning of the day.

Act 2: The tempo is increased, conveying happiness and appreciation of women's beauty.

Act 3: The tempo becomes faster to the climax of the song and stops abruptly, returning to the slow melody to convey the night life.

Step 3: Selecting performers from Thai Classical Dance program, Faculty of Music and Drama.

Ten skilled female performers were selected, who had graceful and gentle personality, suitable for the role of ladies of the court.

Step 4: Designing dance postures based on Thai classical dance principles in all the 3 acts:

Act 1: New Dawn - presenting the way of life of women at dawn.

Picture 6: The dance conveying the act of opening the residence.

Source: The working group

Picture 7: The dance conveying the act of telling the time of day by looking at the morning light.

Source: The working group

Act 2: Attire - presenting the act of dressing with various attires.

Picture 8: The dance conveying the act of examining one's own clothing while walking.

Source: The working group

Picture 9: The dance conveying the act of covering the opening part of the garment.

Source: The working group

Act 3: Twilight - presenting the travel in the night using lanterns as navigation light.

Picture 10: The dance conveying the act of carrying the lanterns to navigate the path at night.

Source: The working group

Picture 11: The dance conveying the act of covering the opening part of the garment.

Source: The working group

Picture 12: The dance conveying the act of carefully putting down the lanterns.

Source: The working group

Picture 13: The dance conveying the act of examining one's own garment and feeling the night chill.

Source: The working group

Picture 14: The dance conveying the act of bowing down to pick up the lanterns.

Source: The working group

Picture 15: The dance conveying the act of walking in procession, carrying lanterns in hand to return to residence at night.

Source: The working group

The row formations were based on the concept of using the stage space in various styles, both balanced and unbalanced format. The row formations patterns are as follows:
Symbol for a performer

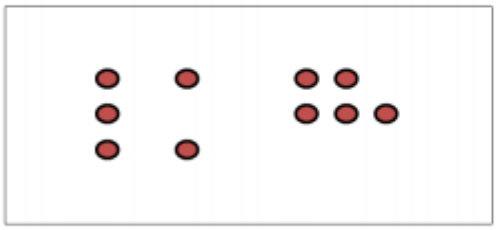
Row Formation	Description
	Separate groups, different forms, different balance

Table 1: balanced row formation

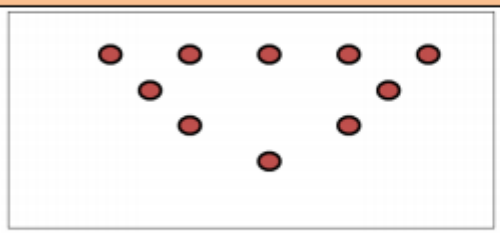
Row Formation	Description
	Acute-angled triangle shape format to draw the audience's attention, highlighting the performer stationed at the front angle.

Table 2: Triangle row formation

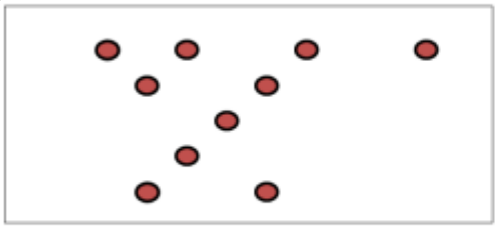
Row Formation	Description
	Unbalanced mix between diagonal rows and horizontal rows

Table 3: Mixed diagonal and horizontal row formation

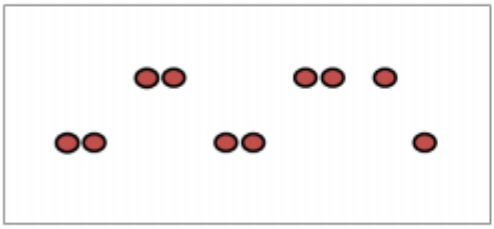
Row Formation	Description
	4 pairs of rows with 2 separated single point to balance the stage area.

Table 4: Pairing rows with single highlighted point

Row Formation	Description
	Single vertical row to draw the audience's attention to a single point

Table 5: single vertical row formation

Step 5: Designing costumes based on the garment of women in the royal court and high-class women in the late Ayutthaya period, around 1630-1732.

Women in this class wore long hair, dressed in pleated wrap-around skirt and breast cloth. There were 3 styles of wearing breast cloth: wearing only the breast part when staying at residence, draping cloth over one shoulder for important occasions, and wearing cloth in *Tabengman* style (wearing cloth over the breast and tying the ends at the back of the neck) when fighting. The performers in this performance will wear their hair in *Mahad Thai* style (short hair parting at the center) with spreading long hair in the back, dressed with forest green breast cloth draped over one shoulder, pleated wrap-around skirt with modern printed fabrics, adorned with gold accessories, carrying a lantern.

Picture 13: The costume of "O-Chao of Krung Sri"

Source: The working group

Picture 14: The lantern

Source: The working group

Step 6: Presenting the creative work to experts and qualified professionals. Suggestions received were as follows:

1) Additional cloth around the body part should be added to cover the skin around the waist when the performer raises her arms while dancing.

2) Practice the unison of the dance postures during the fast-paced music, especially the fast and continuous changing posture from *Cheeb* to open- palmed posture.

The working group has made improvement according to the suggestions, which made "O- Chao of Krung Si" more complete.

Step 7: Presenting the performance to the public in the national fairs and seminars, for example:

- Art and Culture Fair "Bunditpatanasilpa, with Unity, with Heart" at the city stage, Nakhon Sri Thammarat

- 3rd National Creative Presentation Seminar at Wangna Theater

The performance will be video-recorded. Related documents will be produced and the performance will be patented as intellectual property of Bunditpatanasilpa Institute.

Conclusion

The creative dance, "O-Chao of Krung Sri," aimed to create an innovative dance performance based on the government's policy that emphasized cultural and economic value of art and culture, which might be an important part in propelling the country to stability, prosperity, and sustainability.

With the realization of this vision, Faculty of Music and Drama, Banditpatanasilpa Institute has created a dance performance to present Siamese women of the past who possessed great beauty and lived an aesthetic way of life. The performance also aimed to create economic value by promoting tourism at the World Heritage Site, Ayutthaya Historical Park. The performance adopted innovative dance postures and music, combining graceful body movements of dance postures according to the Thai classical dance tradition, along with varieties of row formation design and stage usage. Antique lanterns were used as stage prop. The creation procedures divided into 7 steps: 1) Developing concepts; 2) Composing music; 3) Selecting performers; 4) Designing dance postures, row formations, and stage usage; 5) Designing costumes, accessories, and lantern prop; 6) Presenting work to experts and qualified professionals in traditional dance and music art field; 7) Presenting to the public. Important

elements in the performance included 1 0 female performers dressed in the garment of the late Ayutthaya period, carrying lantern props. Music was newly composed by adding *Krachab Pi* to the ensemble and integrating the drawn-out vocal music to convey the happy atmosphere of the past.

The performance was divided into 3 acts:

Act 1: New Dawn - presenting the activities of the women in the morning.

Act 2: Attire - presenting the clothing of the period and dressing manner of the women.

Act *3:* Twilight - presenting the travel in the night using a lantern as navigation light.

Discussions

The creation process of "O-Chao of Krung Sri" started from developing the performance concepts, composing music for the performance, selecting the performers, creating dance postures and row formations, designing costumes, accessories, and stage props, and presenting the performance. This creative work was consistent with dance choreography study of Peerapong Sensai (2003), which revealed that the inspiration in dancing art design came from imagination and creativity, consisting of the creation of dance postures, row formations, music, costumes, and other important components that will complete a performance.

In addition, the dance postures in "O-Chao of Krung Sri" performance are the innovative combination of graceful Thai traditional dance with natural human gestures. This is corresponded with Savaparr Vechsuruck's study (2 0 0 4) , *Choreographic principle of Thanpuying Paew Sanithwongseni,* which described that the designing concepts in each performance was studied before designing the layout, major components, and minor components based on Thai classical dance principles. Details of the dance postures were added by integrating subtle body movements based on principal dance postures, foreign dances, and natural gestures. A combination of various styles of dance postures makes the dancing art more innovative.

Suggestions

The concepts for the creation of dancing art usually come from beliefs, rituals, or stories related to the traditions of each locality, including historical-based creation. It is suggested that

the creation concepts should be expanded to show respect to the monarchy, to express the appreciation to the royal families. It can be published in special occasions in order to honor the royal grace of monarchy who rules Thai people with great virtues.

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RUM TONE ON THAI ETIQUETTE

Suksanti Wangwan

Abstract

The creative research of Thai performance: "Rum Tone on Thai Etiquette Dance" is a qualitative research. The purpose of this research were (1) to utilize the knowledge of Thai traditional folk song to create the new repertoire which aims to teach Thai manners and ethics, (2) to create an educational media of Thai traditional folk song in academic institutes and to introduce and promote Thai Tom-tom dance to public widely, (3) to create and develop academic Thai Tomtom dance knowledge as a cultural preservation.

The invention uses the Thai Tom-tom dance and postures style in Samko district, Ang Thong province as a main composition with integrated information of standard Thai etiquette from the Department of Cultural Promotion which included 10 good practices in Thai's everyday life; listening, speaking, dressing for Buddhists' service, following the elderly, paying respect to monks, greetings, walking past the elderly, five points prostration, receiving from the elderly, and curtsying, to create the piece. The lyric was also designed to use simple and clear meaning words and required to match well with melody played by Thai or western instruments. The dance and postures was invented using the Thai performance arts theory as a main principle called "Ram-tam-bot". It is the interpretation to create a series of dance and postures for performance. The style of dance was consisted of simple moves and was easy to understand for the audiences. The costumes tone set in gray. The actor wears a Thai Raj pattern shirt, a Thai classical loincloth, long socks, and dress shoes. The actress wears a braided lacework shirt which is popular nowadays.

The Thai Tom-tom dance was presented to experts and savants more than 3 times and improved following their suggestions. Moreover, it also was tested performing in 20 Basic Education Commission's academic institutes before concluding evaluation results and publishing. It can be said that it is completed and acceptable to utilize as a teaching materials of Thai etiquette for Thai people and those who interested.

Keywords: Rum tone, Thai manners, Ram-tam-bot

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Introduction

According to Thai history, the transition from absolute monarchy to democracy has changed the livelihoods of Thai society and the need to develop the country into a modern nation. The cultural revolution under the government of Field Marshall Phibunsongkhram has authority over mass media and utilized it to broadcast patriotic songs and plays. In addition, the government has imposed additional duties and behaviours in the framework of Thai social order, such as, saluting/respecting the flag, buying Thai products, being generous to children, the elderly and women, how to dress in public, occupations and including the daily routines (Suraphon Virulrak, 2006: 4-5).

Field Marshall Phibunsongkhram has established the Chamber of Culture and also issued the Royal Decree on the the Culture of the Fine Arts, which heavily regulated Thai entertainment, both the performing arts and Thai traditional music.The effect gave society a sense of desolation, devoid of entertainment, people began to relieve the desolation by dancing 'Rum Tone'. Field Marshall Phibunsongkhram assigned the Fine Arts Department to remodel Rum Tone as a dance with lyrics. In the effort to develop 'Thainess' into the modern world and the indoctrination of patriotism to the public, to uphold Thainess, which made Rum Tone a popular performing folk art that is greatly encouraged by the state.

At the time, the Rum Tone dance is popular in Ang Thong province. The Rum Tone style, especially the Ang Thong Rum Tone style. This style originated after soldiers and policemen returned from duty during the Second World War. After their service in 1939, they returned to their hometown and settled down at Wat Ket Thong, Samko district, Ang Thong province and started the dance there. Most of the lyrics are about war, love and departures. The Rum Tone lyrics of Ang Thong are numbered in the hundreds. Some of the dances didn't require the whole song to be sung (Document Processing and Archives Committee, 2009: 164). After the second world war, some of the lyrics of Rum Tone are songs that the government used to propagate to the general public for them to abide state policy, by blending in with the Rum Tone of the common people, such as, the Thai Tri-colour song, 8 o'clock song, We Support Field Marshall Phibunsongkhram song, etc. (Amara Klamcharoen, 2010: 173). This demonstrated that the Rum Tone dancehas influence over the ideas and adjusted the local peoples' attitude. With the blend of playing mixed in to enhance the entertainment, which the people complied to the lyrics and danced to it. When considering the guidelines for the

use of Rum Tone, also including the use of lyrics that were composed for making people to abide with the government guidelines during the era of Field Marshall Phibunsongkhram. Rum Tone dance could instruct and persuade the performers and dancers of the song to follow the details in the lyrics, which gave entertainment that could develop the thinking process, self-practice and social expression. To use cultural identity, especially the etiquette of Thai culture as the focus to foster the youth for the purpose of turning the youth into polite, humble and to prepare them to be responsible adults accordingly. Thai etiquette are blended in the Rum Tone dance with lyrics teaching Thai etiquette, which is considered a method to fulfill the intentions of the government and society, but still held on to the identity of the original Rum Tone dance. Also, as an improvement and development of style on a conservative basis that blended together perfectly. The research team considered that the knowledge of Rum Tone on Thai Etiquette Dance should be collected. From researching local Rum Tone lyrics in Samko district, Ang Thong province, as a case study and also as a model of new lyrics and performances of Rum Tone.

The research team gives the following; First, the research team suggests the compiling of knowledge of the original Rum Tone dance of Ang Thong and to further improve and to perform, to demonstrate the dimensions of conservation and development. With the blending of Thai etiquette in the Rum Tone lyrics. The research team considered to further improve the idea and to relay the knowledge to 'the youth', in cooperation with the networks of the College of Dramatic Arts Ang Thong as the people to relay the knowledge, which is considered as the expansion of knowledge that will be used with practical results. Second, to encourage the Rum Tone dance, which was very popular in the past, especially in Ang Thong province. As well as the distribution of knowledge in the development of the Rum Tone lyrics that included details about Thai etiquette by the College of Dramatic Arts Ang Thong. This is considered as an opportunity to encourage the Rum Tone dance of Ang Thong and the continuation of cultural expression of Thai etiquette. Third, the collecting of knowledge is considered as an instrument of conserving and developing Thai art and culture, which occurred in the academic field of the fine arts, cultural studies and sociology and humanity studies, also as a recorder of the development of the performing arts.

The Purpose of Knowledge Management

1. To utilize the knowledge of traditional Rum Tone and improve it into "Rum Tone on Thai Etiquette Dance", which is newly written with the instructions of Thai etiquette in the song.

2. To be used as data and guideline to study and teach for educational institutions, also to promote the knowledge of Rum Tone dance to the general public. 3. To establish the knowledge of performance and to develop Rum Tone in the academic and cultural conservation framework.

Limitations of Knowledge Management

In this research, the team will study the style of performance and the lyrics of the local Rum Tone artists by using the songs written by the local artists of Samko district, Ang Thong. The compiling of data and the constructive knowledge of this research will serve as a study model. Since the songs of the artists has a traditional framework of Rum Tone in the lyrics and the rhythm of Ang Thong and the framework is still passed on. The team will not compare the data of the music by artists of different areas. The research will be processed from documents, interviews and the deconstruction of the lyrics, later then will create new lyrics and dance postures. Benefits

1. Composition of new Rum Tone songs, with lyrics instructing on Thai etiquette.

2. This research could be used as an academic paper in the context of 'developmental information' in the performance of Thai Rum Tone.

3. This research could be used for educational purposes in the curriculums associated with "Traditional Flok Arts of Central Thailand (Rum Tone) and/or Thai Etiquette"

Methodology

The creative process of Rum Tone on Thai Etiquette has limitations for creative research procedures respectively, the following;

3.1. Research Procedure and Frameworks

3.1.1. Content

3.1.2. Research method

3.1.3. Duration

3.1.4. Population and example groups

3.2. Creativity

3.2.1. Analysis and composition of lyrics

3.2.2. The creation of dance postures

3.2.3. Costume design

3.2.4. Conclusion

Research Procedures and Framework

In this research, the research team has assigned the research concept framework into 4 parts. Each part is significant to the reflection of a clearer illustration of Rum Tone dance. Which are the following;

1. Content

The research study consisted of 2 subjects that are, research from documents and research from local artists

1.1. Research from Documents

Research from academic sources that are, text books, documents and research studies. With the emphasis on the history of Rum Tone dance, the usage of 'Rum Tone' and 'Rum Wong' for attitude adjustment during the period of Field Marshall Phibunsongkhram. The style of Ang Thong Rum Tone dance, the creativity of the performing arts and the expression of various forms of Thai etiquette, which were all researched from documents of different organizations and institutions, including information of knowledge management (KM) on 'Samko Rum Tone' style by the College of Dramatic Arts Ang Thong will be used in this research.

1.2. Research from Local Artists

Research from documents and the lyrics types of Rum Tone and the melodies of the local artists of the 'Nah Wat Bot Rum Tone Dance Troupe', Samko district, Ang Thong, specifically. Later on, the song structure will be analyzed, then the structure itself will be used to create new Rum Tone songs, with the lyrics describing about Thai etiquette, with sources specifically from the 'Book of Thai Etiquette' by the Department of Cultural Promotion, Ministry of Culture.

2. Research Method

This research will be a qualitative research, by analyzing the data from documents collected from books, textbooks, documents, research papers, cassette recordings, photographs and VCD media from other sources. For the field data, will be collected by observation and interviews. Later, the data will be categorized into different groups and the dataorganized as a guide for creating artistic works and the summary will be printed in book form and will be arranged into 4 procedures. Which are;

2.1. Data Collecting

The creative research team has compiled the Rum Tone songs of Rum Tone artists of Ban Nah Wat Bot, Samko district, Ang Thong. Then, study the style of singing, dancing, including the melody of each stanza. With the collected data, all of it shall be used as a model for the creation of Rum Tone on Thai Etiquette Dance. By gathering data from documents that are related to the research, including data from books, documents, textbooks, articles, research papaers, theses, VCD media, photographs and the internet. Moreover, media devices and other advanced media devices were also used to record the data during the interview, with the following details;

Observation – To attend the Rum Tone performance in different occasions, to familiarize with the artists to acquire accurate, definite and effective insight that will coincide with the purpose of the research.

Interviews – Having conversation with the associated people, such as, artists, musicians, singers and audiences, in order to acquire the necessary answers and opinions to coincide with this research. The method of interview that was used was the 'non-structure interview', which the research team did not prepare questions beforehand, but an oral conversation to obtain information that could benefit the content directly or indirectly.

2.2. Data Analysis

Research the songs, analyze the lyrics of each verse, especially the structure, so it could serve as a model for new song compositions.

2.3. The Study on the Elements of Creative Performance

After the research team has collected the data, the data will be used as the structure to create a new song. Later, the creativity for the dance posture and costume design. Then the song will be composed and the dance postures will be photographed and recorded. Finally, copies will be created for distribution.

2.4. The Distribution of Rum Tone on Thai Etiquette Dance

When the Rum Tone on Thai Etiquette Dance lyrics were composed, including the dance postures, an experimental project was put into practice. The song is distributed to school that are part of the College of Dramatic Arts Ang Thong network. The project is in a form of a volunteer camp activity, which teaches the lyrics and dance postures of Rum Tone on Thai Etiquette Dance to the students of the network.

3. Duration

The duration of this research was conducted since September 2016 – September 2017.

4. Population and Example Groups

In this research, the research team has selected the example groups, which are, the data provider group and the creative user group. 1. The data provider group, were assigned to study the Rum Tone artists of Ban Nah Wat Bot, Samko district, Ang Thong and interviewed Mrs. Jumrat Yusuk, traditional folk teacher of the College of Dramatic Arts Ang Thong. 2. The creative user group, students associated with the College of Dramatic Arts Ang Thong network. Ranging from primary level 1 to Secondary level 3 (ages 7-15).

Data Analysis

Analysis and song composition, creation of dance postures, costume design, presentation of the analyzed data, respectively.

1. Analysis and Song Composition

The procedure process to compose a song to convey the message clearly to the targeted audience is divided into lyric and melody analysis for creating the model and the song writing of Rum Tone on Thai Etiquette Dance must be used for teaching etiquette through the dramatic arts and music. Therefore, questions should be raised to use as a guide for the hypothesis in song composition, such as, 1. How to use the melody? 2. What kind of composition should be used? In this section, there will be an experiment on which verse is easy to remember and is not too complex. The research team selected the songs and melodies from the local Rum Tone dance of Samko district, Ang Thong. Rum Tone is a commoner's dance and the versification is not strict, some lyrics or verses are just improvised on the fly for entertainment and relaxation only (interview, Jamrat Yusuk, 2017).

From the questions that were used in the research, indicated that up to 84% of the targeted audiences gave emphasis on the melody more than the lyrics. The research team will

use this as a guideline to compose the melody that will go along with the lyrics. Most importantly, the composition of a new melody to go along with the lyrics. However, the research team must consider the content of this Rum Tone dance is an instruction on Thai etiquette throught the dramatic arts and music. The lyrics and melodies will give emphasis on Thainess, while other instruments will support the music to make the melody interesting.

Therefore, Thai instruments are assigned to be played as main instruments and western instruments will help support the melody, such as, the bass guitar and drum set, to create a contemporary feeling to it. This was assigned to Mr. Kampanat Nonsri, temporary teacher from Satri Ang Thong School to assist in composing the melodies, according to the concepts of the research team. The melody structure is divided into 2 categories, that are, 1. The melody, in this case meant the intro before the singing, the middle part and the outro. And 2. The melody that goes along with the lyrics.

The process of recording each instrument will record the rhythm. This process will put the tempo into consideration and will compare with the original Rum Tone dance, to maintain a steady tempo and most importantly, The tempo must be consistent with the lyrics, for easy singing and distinct poetic rhythm. To ensure the understanding of the lyrics for an effective performance. When the appropriate tempo is found and would coincide with the lyrics, more instruments will be added to the song. First, starting with cymbals and wooden rhythm clappers, after that the team added the sounds of the xylophone, Thai fiddle and Thai flute as the main instruments. Finally, vocals will be added by assigning men with soft and deep voices as vocals. When all the recording is done, the research team will listen and discuss about the pronounciation of the lyrics and the rhythm. Besides the correct use of language and accent, the lyrics also must harmonize with the melody and tempo too. This process has been revised multiple times, until the research team has reached to a point of satisfaction and will pass the song on to the dance design team.

2. Creation of Dance Postures

Dance posture or the dance, the creative team created the concept to coincide with the selected targeted audiences. For the purpose of promoting the youth about the characteristics of Thainess by the method of dramatic arts and music as an innovation for Rum Tone on Thai Etiquette Dance.

The design of the dance postures put 2 subject matters into consideration that are, the dance postures and the direction of the dance. With creative consideration on the use of

hands, feet and body posture as the basis for creating the dance postures for the targeted audiences to use this creative performance. Many questions were raised during the creation of the dance, such as, what posture should be used? How many postures? What part do the dancers dance to the lyrics and how far apart do they have to be in each verse? About the use of feet, to trample or other postures, like stepping or trampling? Switching dance partners or switching the position of the dance partners? Should the dance be in a form of a circle like the traditional Rum Tone dance or just in a single row? Therefore, the dance are divided into 2 categories that are, dance with the background music and dance with the lyrics.

1). Dance with Backround Music

Dance with background music is separated into 3 parts, which are, the dance with the intro, middle part and outro background music. These dance postures were compiled and analyzed from field observation and the experiences of those who performed the dance, which the research team observed from festivals and merry making. The team observed that when there is a Rum Wong dance or just dancing in the background, most people without a dramatic arts or dancing background would make similar Rum dances, like, 'Rum Sod Sai Mala Plang' style in the 'Rum Wong Marththan Plang Kuen Dueon Nagi' dance comprised with the crimping of the hands and bending arms into arcs and switching the arms from left to right simultaneously.

Picture 1 *'Rum Wong Marththan Plang Kuen Dueon Nagi'.*

Source: Author, 2017.

Because the dance is not complex, simply holding an arm up in a shape of an arc and the other hand crimping and pointing at the torso of the dancer, and simply swithch the hand posture continuously, thses are simple steps for the dance. Therefore utilizing this style as a standard for the background dance for Rum Tone on Thai Etiquette would be very effective to teach, due to its simplicity and could be adapted to normal daily, coinciding with the research team's purpose for adaptive creativity.

Picture 2 'Rum Tone on Thai Etiquette', 'Sod Soi Mala Plang' style.

Source: Author, 2017.

2.) Dance with Lyrics

Dance with the lyrics, is dancing to the postures that are described in the lyrics. This concept came from the Rum Tone dance by the local people of Nah Wat Bot. Both men and women sing the lyrics and dance accordingly to the lyrics, but the dance doesn't have a certain structure, but dancing according to the lyrics are different from person to person, depending on the style of the individual, wether the local artists or performers, also included improvisation, These concepts are used as the basis for dancing with lyrics for Rum Tone on Thai Etiquette Dance.

Dance with the lyrics are separated into 2 types, that are, dance with the lyrics procedure and dance according to the Thai etiquette procedure. The dance with the lyrics procedure, has a term according to the 'Royal Court Dance Troupe' which is called 'Rum Tum Bot' (repeat of the dance posture without the lyrics). This procedure is also used with 'Khon' and other performances, according to the 'Royal Court Dance Troupe'. But the dance with lyrics in Rum Tone on Thai Etiquette Dance does not have complex dance postures and is easy to follow, it conveys the message easily and understandibaly.

Picture 3 From the 'Phanom Meua' lyrics.

Source: Author, 2017.

Picture 4 From the 'Speaking' lyrics.

Source: Author, 2017.

3.) Dance Posture according to Thai Etiquette

These dance postures were created from the guidelines of different forms of Thai etiquette. The design of the dance postures are very crucial, because the research team must conside or claim that the dance postures could be compared with the Book of Thai Etiquette by the Department of Cultural Promotion, Ministry of Culture, which the book described about guidelines on Thai etiquette. The creation of Thai dance postures ran into some difficulty, due

to some of the postures described in the bookcouldn't be conveyed into a dance form. The research team has selected the lyrics and created dance postures for only 10 songs.

4.) The Direction of the Dance

Normally in Rum Tone dance, the performers would dance in a circle and move counter-clockwise, but in Rum Tone on Thai Etiquette Dance and for the purpose of promoting Thai etiquette through the dramatic arts and music, meant that the teaching, demonstrations and normal performers are separated into 2 directions by the creative team, which are, dancing in a single row and dancing in a circle.

Dancing in a single row

The direction of this dance is suited for teaching or conveying. The teacher could teach the postures upfront, and switching steps to the left and right and switching dance partners.

Dancing in a circle

This direction of this dance is in a form of a circle. The performers are able to dance the Department of Fine Arts' standard Rum Wong, but the direction of the dance posture in each song will follow the original model. The only thing to keep in mind is that the circle dance must move counter-clockwise only.

3.) Costume Design

From the research to design the costumes, the research team found that in the present day, women would wear braided lace shirts and Nah Nang pleated skirts, which is not part of various Royal Thai dresses. But with a blend of northern sytle lace shirt, which was influenced from the west and wear the Nah Nang pleated skirt, which is part of various Royal Thai dresses. When both are combined, it projects the image of a prim and proper Thai lady. Moreover, the colour tone is grey, which is an elegant colour and another reason was the commemoration during the mourning for H.M. the late King Rama IX (2017). The men's costume will be worn in the 'Raj Pattern' (Royal Pattern) style, which consisted of a Nehru-style jacket with five buttons, a Chong Kraben (lower body cloth), knee-length socks and dress shoes. The colour of the shirt is grey, to match the clours of the ladies clothing. For the purpose of commemorating the late King.

Picture 5 Men's and women's costume.

Source: Author, 2017.

Creative Research on Rum Tone on Thai Etiquette Dance

The research team studied the guidelines for Thai etiquette from the document Book of Thai Etiquette by the Department of Cultural Promotion, Ministry of Culture as the main source of information. Then, the lyrics are composed, melody composed, dance postures created and costumes designed, respectively.

The team has experimented the dance with students from 20 schools, totaling arounf 2,000 students. The experimentation has been evaluated in forms of documents, interviews and observation. In the experimentation process, the team has made some corrections or compiled the suggestions of the interviewees, people who participated and performed in this experiment. The team has details with the following;

1. Rum Tone on Thai Etiquette Dance has 10 songs that are;
    1.1. 'The Etiquette of Listening' song
    1.2. 'The Etiquette of Talking' song
    1.3. 'The Etiquette of Dressing for Buddhist Service' song
    1.4. 'The Etiquette of Following the Elders' song
    1.5. 'The Etiquette of Paying Respect to the Clergy' song
    1.6. 'The Etiquette of Greeting' song
    1.7. 'The Etiquette of Walking Pass the Elders' song

1.8. 'The Etiquette of the Five Points Prostration' song

1.9. 'The Etiquette of Receiving from the Elders' song

1.10. 'The Etiquette of Curtsying' song

These 10 Rum Tone on Thai Etiquette Dance songs were created from information in the Book of Thai Etiquette by the Department of Cultural Promotion as the main source. The data analyzed and integrated with the song, selecting words that are clear and concise. For the composition of the 10 songs, that are, The Etiquette of Listening, The Etiquette of Talking, Dressing for Buddhist Service, Following the Elders, The Etiquette of Paying Respect to the Clergy, The Etiquette of Greeting, The Etiquette of Walking Pass the Elders, The Etiquette of the Five Points Prostration, The Etiquette of Receiving from the Elders and The Etiquette of Curtsying. Then the creative research team has studied and created dance postures by using the dancing to the background music method, by interpreting the lyrics and dance accordingly, as to the principle of Thai dramatic arts. The dance is not complex, the colour tone of the costumes will be grey, in commemoration of the passing of the beloved late King Rama IX in 2017. Men's costume will be the Nehru-style jacket with five buttons, a Chong Kraben (lower body cloth), knee-length socks and dress shoes. For the ladies' costume will be the braided lace shirt with some jewelry. The dance consisted of lyrics that are led by the sound of the 'Thon' (hand drums), sounds of Thai instruments and western instruments blended in together. Which achieved the purpose of teaching the song and dance to the youth.

Conclusion

The studying, compiling and analyzing of various information on Rum Tone on Thai Etiquette Dance in Ang Thong province, demonstrated that Rum Tone dance is a local dance that has a simplistic, enjoyable and exhilarating model. Later then, the local people changed from using the Thon to the 'Rebana' (Malay tambourine) instead. Because the Rebana is louder than the Thon, the performance and rhythm became much more entertaining and Rum Tone could act as a connection between villages. From the team's research from the interviews with the local artists, described that during the second world war, Rum Tone were mostly performed at night by men and women of all ages who came to relax and enjoy some merry making after a hard day's work. They would gather in a yard or a temple courtyard, using the

moonlight during the full moon and light from torches, fire pits or storm lamps. The dancers will separate between men and women into pairs and there is no limit of participants. When the Rum Tone music starts, by custom, the men would go and invite the women to dance and pair up. Then dance to their own knowledge and abilities. Mostly, dancing according to the music and the rhythm of the Rum Tone dance. After the dance, the men will escort the ladies back to their position, either sitting or standing. When the song continues to play, the process will be repeated, but with different postures according to the lyrics of the song.

Traditional Rum Tone are divided into 3 procedures, which are;

First Procedure: Preparation

This procedure us divided into 2 events. First, is the invitation and scheduling the performers. Second, the procedure to pay respects to the Rum Tone teachers, performers must also attend. The fee for paying respects to the teacher is still the same rate up to the present.

Second Procedure: Performance

At the scheduled time, the participants will stand or sit in a form of a circle in a courtyard, with the Rebana player and singer positioned themselves on the opposite end of the fire pit or storm lamp. Before performing, the leader or village head will make a speech about the purpose of the dance for everyone and will set up patterns for the dance to the participants. The dance will be split between parts, some parts will sing the verse for a couple of times or just all the verses in one setting, usually taking 5-10 minutes. When the round is finished, the men will escort the ladies back to their positions, but if the pair wishes to continue dancing with each other, it is up to their judgement. Rum Tone dance will usually last up to 2-3 hours before ending. Before finishing, the performers will sing the last song, which is called the 'Pleng La' (Farewell Song), which is about departures or asking for forgiveness from the teachers, dance partners and adults that the person might have offended in the dance. The last part of the song is about saying goodbye and to meet again for another dance.

Third Procedure: Aftermath

In this procedure, when the music stops, the leader or village head will thank the musicians, singers and the villagers who participated. Then wishing everyone a safe trip home,

also arranging a new date, time and location to have the next dance. After that, everyone would help clean up the area. Whoever brought the storm lamp will have to take it back home and everyone leaves for home.

After the research, the compiling and analysis of the data will be made into an appendix with the lyrics from the Book of Thai Etiquette by the Department of Cultural Promotion, Ministry of Culture. The 10 Thai etiquettes, that are, The Etiquette of Listening, The Etiquette of Talking, Dressing for Buddhist Service, Following the Elders, The Etiquette of Paying Respect to the Clergy, The Etiquette of Greeting, The Etiquette of Walking Pass the Elders, The Etiquette of the Five Points Prostration, The Etiquette of Receiving from the Elders and The Etiquette of Curtsying. Then the creative process is conducted.

1.) Song Composition

The creative process utilized the knowledge that was acquired and made into an appendix with the lyrics from the Book of Thai Etiquette by the Department of Cultural Promotion, Ministry of Culture that were mentioned before are in the appendix. The composition of lyrics used simple words that are definite in meaning as an important part of the composition.

2.) Creation of Dance Postures

The creation of dance postures for the Rum Tone on Thai Etiquette Dance used the dance pattern that is dancing according to the lyrics, which is a pattern of Thai dramatic arts, with the requirements to create a simple dance pattern.

3.) Costume Design

The costume design is divided into 2 parts, that are, the colour tone and style of costumes.

The required colour tone is grey. For the commemoration of the passing of the late King Rama IX in 2017.

For the costumes of men and women, the men would wear the Nehru-style jacket with five buttons, a Chong Kraben (lower body cloth), knee-length socks and dress shoes.
For women will be a braided lace shirt of a modern style (2017), a Nah Nang pleated skirt, women's dress shoes and the hair formed into a bun with some jewelry.

4.) The Composition of Music

The creative team has arranged western musical instruments in the music, but however, Rum Tone will consist of the Thon and Thai instruments. For the purpose to introduce the song to the youth.

Suggestions

There should be a promotion or encouragement to utilize folk music, by integrating it with the other arts as practically as possible. To encourage as an innovation for learning, teaching and other activities appropriately.

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Performing Arts Identity of Kudchim Sub-District, Nakhon Phanom: Conservation and Inheritance Ways

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Abstract

Performing arts are a way of life passed on to each other in the culture and a tradition of local cultures. This research is a qualitative research. The purpose is to study the performing arts at Kut Chim. Nakhon Phanom Province. Study on conservation and inheritance performing arts at Kut Chim. Nakhon Phanom Province. There were documents and field data collected from February 2018 to September 2018. The field data were collected through interviews and observations by using an interview form and an observation form. The study was presented in a descriptive analytical format.

The study indicated that Kut Chim Sub-district, Nakhon Phanom Province. It is a long history. Ethnic groups come to live on the ground from the ancient objects found in the area of Kut Chim, which is 2500 years of performing arts in the area of Kut Chim. Include Performances, plays, costumes, social roles. Conservation and inheritance approach By introducing a series of folk arts performances into the learning system within the community. There is a systematic promotion from the government. And the use of art forms to show more in various dimensions.

Keywords: The Performing Arts Identity, Kut Chim District, Nakhon Phanom Province

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Introduction

Performing art is a way of arts which is a part of culture. It is relevant to community performing. Each ethnic community has different identity. The community inherited cultural knowledge, cultures, traditions and lifestyle through performing arts which were made, transformed and improve to identify settlement, lifestyles and other traditions. The ethnic groups' cultures and traditions can be inherited, learnt, transferred and disseminate through the imitation and development. Therefore, the performing art is consistent to lifestyle of cultural society which identify cultural manner, belief, norm, and knowledge which shown as a kind of performing arts, musical arts, and local dancing arts. Culture is a sign language making to transfer or inherit from generations to generations. It is not the sign language made from human instinct. Otherwise, culture is essential to learn and transfer. Cultural transfer means to teach the next generations to know the society sign language which accepted in the community and to know the compositions of culture. It is consistent with the social norm automatically. Then, when all factors accorded, it means that the culture is transferred among the society. (Amara Pongsaphit, 1994: 20)

In the past, Kudchim sub-district was a part of Nang Hong sub-district. Later, it was divided to Saenpan sub-district which covered 15 villages. Then, Kudchim sub-district was founded after separated from Saenpan sub-district. Kudchim sub-district was names from combination of two words. "Kud" means "Lacking of", because steam in that area flowed to another way. So, the area became a marsh which called "Kud". "Sim" means monk area which use for Buddhism ceremony. If the ceremony is held indoor, it is called "PhantaSima" which means the area become to be under Buddhism. If the ceremony is held at the waterside, it is called "Utodkape Sima" which means the plentiful area. That is the area (Sim) which located at the western border of the village and there is a plentiful marsh and steam. The monks in the past planted Sima and held ceremonies for long time. Therefore, it was a good commitment to name the sub-district; "Kudchim". There are crowed population and diversity of ethnic groups live in Kudchim sub-district. It is one of the areas that transfer performing arts which are Kudchim sub-district identification until today.

According to the globalization which spread from outside area, changes of social cultures and communication, such as newspaper, radio, television, internet, and social network, contemporary media have to change because of social adjustment and more urbanized

lifestyles. The changes affected on residence, outfits, education and even career which is more optional. The factors effect on community's performing arts, roles and other values. Kudchim sub-district has also directly changed. It became the revolution of performing arts to be existing in the society. According to the performing art document study, it was found that performing arts of Kudchim sub-district are very important to culture, tradition and ceremony. Nowadays, Kudchim sub-district still has inheritance of performing arts in the community. On the other hands, there are few people in the community interested in conservation and inheritance of performing arts. Therefore, the current situation of conservation and inheritance of performing arts is in crisis.

According to the mentioned statement, the researcher believes that "Performing Arts Identity of Kudchim Sub-District, Nakhon Phanom: Conservation and Inheritance Ways" is a way to reserve and transfer ethnic group's culture in Kudchim sub-district . Moreover, the performing arts of Kudchim sub-district will become widely well-known, advantages for people who interested and advantages for education and art conservation in the future.

Objectives

1. To study performing arts at Kudchim Sub-District, Nakhon Phanom
2. To study conservation and inheritance ways of performing arts Kudchim Sub-District, Nakhon Phanom

Research Methodology

The study, "Performing Arts Identity of Kudchim Sub-District, Nakhon Phanom: Conservation and Inheritance Ways", the researcher conducted the study as following methodology.

1. The data collecting tools used in this study consisted of following; 1) preliminary survey form, 2) observation form 3) Interview form which were structured interview form and un-structured interview form

2. Data collection

In this study, the researcher collected data by focusing on information that relevant to study objectives, and able to answer the researcher's questions. The information provided as following;

2.1 Document collection, the data was collected from sources of documents and relevant researches which were about ethnic groups, performing arts, cultures, human development, sociological theory and conceptual ideas, astrology, aesthetics, functionalism, historical cultures, and archeology. In addition, the research collected more data in field study, such as primary document, secondary document, official government document, thesis, term paper, independent study report, internet and video.

2.2 Field study, the researcher did data collection in field study by structured interview, unstructured interview and observation which were participant observation and non-participant observation

3. Scrutinizing data

The researcher scrutinized data from document, related thesis, and data collected from field studied. The data was classified following study's topics and objectives. Moreover, the data was verified completeness and accuracy again, if the data has sufficient and appropriate to analyzing results. Triangulation was used if data was not consistent. The research collected more information.

4. Data analysis presentation

The data was presented in descriptive analysis.

Results

Area of Kuchim Sub-District, Nakhon Phanom has long history which related to migrated ethnic groups estimated from antiques discovered in the area for more than 2500 years. Performing arts of Kuchim sub-district was made from ethnic group diversity in the area. According to the field study, it was found that there were six main ethnic groups immigrated to area of Kuchim sub-district consisted of;

1. The immigrants from Muang Kakhon led by "Thaw Thong"

2. The immigrants from Muang Mahachai Koo Kaew" led by "Thaw Chaiyarath" and "Thaw Than"

3. The immigrants from Muang Chonnanot (located in Khon Karn area in the present), led by "Thaw Chaichana" and "Thaw Sai"

4. The immigrants from Muang Vay or Renu, led by "Thaw Worraratch", "Thaw Kha" and "Thaw Um"

Performing arts

5. The immigrants from Muang Chanumart

6. The immigrants from Muang Tha Uthen

This can be seen that there is diversity of the immigrants. The area suits for agriculture because there are water sources. Also, the area is not submerged land or flooded during the raining season. Therefore, this area is suitable for community settlement and there are a lot of populations live here because of plentiful area and suitable environment.

According to the diversity of culture, tradition and ethnic groups who live in the same area for long time, these factors made new local cultures, such as identity and languages which was mixed between "Thai Yoh" ethnic group and "Thai-Lao" ethnic group in the community. The local language is mainly used for communication and education. Thai is used in official communication and documentation. The role of social and cultural change

also affected on new forms of performing arts which inherited from generations through verbal statement, performance and lifestyles in the community ceremonies. Until now, these traditions are not attractive among urbanized people. This factor makes the decadence of cultural performing arts of Kuchim sub-district. Therefore, Mrs. Chantasin Kanlayakaew inherits this performing art because of the realization of culture and effects of

community cultural performing art changes.

Mrs. Chantasin Kanlayakaew mentioned about performing arts of Kuchim sub-district that "these performing arts are transferred by telling from elders to younger generation for decades. Even there are effects of the value of this performing art, but we cannot stop the

inheritance until the end of our life. Also, I will transfer this art to the next generations as much as possible." (Interview: Chantasin Kanlayakaew: 2018) Performing Arts Identity of Kudchim sub-sistrict consists of the following performances and songs;

Performances

Performing Arts Identity of Kudchim sub-district consists of characters and sound tracks which are local music. The lyric of the song is made to tell story with dancing along the song. The performance can tell the audiences Kudchim sub-district villager's culture, tradition and lifestyle. The performance consists of 9 actresses. It lasts 7 minutes. The performance intends to pay respect to ancestors by local dancing. The local costume's meanings are identified as following;

There are two main colors used in performance of Kudchim sub-district which are black and pink.

Black means existence, the institutions respect, local gods, climate god, and villager's ancestors. The related belief in the past is transferred to the present.

Pink means villagers' love, unity, and happiness of Kudchim sub-district who love each other. They also realize that the community's unity is significant even they are from different places of origin. Love, unity, and happiness can be happened in Kudchim subdistrict community. The characters' costumes include;

Local dancing costumes;		
Illustration	Costume	Identity
	Shirts	Blouse shirt on the right side base on black with the pink stitch
	Skirts	Made of local fabric with two pieces of part 1) Base part: made of cotton and sew by hand to have identity striped. The lower part is pink. 2) Front part: made of black fabric. The striped fabric was used to be skirt accessory.

Accessories	
Illustration	Costume and identity
	1) Belt made of silver 2) Hair pin made of silver 3) Three layer necklace made of silver 4) Bell shaped earrings made of silver 5) Hair comb 6) Bracelet made of ancient silver 7) Copulate 8) Plumeria flower 9) Hair chain made of gold

Soundtrack

According to the field study, the result found that the soundtrack used in performance of Kudchim sub-district named "Bao Kudchim or Kudchim boy". The song is about ancient

lifestyle of people in Kudchim sub-district who pay respect to their ancestors. The song indicates ethnic group identity, career, and community unity. In the past, it was virgin song without music. Nowadays, the soundtrack consists of lyric and Isan local music which is produced in "Pentatonic scales", together with local dancing developed by Mrs. Chantasin Kanlayakaew. The example lyric in the soundtrack is;

" ไปไปบ่คำแพง ไปกินข้าวแลงกับอ้าย ไปไปบ่แก้มแดงไปกินข้าวแลงนำอ้าย
ของแซบอีสานมีหลาย ของแซบกุดฉิมมีหลาย กินแล้วติดใจไปแล้วติดตรึง
เก็บเกี่ยวข้าวขึ้นจากนา หาปูปลาห้วยหนองคลองบึง
ปลาค้อตัวท่อหัวเข่า ปลาเช่ง ปลาขาวเอามาแกงปิ้งนึ่ง"

Accordind to the mentioned lyric. The meaning is shown as following;

" Do you want to have dinner with me, girl? Do you want to go, sweet heart?
Dinner with me."
" Isan food is tasty, very tasty in Kudchim. You will like it. You will like them."

"Rice is harvested from the field. Fish are from the pond"
"We have big fish, cat fish. Climbing Perch grilled, boiled and steamed"

This song mentioned about local lifestyle and eating behaviors that Kudchim subdistrict people find local ingredient and simply cook in house.

"บ้านอ้ายข้าวน้ำดินดีบุญประเพณีงานเลี้ยงศาลปู่ตา
กุดฉิมจัดใหญ่ใจถึง ก็กก้องอื้ออึงคนมาเที่ยวงาน
ประวัติศาสตร์เมืองเก่าแห่งนี้ กว่าหลายพันปีมีวัตถุโบราณ
ไทญ้อภาษาเว้ากัน ไทญ้อสำเนียงม่วนหวาน มีการมีงานสุขสันสามัคคี"

According to the mentioned lyric. The meaning is shown as following;

"My family plant rice in the field. We impressively cerebrate to pay respect to God Father. It is a big ceremony in Kudchim with a lot of visitors. We have long history, for more than 1000 years. Thai Yoh is our language with the sweet accents. Unity is priority."

This song mentioned about the area landscape, climate, and holy places which people pay respect, long history of the area and language used for communication.

Social roles

Performing arts of Kudchim sub-district has significant social roles toward community and society nearby. The performance is used in many occasions, such as paying respect to the local gods, praying, cerebrating, festivals, and other ceremonies. The performances communicated in humble and friendly way, and show community's unity. These factors are important effects to society, especially, paying respect to god father of Kudchim sub-district. It is a community tradition that people prioritize because they believe that this tradition brings happiness and peace to the village. They also believe that the gods will protect them from bad things.

Conservation and inheritance ways

Social and cultural changes extremely effect on local cultures. They consist of many factors; social value, cultural change, cultural transfer and mental decadence of urbanized people. These changes effected on cultural and arts conservation and inheritance significantly. It can be predicted that these cultures may be disappeared because of globalization and social changes. Thus, the conservation and inheritance ways are very vital

for this situation.

The problems of cultural art conservation and inheritance are the people in the present are not interested in local performing arts. Most of the people who interested in this performance conservation are elders. There is less young generation who inherit these performing arts from them. The cultural performance is done in the festivals for entertainment only. According to the field study by the researcher, the conservation and inheritance ways of performance arts at Kudchim sub-district require cooperation between community and relevant office in the area by conducting as following.

1. Local performing art should be put to local education. To conduct this action, it requires the cooperation among community people and offices. The cooperation is from three sectors which are 1) school in the community, 2) local government 3) local performing art experts

School	Local government	Local performing art experts
All sectors shall have meeting about the cooperation and responsibility. There should be clarification about following actions;		
• Put performing art of Kudchim sub-district learning to the class schedule in all levels, kindergarten, primary levels and secordary levels. The learning levels can be started for beginners until advanced learners. All students must participate in this class because they need to be realized the importance of their local performing arts.	• Supply performing equipment to school • Sponsor performing budget to school. • Find more opportunity to have student performance to show local performing arts. • Publish performing art knowledge to community. • Spread performing art knowledge to other communities.	• Cooperate with other local performing art experts in community • Prepare learning procedures of performing arts in each level and make clear inherence processes. • Bring performing art knowledge to other school communities.

According to the mentioned statement, it is clearly seen that three-sector cooperation is the significant main factor to make local performing art conservation and inheritance to the next generations. Population in community has more opportunities and watch local performances. They also have more opportunity to participate the performances. In addition, there will be more inheritance activities in classes and community. Finally, the local performing arts will be transferred to society which supported by local government. When the society realize about significant of local performing arts, they will be conserved and existed to the next generation in the future.

2. Official supports from government system

Kudchim sub-district is located at the border of Thailand. It the the community settle far away from Nakhon Phanom province downtown. This area has diversity of cultures and nationality. Therefore, the local performing arts in the downtown or the areas nearby get more

support by the government offices. On the other hands, Kudchim sub-district has the performing art identity from the communities who immigrated for more than 2500 years. Kudchim sub-district rarely receives supports from government sectors. Thus, if there are more supports and cooperation from government offices toward Kudchim sub-district performing arts, the conservation and inheritance of performing arts of Kudchim sub-district will be occurred and spread the culture to other regions in the future.

3. More presentation dimensions and models of performing arts.

Nowadays, innovation and technology are the living basis for urbanization. They are the factors that change everything in the present, such as cultures, tradition, lifestyle and other living factors for people. Therefore, the performing art presentation is important for conservation and inheritance. In the past, there were only inheritances by telling from generation to generations and practicing the performing until the learning is expertise. The traditional inheritance processes take long time and large area to become successful. The presentation models and dimensions of performing arts consist of following;

Presentation models	Remark
Performing art presentation changes	According to this statement, the performance should be changed or developed to be more temporary. This is to increase the popularity and consistent to cultural and social changes in the present. * However, there must be ensure that the original performing arts are well inherited among people in the community.
Digital media	The performing art knowledge should be adapted and presented by using graphic and animation. This can be presented through
	online media. This is to make more effectiveness in inheritance, education to the people who interested in performing arts of Kudchim sub-district and others.
Find more opportunity to make performance and performing art inheritance.	Local and specific knowledge of each ethnic group has different factors in terms of contexts. To find more opportunity to perform means that there are more opportunities to transfer performing art knowledge directly and indirectly. Therefore, it is essential to have more opportunity to
Presentation models	**Remark**
	make the performance in community, community nearby, in region and country to inherit the performing arts in the future.

Recommendations

This research is the primary study to examine cultural arts of Kudchim sub-district, Nakhon Phanom. Therefore, to further the study, the recommendations for the other researches are following;

1. There should be the study about dancing compositions in each performance

2. There should be the study about languages used in the performance soundtracks that effect on community culture.

3. There should be the study about roles and responsibility of performing arts and consistent of music and population in community.

Nakhon Phanom is an area that consisted of different ethnic groups. The diversity of cultural values has changed following social and cultural changes. These are the effective factors toward this local culture. Therefore, it is significant to be studied and urgently recorded to transfer this culture to the future.

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Part III

Education & Culture

STEAM Education: Learning Management to Enhance Creativity Process of Learners 4.0

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Abstract

The use of liberal arts whether performing arts, music, dance or visual arts, literary language and traditions passing on from the past to the present and the future, including philosophy, politics, psychology, sociology, theology, etc. are integrated into Management of science, technology, engineering and mathematics that become an educational approach called STEAM Education, and this will enable students to learn and able to fully express themselves according to their potential.In addition to integrating science, technology, engineering and mathematics (STEM), the concept of STEAM Education is used in teaching and learning in Thailand which is in the science course with development as STEM + A curriculum, focusing on training skills for learning and innovation, training learners to be thinkers, inventors who create appropriate innovations and answer Thailand 4.0

Keywords: STEAM Education, Creativity Process of Learners 4.0

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Introduction

Cabinet in the current government has approved the national education standard, 2561 on 2 October, 2018, as a requirement regarding the quality characteristics of Thai people by providing all educational institutions based on a framework for determining educational standards at all levels of education. This conforms to the country's educational reform guidelines, as well as to achieve the desired results of education according to national education standards, enabling learners to develop themselves as learners, innovator, and being a strong citizen with morality and ethics with a common goal to be maintaining Thai status and compete on the world stage, and sharing common values which are pure perseverance, sufficiency, democratic ways and equality.

National education management must produce the desired results which are characteristics of the learners. Desired Outcomes of Education, DOE Thailand means to the characteristics of Thai people 4.0 that respond to the vision of developing the country to be stable and sustainable. Thai people 4.0 must be Thai and compete on the world stage that is, being a good person with virtue, adhering to the shared values of society as a base to develop oneself to be a person with 3 characteristics which is the minimum feature, namely:

1) learners must be diligent, learn and Have lifelong learning skills to keep pace with the digital age and the future world, and have the competencies that arise from knowledge, various knowledge, aesthetics, and applying Thai wisdom with life skills to create a job or career based on sufficiency, life security, and the quality of life that is good for oneself, family and society.

2) Students must have intellectual skills, 21st century skills, digital intelligence, creative skills, cross-cultural skills, cross-science integration capability, and have a feature of entrepreneurship to create and develop technological or social innovations, increase opportunities and value for themselves and society, and

3) Students must be strong citizens by being patriotic, loving the local, knowing right, being guilty, being conscious of Thai citizens and the world, having volunteer spirit, having ideology and participating in national development on democratic principles, fairness, equality, equality for natural resource management and sustainable environment, and peaceful coexistence in Thai society and the global community (Ministry of Education, 2018).

Driving the desired characteristics to the learners, both while studying and cause desirable characteristics after graduation makes students with characteristics as innovators who are considered "Characteristics of Thai people 4.0" with 21st century skills to create and develop technological or social innovations, to increase opportunities and value for themselves and society creating stability, wealth and sustainability for the nation. Students or learners in the 4.0 era must rely on 4.0 education, which is an education for innovation being educational management that integrates technology, science, art, and life skills together harmoniously to create 4.0 Thai people with the skills to live both the real world and the virtual world with high knowledge and skills. They must have the ability to innovate, be proud of being Thai and have a public mind to support, share and be responsible for the public. The role of the teachers 4.0 cannot play the same role, but must change from teachers to directors of learning or facilitators by developing a model of teaching and learning as an integrated, interdisciplinary approach, linking knowledge and imagination to change into concrete and to give students the skills they need such as working together, creativity, and good communication in which educational management must satisfy the learners and challenge to create a learning process for learners to learn.

STEAM Education

STEAM Education is a concept developed by Yakman (Yakman, 2012) based on the STEM Education. The purpose of STEAM Education is to encourage learners to create new innovations and to increase the number of innovators for the country due to the full teaching method of STEM Education emphasizes the students to be able to think of the only correct answer called Convergent Thinking which is different from the teaching method of STEAM Education that allows students to think in a variety of ways to choose the best answer to solve problems called Divergent Thinking. The concept of STEAM Education is a teaching with the integration of knowledge, skills, and science processes, technology, engineering, arts, and mathematics. Various subjects in the STEAM Education can be applied to suit the context and the actual situation. Arts added to the full study is to help create a good learning environment, and to develop both of the brains at the same time. To achieve the goal of teaching STEAM Education must consist of

1) Context presentation. This encourages learners to be interested in various situations, to allow learners to solve problems and find solutions.

2) Creative Design: This is a process of thinking and development with various methods. Students demonstrate creativity through design planning.

3) Emotion Touch: This is a presentation of work and the learners are happy when the work is successful. (Yakman, 2015)

In the year of 2015, Rhode Island School of Design introduced the concept of STEAM Education in the integration of art and design together with teaching studies and this can increase the potential to create inventions, encourage students to think holistically by applying knowledge learned in real life, and as well this causes a fun learning atmosphere and the students are free to create works, share ideas together, and work through the creative process. (Messier, 2015; Rilay, 2014)

In the year of 2016, the Republic of Korea has adopted the study program by using STEAM Education in the education program on the aims of increasing the number of science and technology professionals. STEAM Education can develop artistic creativity along with understanding of science, making students motivated to choose to study and causing more careers in science and technology. The reasons why doing like this of the Republic of Korea are that the students in the country have the high international test scores for TIMSS (Trends in International Mathematics and Science Study) and PISA (Program for International Student Assessment) but they do not have interest in further education and careers in science and technology, causing the number of innovation in the country to decrease, resulting in not being able to keep up with the global competition. Therefore, using STEAM Education to solve such problems are reasonable. (Hunkoog, Oksu, & Jinwoong, 2016)

For Thailand, the concept of using STEAM Education to develop to be a STEM+A science course in 2016 by the Institute for Innovative Learning, Mahidol University and Imagineering Education. The STEM + A curriculum emphasizes on the students to practice learning skills and to create innovations, to encourage learners to be thinkers and inventors who can create innovations appropriately that can answer Thailand 4.0 in the end. The STEM + A Course is integrated learning management with science, technology, engineering, art and mathematics by linking with real events in order to apply knowledge to solve problems, analyze, synthesize, and continue to create innovations. (Wanaphong Priampho, 2016)

STEAM Education is an integrated teaching and learning program with science, technology, engineering, arts and mathematics by using the process as a base, focusing on the

quest to discuss critical thinking and solutions. (Ministry of Education Korea, 2016; Quigley, Herro, & Jamil, 2017; Rilay, 2014)

Science is knowledge about nature and environment by using scientific inquiry process.

Technology is the knowledge of choosing materials, equipment, tools and technology to help and make work easier.

Engineering is knowledge about design, product, creation solving problems under the limitations used to create works.

Arts is an art knowledge, aesthetics, art elements, performing arts, music, language, to be used in the transmission of works for others to get to know and understand in a concrete form.

Mathematic is knowledge about the volume, the amount and the area used in the work, to help analyzing and deciding making for reasons.

Teaching and learning with the STEAM Education has the goal to enhance the learners' interest in learning science more by bringing knowledge to be art works in various forms, making learning fun, and the learners can create various things, share ideas and work together, help to increase the potential for creative creation and innovations. (Hunter-Doniger & Sydow, 2016; Kim & Park, 2015) The art of studying the STEAM Education has a role and is important to humans since the past to the present. Art is a part of human life. Art is a medium for conveying history, language, traditions and cultural values to be passed on to the next generation and also contribute to brain development, think holistically, think flexible to make a long-term memory, creativity and society, and to help in teaching and learning in the STEAM Education effectively. Sousa & Pilecki (Sousa & Pilecki, 2013) discussed the benefits of arts and summarized as follows:

1. Arts and brain development. During the first year of the childhood, the expansion of cells in the brain If the child can sing, draw and dance, the brain will develop to understand human differences, to express feelings and meaning, and to develop complex ideas.

2. Arts helps to present complex things to be easy to understand. Arts makes it possible to see things in a concrete form, being able to present difficult concepts to be easy

to understand by conveying ideas to drawings so as to understand the relationships, differences and details of things.

3. Arts makes thinking flexible. Arts helps to be flexible with things, viewing that the problems have many solutions, and also the questions have many answers. Most of the teaching and learning in the school focuses on finding the only one correct answer in which life is difficult to take place. Therefore, looking at various options and realizing that the solutions may have both positive and negative is needed.

4. Arts helps to develop long-term memory. Integrating arts into the STEAM Education helps to remember content in the long run. The results of Johns Hopkins University research found that integrating arts with other subjects makes the students remember the information well as the students learn together with practicing.

5. Arts and aesthetic art helps to look at everything beautifully, being able to see the world with beauty. When the brain is relaxed, it will release chemicals called dopamine throughout the nerve cells, helping to reduce the tension.

6. Arts and creativity. Arts helps to promote creativity in which is important and is of great value to humans in today's society, it causes new things to create technological and science progress.

7. Arts and social skills development. Nowadays, humans are in the world of technology. Teaching and learning management has changed from classroom teaching by teachers into teaching by using iPads, notebooks and mobile phones that can communicate with each other via email, twitter and facebook. These things cannot replace discussing that reduces social interaction. Arts activities can promote social skills by organizing activities that are well planned, in teamwork and in problem solving.

8. Arts and teaching, learning management in the STEM Education. Arts makes teaching and learning more effective. The research found that adding arts to the full STEM Education makes the students have better academic achievement, helping the students to think holistically by bringing the knowledge they have learned into practice and make knowledge deep understanding.

Integrated learning activities is bringing together relevant content to create the same story to organize learning activities for learners to gain knowledge, to understand in a holistic manner and to apply knowledge in daily life. There are 4 forms of teaching and learning

management (Wichai Wongyai, 2001; Aphon Jaithiang, 2007) that can be summarized as follows:

1. Infusion Instruction: It is a teaching by inserting other subjects into their subjects. It is taught by a teacher who plan and teaches by himself.

2. Parallel Instruction: It is a teaching that the teacher in each subject together plans to teach in the same subject but does not teach together.

3. Multidisciplinary Instruction: It is an interdisciplinary integration teaching that each teacher plans to teach together, teaches on the same subject, and assigns tasks to students in the form of the project in which various subjects link together with the title and the concept of each subject.

4. Transdisciplinary Instruction: It is taught by teachers of various subjects in the form of a team so as to plan, define subject and concept, and altogether teach the same group of students.

Burnaford et al. (Burnaford et al., 2007) discussed the arts of science and integrated in learning activities. It showed that the integrated arts was rooted in the progressivism of John Dewey. John Dewey was also an advocate of integrated arts teaching with an emphasis on aesthetic experiences and a holistic way. Integrated arts is used in conjunction with teaching and learning in other courses in both the elementary school level and the upper secondary level so as to help learners to connect knowledge resulting in a higher learning experience.

Integrated arts Is the teaching and learning management that the teachers use to manage teaching and learning by linking content and skills from various subjects to the process of creating arts work together (Cornett, 2007) so as to promote the ability to acknowledge, recognize, understand the events and the concepts which occur while the students act in the activity through the artistic creation process, the exploring imagination, the creation, the reflection and the sharing of ideas by linking the arts forms and the content from various subjects so as to achieve the objectives of each subject (Silverstein & Layne, 2010 with 3 integrated arts teaching approaches (Bates, 2000) as follows:

1. Using arts to support learning other subjects: It is the design of teaching and learning by applying the content, the processes and the artistic concepts to help promoting teaching in other subjects so as to encourage learning, expressing ideas and applying

knowledge to create works of arts while an arts teacher gives advices and instruction to other teachers in teaching and learning.

2. Using arts on an equal basis with other subjects is the design of teaching and learning management for arts teachers altogether with teachers in other subjects in planning to teach relationships in each subject.

3. Arts uses other subjects as a tool to explore the content and arts process, and is the design of teaching and learning management that the arts teachers teach together with other teachers that links arts to other subjects.

Integrated arts teaching and learning processes for teachers used to apply appropriately consist of 5 steps of learning process (California Country Superintendents Education Service Association, 2008) as follows:

Step 1: Student engagement: It is a step to stimulate learning by pulling the knowledge and the original experiences of the learners to bring into new knowledge allowing the students to participate through discussions to share their previous knowledge and experiences together.

Step 2: Aesthetic Exploration: It is an opportunity for students to explore through examples of real art, media, materials, musical instruments, plays or literature that are appropriate.

Step 3: Demonstration: It is the step in which the teachers recommend materials, describe the process of artistic creation, techniques Skill building, and allow the students to practice following the steps.

Stage 4: Creative Expression: It is the process in which the students apply their skills and knowledge that have been brought into creation as a work of arts.

Step 5: Reflection: It is the process of summarizing activities in which the students share and present works of arts in various forms by questioning, discussing, summarizing, exhibiting, exhibiting through recognition, analyzing, and linking so as to reflect learning from their own works as assessment and examination of knowledge and understanding of the learners.

For the role of instructors and learners in teaching and learning management with the STEAM Education, Yakman (Yakman, 2015) said that the role of instructors in teaching and learning is composed of 1) designing activities in accordance with the indicators, interest, life and student experiences. 2) Encouraging students to learn by asking questions. 3) Inviting

discussions on various issues. 4) Encouraging and supporting learning to their full potential so as to the students can apply the knowledge and skills that are available effectively, and 5) preparing medias and equipment necessary for learning and working.

The roles of students in learning consist of 1) planning and learning together so as to work as a teamwork through a quest, discussion and critical thinking, and to use the creative process, 2) bringing knowledge and skills to each course to integrate in the work, 3) knowing to set questions, find answers, assess risks and mistakes during operation, 4) presenting work that has been done, and 5) discussing work processes and obstacles occurring during work.

Teaching model based on STEAM Educational concept:

From the study of documents and researches finding that in teaching styles used in conjunction with organizing teaching and learning according to the STEAM Education concept, there are 4 forms of teaching and learning (Kwack, 2014; Ministry of Education Korea, 2016; Yakman & Hyonyong, 2012) as follows:

1. Teaching by using problems as a base, or Problem-based Learning, is a teaching and learning process that brings problems to encourage learners to think and to be able to achieve the goals set by the teachers in which the teachers may bring students to face real problems, or to practice the problem analysis and problem solving process (Barrows & Tamblyn, 1980; Thisana Khaemmanee, 2008) in which has the process of teaching and learning as follows: 1) The teacher determines the situation for the learners to use by using various media such as pictures and videos for students to study and express their opinions about the problem. 2) Subdivision for students to study and explore problems. 3) Students present a solution to the problems created. 4) Students summarize and choose the best solution.

2. Teaching by using the project as a base, or Project-based Learning, is a teaching and learning program that teaches students to work on projects in accordance to learn through the process of working as a group until it becomes a new knowledge. There is a writing process for the project and the results from organizing activities in concrete works that the students will use their skills to do what they are interested in, to study, to research and to practice so as to get answers. There are procedures for teaching and learning as follows: 1) Thinking of the project topics. 2) Studying related documents. 3) Writing project names. 4) Practicing or conducting projects. 5) Writing reports. 6) Demonstrating work results and project summary. (Nuchnapha Ratchaniyom, 2015).

3. Team-based learning: It is the teaching and learning that creates interactions within the group or team in order to allow the students to become enthusiastic in their studies, resulting in deep learning and critical thinking while simultaneously enhancing adaptation skills to work together with others, to be assertive and better communicative. There are procedures for teaching and learning as follows: 1) Dividing the topics to allow the students to prepare questions in critical criticism. 2) Clarifying the details of the study and assigning the work. 3) Making the RAT test to test knowledge from reading before entering the class. Group members discuss and express the reasons why they choose the answer. 4) Discussion and accepting the opinions of group members. 5) Giving feedback as the students realize learning, applying content from learning and understanding the value of teamwork (Burn, 2003; Michaelsen & Knight, 2004)

4. Learning by using a quest as a base, or Inquiry-based learning, is a teaching that encourages students to ask questions, create ideas and seek knowledge to find answers and create knowledge by themselves. The teachers is a facilitator who facilitates learning in various fields for learners such as preparation of documents, media, materials, etc. There is a process of teaching and learning (Witawat Khattiya Man & Amawan Wirathammo, 2006) as follows:

1) Creating interest and importing into lessons or topics of interest. 2) Exploring and searching, planning the survey and examining, setting up the hypothesis, determining the possible ways, and acting so as to collect data. 3) Explaining and summarizing, using the data to analyze, to interpret, and to present results in various forms. 4) Expanding knowledge and applying knowledge created to link with previous knowledge or additional research concepts. 5) Evaluating the assessment of learning by various processes to see what, how and how much knowledge the students have. (The Institute for the Promotion and Teaching Science and Technology, 2003)

Creative process:

Arts is a subject that emphasizes on the creative process, freedom expression, and awareness about beauty. The creative process is the most essential of teaching arts that focuses on exploration and experimentation with a variety of materials, equipment and techniques. The atmosphere in the classroom needs to be challenged, creates motivation, encourages students to express themselves freely in work. In managing the teaching, the

teachers should allow students to participate in creativity rather than having students stay idle or imitate. It should encourage them to work on their own arts. The creative process is an expression of arts that is expressed from the mind through actions by applying the principles or methods to solve problems so as to produce the desired results (Nuannoi Boonwong, 1996), starting with the creator of inspiration creates imagination and acts until achieving success, and presents the results to society (Suchart Thaothong, 2001). The creative process is an intellectual process that the job creators want to communicate, view ideas, and then transmit them into works with thoughtful processes and operational processes step by step, bringing old experiences to come out to be used as a new pattern or idea.

Wallas (Wallas, 1926) said that the creative process is a new thinking process caused by trial and error, consisting of 1) preparation of thinking which is to prepare yourself in Creation by studying, thinking, searching for answers and exchanging ideas. 2) Incubation is the creation of ideas. It is the period in which the creator breaks the work by using subconscious work instead. 3) Clarification, or Illumination is the understanding of the problem. And 4) Proof and correcting the results, or verification is the proof of their theories.

The Ministry of Education of Canada (Ministry of Education of Canada, 2008) uses the creative process to organize arts teaching by proposing the steps of the creative process in the Canada's 8 core arts course steps as follows: 1) Challenging /Inspiriting: The teachers encourage the students to think. 2) Imagining/Generating: The students brainstorm, draft patterns, identify problems by using the previous knowledge and experience, or schema. 3) Planning / Focusing: At this stage, the students will collect data. 4) Exploring / Experimenting: The students conduct surveys, experiment and then choose the format. 5) Producing Preliminary Work: The students create their work as planned. 6) Revising / Refining: The students share opinions about their works and of their friends so as to improve the performance better. 7) Presenting / Performing / Sharing: The students share works in the production process, and 8) Reflecting / Evaluating: The students reflect the process of success and learning goals.

Evaluation of creative works of arts according to the STEAM Educational concept:

Creative works of arts along the STEAM Educational pattern is a work that has the nature of expression from understanding the integrated knowledge related to both ideas and skills that will be demonstrated in the process and the outcome from learning and activities

learned according to the STEAM Education concept (Visoot Phongern, 2017: 331). Therefore, the assessors must consider the issues in the evaluation as follows:

1. Knowledge and understanding of the content: It is an assessment that does not require a test, or a questionnaire, but it may be combined with observation and interviews conducted by the instructors.

2. The process: It is an assessment of work processes which can be seen from the formulation, conceptual explanation, creating jobs, problems and solving problems encountered in various matters, occurring during the creation of the work piece.

3. Expressive arts skills: It is an assessment of what appears in the work in the use of techniques, in creating works appropriately and with beauty, in the accordance of the objectives and techniques for creating works defined in each activity, in cleanliness and neatness that can communicate appropriately, correctly and clearly.

4. Creative initiative: It is an assessment of ideas that are clear in the works by evaluating the novelty and uniqueness, the use of different techniques, the new materials, the problems solving in creating works appeared, and the meaningful communication.

Conclusion:

Learning management by using the educational concept called STEAM Education in promoting the creative process of learners by integrating all the arts with the concept of STEM Education must be based on the principles of integration that are linked together resulting in learners 4.0 to have a holistic learning, and is the basis of brain development, intelligence, physical, mental, emotional, social and aesthetic so as to learn and live in a society where teachers 4.0 play an important role in planning, designing, organizing activities and assessing learning that can make learners a desirable feature and become the ones who participate in innovation and are strong citizens to help raising the level of education in the country so as to support the development of the country that competes on the world stage.

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The Development of Computer Multimedia Lesson of Thai Singing for Grade 7 Students.

Surachai Seebubpa

Abstract

This research aims to: 1) develop computer multimedia lesson The story of Thai singing for grade 7, 2 students; 2) study the learning achievement before and after class of students studying using computer multimedia lessons of Thai singing for grade 7 students and 3) study the students' satisfaction towards computer multimedia lesson. Population of the research was the 40 grade 7 students of the 1st semester of academic year 2012, the Central Dance Arts College, Bunditpatanasilpa Institute. The instruments used in the research were 1) Computer multimedia lesson of Thai singing for grade 7 students; 2) Learning achievement test in the form of 40 questions with 4 -choice answers and 3) the satisfaction measure for Thai singing lesson as a rating scale questionnaire which the satisfaction level was divided into 5 levels, 10 items. Statistics used in data analysis are percentage, mean, deviation Standard and t - test (Independent Samples). The study found that:

1) The developed computer multimedia lesson of Thai singing for grade 7 students was efficient as 89.28/86.25

2) Students studying with computer multimedia lesson had higher learning achievement after studying with computer multimedia lessons with statistical significance at the level of .05 and 3) students studying with computer multimedia lessons were satisfied with the study of singing Thai songs at a high level.

Keywords: Multimedia Development, Thai singing

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Introduction

Background and significant of the study

Thai singing is known in Sangkhet vocabulary as Thai composers. The meaning of composer is to emit sounds as accents or melodies, while art means things that are created from nature with expertise and the knowledge that was given to those who witnessed by the eyes or ears, causing depression and amenable emotion. When amalgamating two words into Artistic, it will refer to the art of voicing with delicacy makes the listener feel amazed. Thai singing is an art form that shows the values and good culture and noble of Thailand. It is considered as a unique and national treasure, an art that has the wisdom and identity. Therefore, it can be said that Thai singing is a national heritage that is proud to be conserved for the future generations to continue to transfer their culture of artistic. Furthermore, Thai singing is an ancient Thai cultural art heritage from the past as Thai art and culture that shows beauty from the heart through actions that are created by singing, expressing emotions, songs, stories, beauty and taste of Thai literature. When students have studied this subject, they will gain knowledge and understanding of the singing skills, the voices of the melodies, the rhythm, the tempo as well as the emotions, songs and lyrics which will encourage creativity, artistic imagination, appreciate beauty, development of artistic perception process, practice recognition in the whole picture including detailed observations , have love, appreciation of the value of the art, the development of the spirit of meditation and the discovery of their potential. They are able to integrate knowledge into specific subject areas, such as dance, music as a complete element Is the basis for the study of Thai classical dance and facilitates faster learning from current conditions. Thai singing subject that is organized in the art group allows students to study 6 semesters or 3 years, making Thai singing which is a compulsory elective course of students, getting less important And students who have to study Thai singing to be integrated with major subjects in the field of arts, such as the Thai Dance program which consists of the Khon and Drama including Thai Orchestra program consisting of Thai gamelan and Thai composers lack of opportunity to practice. Therefore, the research had an idea of creating music teaching materials about singing Thai songs. Teaching music regarding to Thai singing will achieve the purpose of learning standards or not depending on the teachers because the teachers are the course users by organizing the teaching and learning process and teaching to achieve the goals set by the program. Teachers must be effective in managing and

organizing teaching and learning activities to be as desirable, ethical and ethical as well as creating an atmosphere for teaching and learning that is conducive to democracy development and motivating learners. Therefore, teachers must develop their knowledge and abilities regularly by selecting new techniques and teaching methods that are suitable to use and appropriate to the content to enable learners to be effective and have quality education in accordance with standards set by the curriculum. Teaching and learning using innovations is the foundation of good learning making teaching and learning effective and efficient, especially teaching materials. Teaching material is a teaching media or an innovation that has been accepted in the academic field that can make students understand the lesson well and fast according to the needs of teachers, encourage learners to learn, gain knowledge, skills and experience, has a good attitude towards the profession, and is well aware of the good values of arts and culture caused by human aspirations, including create a sense of beauty, showing the prosperity of the way of life and the cultural formation of the human society. Kumut., Preung (1985, page 25) said that the teaching and learning that was seriously effective for students, regardless of their major is of the students' own actions, are the duty of the teacher to arrange the learning system, allow students to observe, experiment, listen, practice, research, read, discuss, report, criticize and summarize various aspects appropriately. Any classes that do not contain teaching materials with limited teaching activities would not be conducive to deep and extensive learning since there is nothing to be watched, observed and practiced to gain a good learning experience. Phansida., Wanwilai (2006, page 101) mentioned the important aspects of innovation that the objective of innovation is the first priority that must be clearly defined because it is the result that needs to be generated directly from the use of innovations created and directed towards solving problems or developing in that matter, especially, it can be measured. Therefore, it can be concluded that teaching materials are a type of educational innovation that is valuable to teaching and learning that is suitable for use as an intermediary to transfer knowledge from teachers to students because teaching materials will encourage students to have the opportunity to express their opinions and learn by themselves which may be learned in groups or individually, with only a teacher providing advice and teaching materials can be used as an indicator of success in quality development of students effectively, encouraging the management of educational institutions to have concrete quality. From the importance and various reasons mentioned above, the researcher was interested in developing teaching materials for music courses of Thai singing so that

students can study and research on their own, make students to be interested in learning and review the lesson by themselves according to the teaching process step by step until they are able to practice, allowing learners to achieve a learning standard that focuses on understanding learners, having more skills, experience in music and dance.

Research objective

1. To develop computer multimedia lesson of Thai singing for grade 7 students at College of Dramatic Arts, Bundit Patanasilp Institute.

2. To study the achievement before and after class of students studying by using developed multimedia of Thai singing for grade 7 students at College of Dramatic Arts, Bundit Patanasilp Institute.

3. To study the students' satisfaction towards computer multimedia lesson of Thai singing for grade 7 students at The College of Dramatic Arts, Bundit Patanasilp Institute.

Contribution of the study

1. The researcher can develop multimedia of singing of Thai songs for grade 7 students at 1st semester, academic year 2018, which was effective according to the determined criteria of 80/80 and helped to develop teaching and learning effectively.

2. Learning achievement before and after school was more effective, resulting in students recognizing the value and importance of multimedia development of Thai singing and advancing in learning.

Scope of the study

In this research, the research determined the scope as follows:

1. Populations/ Sample group

1.1 Population was the grade 7 students at 1st semester of Academic Year 2018 at Central College of Dramatic Arts, Bundit Patanasilp Institute.

1.2 Sample group was the grade 7 students at 1st semester of Academic Year 2018 at Central College of Dramatic Arts, Bundit Patanasilp Institute as follows:

13 students from College of Dramatic Arts 10 students from Ang-thong College of Dramatic Arts

8 students from Lopburi College of Dramatic Arts

9 students from Suphanburi College of Dramatic Arts

2. The variables of the research included:

2.1 Independent variable comprised the multimedia computer lesson of Thai singing for grade 7 students at Central College of Dramatic Arts, Bundit Patanasilp Institute.

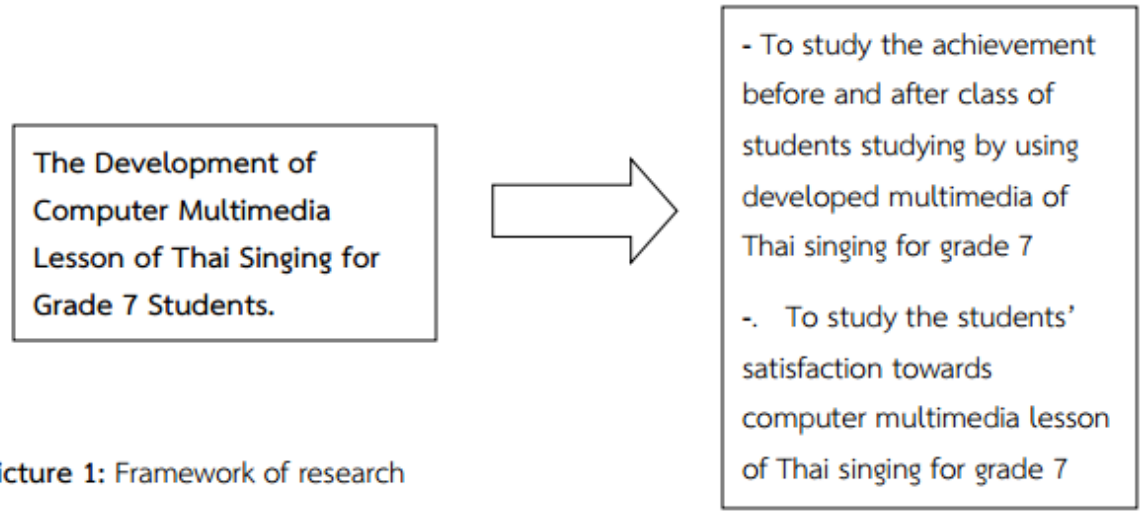
2.2 Dependent variable comprised

2.2.1 The efficiency of computer multimedia lesson of Thai singing for grade 7 students at Central College of Dramatic Arts, Banditpatanasilpa Institute

2.2.2 The learning achievement of computer multimedia computer lesson of Thai singing for grade 7 students at Central College of Dramatic Arts, Banditpatanasilpa Institute.

2.2.3. The students' satisfaction towards multimedia computer lesson of Thai singing for grade 7 students at Central College of Dramatic Arts, Banditpatanasilpa Institute.

Framework of research



Picture 1: Framework of research

Definition:

1. Multimedia computer lesson media of Thai singing for grade 7 students refers to computer multimedia lesson prepared for use in teaching Thai singing programs for grade 7 students at Central College of Dramatic Arts, Banditpatanasilpa Institute.

2. Students refers to the students learning at their grade 7 at Central College of Dramatic Arts, Banditpatanasilpa Institute in 1st semester, Academic Year 2012

3. Central College of Dramatic Arts refers to College of Dramatic Arts in Central Region of Thailand under Banditpatanasilpa Institute, Ministry of Culture, consists of the College of Dramatic Arts Ang Thong, College of Dramatic Arts Lopburi and College of Dramatic Arts Suphanburi

4. Performance criteria 80/80 refers to the level of expectation of teachers towards multimedia lesson of Thai singing for grade 7 students who were satisfied with the practice that was defined as: when learning with multimedia lesson of Thai singing for grade 7 students, the students had learning achievement in Thai singing.

The first 80 or E1 referred to the percentage of the average score from the end of the activity, the media quality assessment form, the computer multimedia lesson for Thai singing for grade 7 student from 3 units and the evaluation of practical skills between students.

The Second 80 or E2 referred to the average number of percentages from making a learning achievement test using media, media quality assessment form, computer lessons for Thai singing for grade 7 students.

Research instrument

The research instrument comprised computer multimedia lesson of Thai singing for grade 7 at the Central College of Dramatic Arts, Bunditpatanasilpa Institute which consisted of units as follows:

Unit 1: Introduction to Thai singing

Unit 2: Thai singing

Unit 3: Thai singing practice

Research Procedure

Sample group consisted of 40 grad 7 students at their 1st semester, Academic year 2012 at Central College of Dramatic Arts, Bunditpatanasilpa Institute.

Unit 1: Introduction to Thai singing that focused on the sound source, the meaning of composers, culture and etiquette of singing Thai music, types of Thai singing and Sangkhet vocabulary

Unit 2: Thai singing that focused on sitting posture exercises, breathing exercises, listening practice, pronunciation practice and cymbals practicing.

Unit 3: Thai music singing practice that focused on the practice of singing 3 levels cymbals song, 3 levels long-tailed crocodile songs, 3 levels of relic song and 3 level of canary songs

Learning achievement test of computer multimedia lesson of Thai singing for grade 7 students The quality assessment of computer multimedia lesson of Thai singing for grade 7 students Satisfaction assessment form f computer multimedia lesson of Thai singing for grade 7 students

Data Collection

The researcher created and found the quality of the research instrument by studying the principles and methods of creating computer multimedia lesson of Thai singing for grade 7 students to be a guideline for organizing content and creating teaching materials correctly including studying courses, and content of learning materials of Art and Dance for grade 7 students at Central College of Dramatic Arts, Banditpatanasilpa Institute in order to choose and define the content of the lesson, course analysis of the art of singing Thai music subject for grade 7 students at Central College of Dramatic Arts, Banditpatanasilpa Institute by defining the course structure Sort content before and after that the content was divided into 3 units of subunits as follows: Unit 1: Introduction to Thai singing, Unit 2: Thai singing, Unit 3: Thai singing practice. The researcher then designed content and create multimedia computer lesson of Thai singing for grade 7 students at the College of Dramatic Arts Bunditpatanasilpa Institute that comprised 3 units of learning which took 2-8 hours per unit for a total of 40 hours then

presented the lesson to the 3 experts to check for defects in terms of content, time and appropriateness of questions In each unit activity training. As a sequence, the researcher presented the corrected multimedia lesson of Thai singing to the experts to check the accuracy and evaluated opinions based on the expert opinion assessment form towards the multimedia lesson through the form that the researcher created. The researcher then calculated the score of the lesson which the experts assessed to find the average score by adhering to the criteria for determining the quality of the average score of 3.50 and above, therefore considered as a multimedia computer lesson of Thai singing for grade 7 student met the criteria.

The results of the evaluation of the 3 experts were equal to 4.73 which reflected that all experts agreed with the content of lesson. After that, the researcher modified the multimedia computer lesson of Thai singing for grade 7 students according to the advice of experts and tested the lesson that passed the quality examination and successfully modified it to be used with the grade 7 students of Lopburi Dramatic Arts College, Bunditpatanasilp Institute, Academic Year 2017, which was not a sample of 3 people and 7 people respectively by testing before studying and time recording to check that the duration the students took. The students then studied multimedia computer lesson of Thai singing for grade 7 lesson by lesson. While students were studying computer multimedia lesson of Thai singing, the teacher advised and asked questions to find defects. After completing the course, the students did the post-test and the researcher then revised the computer multimedia lesson being applied to the sample group in the second semester of the academic year 2017. The researcher corrected the lesson that had been qualified and then published in complete form to be collected with the sample group. Field test for 40 grade 7 students at the College of Dramatic Arts, Bunditpatanasilpa Institute, academic year 2018 by using computer multimedia lesson of Thai singing for grade 7 students and learning achievement test which in the form of a 4-answer-multiple choice test in amount of 40 questions to create and find quality analysis by using statistic.

Conclusion

It can be seen that the teaching and learning activities of Thai singing resulted in the better achievement in learning. It was also possible to apply obtained learning experience to be used effectively. Teachers should therefore study the curriculum for better understanding of various elements including the purpose of the course, the purposes of the subjects, course description and course objectives in order to develop innovation in accordance with the curriculum. Teachers should also create multimedia media lesson on Thai singing to be used in other courses they were responsible for because the experiment showed that teaching with computer multimedia lesson on Thai singing for grade 7 students as a method of teaching that supported teaching and learning to be effective, allowing students to learn on their own. Teaching with computer multimedia lessons on Thai singing for grade 7 students made students have a good attitude, see value and importance. The creation of computer multimedia lesson on Thai singing for grade 7 students should set the content to be appropriate so that the students will become interested and cause permanent results to the learners in the future.

Research Discussion

The development of computer multimedia lesson on Thai singing for grade 7 students to be as effective as standardized revealed that the created computer multimedia lesson on Thai singing for grade 7 students had efficiency according to the standard criteria 80/80. This can conclude the experiment result as follows: the multimedia lesson used with 3 students had effective rate at 80.47 / 80.83 which mean that students can do the in-class exercises with an average score of 80.47 percent and can do test after studying with an average score of 80.83 percent. This finding showed that computer multimedia lesson on Thai singing for grade 7 students were effective according to the set standard criteria. The multimedia lesson used with 7 students had effective rate at 85.00 / 83.93 which mean that students can do the in-class exercises with an average score of 85.00 percent and can do test after studying with an average score of 83.93 percent. This finding showed that computer multimedia lesson on Thai singing for grade 7 students were effective according to the set standard criteria. The

multimedia lesson used with 40 students had effective rate at 89.28 / 86.25 which mean that students can do the in-class exercises with an average score of 89.28 percent and can do post-test with an average score of 86.25 percent. This finding showed that computer multimedia lesson on Thai singing for grade 7 students were effective according to the set standard criteria. Results of pre-post-test and choral evaluation results of grade 7 students at their 1st semester, academic year 2018 at Central Dramatic Arts College, Bunditpatanasilp Institute through the use of computer multimedia lesson on Thai singing for grade 7 students by analyzing from the effectiveness index (E.I), it showed that students had progress rate at 0.62, higher than the criteria set at 0.50. The results of data analysis of the activities of teaching Thai song singing lesson by computer multimedia lesson on Thai singing for grade 7 students revealed that the students had better learning achievement. They can also apply the gained learning experience to be used effectively. That is, the result of the experiment to find the effectiveness of computer multimedia lesson on Thai song singing for grade 7 students in their 1st semester of academic year 2017 revealed that the multimedia lesson used with 3 students had effective rate at 80.47 / 80.83, the multimedia lesson used with 7 students had effective rate at 85.00 / 83.93 and the multimedia lesson used with 40 students had effective rate at 89.28 / 86.25. These mean that students can do the in-class exercises with an average score of 89.28 percent and can do post-test with an average score of 86.25 percent. This finding showed that computer multimedia lesson on Thai singing for grade 7 students were effective according to the set standard criteria. The finding was in accordance with Soonthornsuk, Nongnuch (2007, Abstract) "Media development and use of computer multimedia lesson courses, Thai composers 4, 41213, middle class, 1st year, Lopburi Dramatic Arts College" which found that computer multimedia lesson the efficiency of 84.66 / 85.56 which is higher than the criteria and learning achievement learned by using multimedia computer lesson higher than before learning at the statistical significance of .05. This finding also correlated with Sukkasem, Jirabhon (2007, Abstract) "Creating and studying the results of using multimedia computer lesson on The first year of native music Fong Nyagn composed by the royal princess Dara Rasamee Chiang Mai Dramatic Arts College which found that multimedia With efficiency 83.2 / 82.0 which was higher than the specified criteria. Furthermore, it also in accordance with Pothawarin,

Kompetch (2010, Abstract) "Media development reports, computer multimedia lesson for Music subject, Art strand for Grade 6 students at Muang Pho Nong Khun School, Office of Primary Education Area, Amnat Charoen Province The research found that after-school learning achievement was significantly higher than before learning at .05. Finally, this finding correlated with Thanomsilapha Korarot (2011, abstract), the development of computer multimedia media lesson for International Music Course 2 S.30245 " Practice in Keyboard"for grade 7 students at Chalermkwan Satri School Mueang District, Phitsanulok Province, the results showed that learning achievement after learning was significantly higher than before learning at the level of 0.5.

General Suggestions

1. Teachers should study the curriculum for understanding of various elements, including the objectives of the curriculum, the purpose of the subjects, course description and course objectives to be used to develop innovation in accordance with the curriculum.

2. Teachers should create computer multimedia lesson regarding Thai singing in other courses in their responsibility because the experiment shows that teaching with teaching materials is a kind of teaching method that helps teaching and learning to be effective, allowing learners to learn by themselves

3. Teaching with computer multimedia lessons about Thai singing makes students have a good attitude and realize the value and importance of Thai songs.

4. Creating multimedia computer lesson about Thai singing should set the content appropriately so the learners become interested and causes permanent results to the learners in the future

Suggestions for further study

1. There should be a development and creation of new innovations for a variety of teaching and learning to create interest for learners.

2. There should be a preparation of teaching materials in the content of other subjects for teachers to have innovation for use in teaching and learning to achieve higher academic achievement.

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The Developmental Model for Administrator Competency Enhancement in Internal Supervision effects on Effectiveness of Educational Management at Roi-Et College of Dramatic Arts, Bunditpatanasilp Institute, Ministry of Culture

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Abstract

The purpose of this research was to develop instructional administrators at Roi-Et College of Dramatic Arts to have knowledge and can make the five steps of internal supervision in effectively. It consists of the study of current problems and development needs, planning and determination, do research instruments and method development, internal supervision actions in a college, assessment and reporting by use the four stages of action research process: planning, action, observation, and reflection. This process was making two spirals. The development strategies were workshop and monitoring. The participants in this study has 19 participants: the researcher, the deputy director for academic affairs, three head of departments, eight teachers from General Education department, four teachers from Musical department, and three teachers from Dramatic Arts department. Moreover, it has other informants: the director, the lecturer, and 22 teachers from Roi-Et College of Dramatic Arts. The research instruments in the study were: the five steps of internal supervision test, the observation form, the interview form, the teachers' satisfaction towards internal supervision form, and the human resource development about internal supervision evaluation form. Triangulation Technique was used for checking the data in this study. Analyzed and presented the results by use Descriptive Analysis.

It was revealed that in the first cycle, the workshop and monitoring strategies was made the participants understood the internal supervision process. Furthermore, they can make the five steps of internal supervision. However, it had some steps were incorrect and incomplete. Also, the researcher brought these problems to solve in the second cycle by use monitoring strategy. It was affected to the participants understood, summarized, and reported the results. The five steps of internal supervision process were correct and complete. Especially, assessment and reporting steps were developed.

Keywords: Action research process, Educational management, Internal supervision

* Roi Et Collegy of Dramatic Arts

Introduction

Ministry of Education announced the policy of education reform to strengthen the educational quality and effectiveness. The new educational management must rely on 3 key principles. The first one is student-center, which focuses on learning process management for creativity development with full efficiency of students as the main target of educational management. The next one is self-learning, which aims to encourage students for reading habit, a personal basic skill for sustainable learning. The last one is lifetime education, which mainly creates sources of knowledge for the emergence of a knowledge society with equal opportunities to learn (Ministry of Education, 1999). The ministry also decentralizes its authority to local administrative organizations so that each of them can manage education properly conforming to the real state. Education reform, therefore, is another crucial factor to sustainable development of the country. But to accomplish this requires cooperation from several parties.

Learning reform is part of the reform assured by every party that it can be true if with serious action. Educational achievement and quality will be developed in terms of curriculums, instructional process, and driving the policy to the action for final success. So, personnel are the core mechanism to for the success of education reform. Those who basically drive the action regarding this include administrators and teachers. The guideline on instructional management in compliance with the mentioned policy is to provide instructional activities that emphasize on students,

activities in compliance with local needs, and activities that suit student interests for continual and lifetime self-development as well as self-learning. Their self-development is based on nature and efficiency. The competence of each child is unequal. Prominent and weak points of children must be taken care of by educational personnel. Specifically, administrators and teachers are the key personnel to change ideas of management for learning reform, for support, and for joining teachers in providing instructional activities (Ministry of Education, 2544 : p. 68).

According to the significance as stated, it is necessary to have the development of educational quality and standards for educational enhancement. The indispensable practice

for educational quality development is quality assurance. The National Education Act 1999, Article 47, described the significance of quality assurance as having this for the development of educational quality and standards at all levels; consisting of internal and external quality assurance, system, criteria, and methods in compliance with the ministry regulations. Article 48 described that original affiliations and educational institutes must arrange quality assurance system and must regard it as part of continual educational administration/management. Annual report must be submitted to their original affiliations and open for the development of educational quality and standards and to support external quality assurance (Office of the National Education Commission, 1999: p. 14). Hence, internal supervision is a considerable activity as it is a process to follow up the instruction of teachers. Supervisors have to study current state, problems, and needs for planning and determination; creating media and instruments for internal supervision; internal supervision action; and assessment and reporting. The involved personnel must be aroused to join thinking, doing, and supporting information to one another. By doing so, teachers will be able to increase student quality as desired, with their full efficiency of learning. Supervision process, therefore, is like an important strategy for instructional development, truly in line with problems and needs. Although today's internal supervision is a policy of Office of the Basic Education Commission (OBEC), which determined all schools to conduct 100% supervision. Even so, the policy has not been responded favorably indeed as determined, because internal supervision is actually teacher development process for better instructional activity management. Teachers are to supervise one another under the condition that the best problem solver is the one closest to that certain problem (Burachai Sirimahasakorn, 2003: p. 12-19). However, internal supervision is hugely demanded for instructional and teacher development. It helps suggestion and problem-solving instantly. Internal supervision must be conducted by administrators and participants, up to contextual appropriateness of schools. It, therefore, must be conducted systematically in compliance with OBEC and the objectives of curriculums. Students are expected to have knowledge, skills, good attitudes, and desirable characteristics towards school management. International supervision must reach its maximum effectiveness and achieve school goals. It can also be open as needed, too. As a result, there will acceptance of educational management. It is a main activity

conducted by school supervisors, i.e., administrators, assistants to administrators, the heads of departments, K2 teachers, joining teachers, and leading teachers. Situations are brought as the direction to generate cooperation and harmony for benefits and effectiveness of educational management (Department of Curriculum and Instruction Development, 2001: p. 16).

According to the annual report of Roi-Et College of Dramatic Arts 2017 (SAR), it was found that instructional activity management of Roi-Et College of Dramatic Arts, Bunditpatanasilp, was not much successful due to lack of systematic internal supervision and discontinuity. The major cause of unsystematic and discontinued internal supervision was instructional administrators, i.e., the deputy director, the heads of departments, and the heads of courses who were assigned for internal supervision. They still required correct knowledge and understanding of internal supervision steps and techniques. The past internal supervision was found not in compliance with the 5 steps, i.e., no meetings for study of current problems and development need; no good planning and determination of multiple alternatives; and no congruence between instruments and method development. Also, internal supervision was not based on fact; and no assessment and reporting. Consequently, the college failed to conduct internal supervision systematically and continually. This brought about nonstandard instructional activity management, which was not in compliance with quality criteria. Students expressed low achievement and undesirable characteristics (Annual Report 2017: p. 30)

According to the problems as stated, the researcher, acting as the head of quality assurance, was aware of the significance and interested in researching for the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts, Muang District, Roi Et Province, to have knowledge, understanding, and ability of conducting 5-step internal supervision correctly through action research, i.e., planning, action, observation, and reflection for helping the development of internal supervision personnel at Roi-Et College of Dramatic Arts. The results can be exploited as a guideline on educational and student quality development so as to meet the policy of education reform and to create smart, good, and happy students.

Objectives

To develop instructional administrators at Roi-Et College of Dramatic Arts, Bunditpatanasilp, to have knowledge, understanding, and ability of conducting effective internal supervision.

Procedures

The research on the development of instructional administrators at Roi-Et College of Dramatic Arts is an action research based on the concepts of Kemmis and McTaggart (Prawit Erawan, 2002: p. 5; cited in Kemmis and McTaggart. 1988: p. 11-15) for the improvement and development of instructional admisnistrators at Roi-Et College of Dramatic Arts for the effectiveness, correctness, and with spiral action of planning, observation, and reflection as follows.

1. Planning

In this phase, the researcher held the meetings with the discussion about the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Art; along with the analysis of current state, problems of the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts in order to determine the development policy to solve such problems, following the development concept, i.e., workshop and internal supervision.

The researcher and the participants applied the workshop and monitoring as the main activities for the development, as described in the below details.

1.1 According to the study of current state, problems, and need for the development of the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Art, it was found that the instructional management at Roi-Et College of Dramatic Art was not much successful due to lack of systematic internal supervision and discontinuity. The major cause of unsystematic and discontinued internal supervision was that the assigned teachers still required correct knowledge and understanding of internal supervision steps and techniques. The past internal supervision was found not in compliance with the 5 steps, i.e., no meetings for study of current problems and development need; no good planning and determination of multiple alternatives; and no congruence between instruments and method development. Also, internal supervision was not based on

fact; and no assessment and reporting. Consequently, the college failed to conduct internal supervision systematically and continually. This brought about nonstandard instructional activity management, which was not in compliance with quality criteria. Students expressed low achievement and undesirable characteristics (Annual Report 2017: p. 30)

the researcher, acting as the head of quality assurance, was aware of the significance and interested in researching for the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts, Muang District, Roi Et Province, to have knowledge, understanding, and ability to conduct 5-step internal supervision correctly through action research, i.e., planning, action, observation, and reflection for helping the development of internal supervision personnel at Roi-Et College of Dramatic Arts. The results can be exploited as a guideline on educational and student quality development so as to meet the policy of education reform and to create smart, good, and happy students.

1.2 For the strategies of the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Art, the researcher and the participants used the steps for taking action of the development as the main activity and sub-activity in each particular step in Cycle 1, consisting of the following strategies.

1.2.1 Workshop

1.2.2 Monitoring

1.3 For the action plan to achieve the goal of the research on the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Art, the researcher and the participants determined the action plan details together, as exhibited in Table 3.

Table 3: Action research plan for the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Art, Cycle 1 between 1 May – 28 June 2018

Strategy/Activity	Goal	Duration	Involved person	Collection method	Instrument	Source
1. Workshop	To create understanding to the participants, i.e., researcher, research participants, and teachers of Roi-Et College of Dramatic Art so as to be able to conduct internal supervision.	1 May – 28 June 2018	- Researcher - Research Participants -Informants - Additional informants	- Pretest and posttest - Interview - Observation	- Pretest - Internal supervision manual - Workshop interview form - Workshop observation form - Camera - Recorder	- Research participants - informants - additional informants

Table 3 (Continued):

Strategy/Activity	Goal	Duration	Involved person	Collection method	Instrument	Source
2. Monitoring	To monitor research participants for internal supervision under the 5-step process in order to achieve the goal efficiently	4-28 June 2018	- Researcher - Research participants - informants - instructional administrators at Roi-Et College of Dramatic Art	- Assessment	- Teacher satisfaction assessment form towards Internal supervision - Assessment form of the development of instructional administrators in charge of Internal supervision	- Researcher - Research participants - Informants - Talad College

2. Action: The researcher and the participants implemented the plan as per the following steps.

2.1 Workshop with the contents below

2.1.1 Project proposal to request for approval between 1 – 2 May 2018.

2.1.2 2 Meetings for planning, i.e., the first meeting on 8 May 2018 for conducting workshop and for assigning jobs to instructional administrators; the second meeting on 15 May 2018 among involved persons for assigning jobs to prepare the internal supervision manual.

2.1.3 Internal supervision manual preparation between 22-25 May 2018.

2.1.4 Coordinating with 1 lecturer, namely, Dr. Suwattanapong Romsri, Supervision Senior Professional Level (K3), under the Office of Roi-Et Primary Educational Service Area 1; and conduct internal supervision to the participants.

2.1.5 Workshop on 7 June 2018.

2.1.6 Conclusion and reporting between 25 – 28 June 2018.

2.2 Monitoring was a process to motivate and promote the participants to keep 5-step internal supervision, with assessment. Data was collected to support decision-making and to improve the work action in compliance with the objectives and goal. Monitoring was conducted all the way through during the implementation.

3. Observation: The researcher, the participants, and the informants followed the actions below.

3.1 Workshop: The researcher, the participants, and the informants joined the meeting all together; and understood 5-step internal supervision. The instruments for data collections from the workshop included the pretest and posttest, the internal supervision manual, the workshop observation form, and the workshop interview form. The data was brought for analysis afterwards.

3.2 In the monitoring step, the researchers and the participants planned the meetings for conducting internal supervision in order to get the results of internal supervision. The monitoring instruments included the teacher satisfaction assessment form

towards internal supervision and the assessment form of the development of instructional administrators in charge of internal supervision.

4. Reflection: The researcher, the participants, and the informants brought the data from the tests, the interview, the observation, and the assessment for the meeting of the development analysis in compliance with the action plan. It was found that both strategies increased their knowledge, understanding, and ability of conducting 5-step internal supervision. Nonetheless, some steps were still incorrect and incomplete, not in compliance with the goal; especially the assessment and reporting step, which was still low. Thus, in order to achieve the goal of the development of instructional administrators in charge of internal supervision more vividly and to be able to conduct internal supervision efficiently in the incomplete parts, the researcher revised the new plan for better improvement based on the conclusions and suggestions in terms of both weak points and strengths which require continual development. The monitoring strategy was brought for the revised plan, leading to action, observation, and reflection in Cycle 2.

Cycle 2

1. Planning

1.1 The problems found in Cycle 1 in the assessment and reporting step resulted in unacknowledgement of internal supervision results among instructional administrators and involved persons. That was because the participants had low knowledge, understanding, and awareness of the assessment for reporting to the meetings or to involved persons. The researcher and the participants brought the data to analyze the causes of internal supervision. So, to achieve internal supervision of Roi-Et College of Dramatic Arts, the participants used the monitoring strategy for the development of instructional administrators in charge of internal supervision.

1.2 The strategy for the development of instructional administrators in charge of internal supervision is monitoring.

1.3 Action Plan: To achieve the goal of the research on the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts, the researcher determined the action plan details in Cycle 2, as exhibited in Table 4.

Table 4: Action research plan for the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Art, the cycle between 2 July – 28 September 2018

Strategy/Activity	Goal	Duration	Involved person	Collection method	Instrument	Source
Monitoring	To monitor research participants in order to be able to conclude assessment and reporting of internal supervision in compliance with the goal efficienctly	2 July – 28 September 2018	- Researcher - Research participants - informants - instructional administrators at Roi-Et College of Dramatic Art	- Assessment	- Teacher satisfaction assessment form towards Internal supervision - Assessment form of the development of instructional administrators in charge of Internal supervision	- Researcher - Research participants - Informants - Talad College

2 . Action: The researcher and the participants implemented the action plan by monitoring, as per the below the details.

2.1 On 2 July 2018, the researcher and the participants held the meeting for internal supervision planning in order to improve the defects and develop the highlights of internal supervision.

2.2 On 18 July 2018, the participants conducted the first internal supervision (with the use of internal supervision record form in compliance with the international supervision manual), as per the following details.

- The deputy director supervised the heads of all department, grade 7 – 12.
- The head of General Education Department supervised the leaders of 8 involved groups, grade 7 - 12.
- The leaders of the general education group supervised the teachers of 8 involved groups, grade 7 - 12.
- The head of Musical Performance Arts Department supervised the leaders of 5 musical groups, grade 7 – 12.
- The leaders of the musical group supervised the teachers of 4 involved groups, grade 7 – 12.
- The head of Dramatic Arts Department supervised the leaders of 3 involved groups, grade 7 – 12.
- The leaders of the dramatic arts groups supervised the teachers of 3 involved groups, grade 7 – 12.

2.3 On 2 August 2018, the participants conducted the second internal supervision (with the use of internal supervision record form in compliance with the international supervision manual), as per the following details.

- The deputy director supervised the heads of all department, grade 7 – 12.
- The head of General Education Department supervised the leaders of 8 involved groups, grade 7 - 12.
- The leaders of the general education group supervised the teachers of 8 involved groups, grade 7 - 12.

- The head of Musical Performance Arts Department supervised the leaders of 5 musical groups, grade 7 – 12.

- The leaders of the musical group supervised the teachers of 4 involved groups, grade 7 – 12.

- The head of Dramatic Arts Department supervised the leaders of 3 involved groups, grade 7 – 12.

- The leaders of the dramatic arts groups supervised the teachers of 3 involved groups, grade 7 – 12.

2.4 On 30 August 2018, the participants conducted the third internal supervision (with the use of internal supervision record form in compliance with the international supervision manual), as per the following details.

- The deputy director supervised the heads of all department, grade 7 – 12.

- The head of General Education Department supervised the leaders of 8 involved groups, grade 7 - 12.

- The leaders of the general education group supervised the teachers of 8 involved groups, grade 7 - 12.

- The head of Musical Performance Arts Department supervised the leaders of 5 musical groups, grade 7 – 12.

- The leaders of the musical group supervised the teachers of 4 involved groups, grade 7 – 12.

- The head of Dramatic Arts Department supervised the leaders of 3 involved groups, grade 7 – 12.

- The leaders of the dramatic arts groups supervised the teachers of 3 involved groups, grade 7 – 12.

2.5 On 28 September 2018, the researcher and the director of the college assessed the participants by using the assessment form of the development of instructional administrators in charge of internal supervision. 3 .

Observation: The researcher, the participants, and the informants performed as follows.

3.1 For monitoring, the participants held the meeting to acknowledge the results of internal supervision. The instruments for data collection from monitoring included the teacher

satisfaction assessment form towards internal supervision and the assessment form of the development of instructional administrators in charge of internal supervision.

4. Reflection: When the research process was implemented completely in compliance with the action plan in every single step, it reflected the results of Cycle 2 that after the development of instructional administrators in charge of internal supervision by using the monitoring strategy, the participants had knowledge, understanding, and ability of concluding and reporting the results efficiently in compliance with the goal. Their internal supervision was correct and covered all steps of the development, particularly the assessment and reporting step, which was at a high level.

Results

The research on the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts followed the 5 step of the internal supervision process of the Office of the National Primary Education Commission, i.e., the study of current state, problems, and needs for planning and determination; internal supervision; and assessment and reporting. The strategies for the development were the workshop and monitoring. The results can be concluded as follow.

Before the development, the instructional management at Roi-Et College of Dramatic Art had not been much successful due to lack of systematic internal supervision and discontinuity. For the major cause of unsystematic and discontinued internal supervision, the assigned teachers had still required correct knowledge and understanding of internal supervision steps and techniques. The past internal supervision had not been in compliance with the 5 steps, i.e., no meetings for study of current problems and development need; no good planning and determination of multiple alternatives; and no congruence between instruments and method development. Also, internal supervision had not been based on fact; and no assessment and reporting. Consequently, the college had failed to conduct internal supervision systematically and continually. This had brought about nonstandard instructional activity management, not in compliance with quality criteria. Students had expressed low achievement and undesirable characteristics (Annual Report 2017: p. 30)

For the development results of Cycle 1, the data obtained from the workshop and monitoring revealed that both strategies created better knowledge and understanding of internal supervision among the participants. And they could conduct 5-step internal supervision.

Nonetheless, some steps were still incorrect and incomplete, not in compliance with the goal; especially the assessment and reporting step, which was still low. Thus, in order to achieve the goal of the development of instructional administrators in charge of internal supervision more vividly and to be able to conduct internal supervision efficiently in the incomplete parts, the researcher revised the new plan for better improvement based on the conclusions and suggestions in terms of both weak points and strengths which require continual development. The monitoring strategy was brought for the revised plan, leading to action, observation, and reflection in Cycle 2.

For the development results of Cycle 1, by using the monitoring strategy, the data obtained from teacher satisfaction assessment towards internal supervision and from the assessment of the development of internal supervision personnel revealed that the participants had knowledge, understanding, and ability of concluding and reporting the results efficiently in compliance with the goal. All of the 5 steps of their internal supervision were correct and complete, particularly the assessment and reporting step, which was apparently improved. This was proved by high satisfaction of teachers towards internal supervision and high development of internal supervision personnel, respectively.

After the development of internal supervision personnel at Roi-Et College of Dramatic Art, by using the 2 strategies, i.e., the workshop and monitoring, the personnel had knowledge, understanding, and ability of conducting
5-step internal supervision efficiently.

Discussion

According to the research on the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts, the researcher could discuss the results as follows. For the development results of Cycle 1, the data obtained from the workshop and monitoring revealed that both strategies created better knowledge and understanding of internal supervision among the participants. And they could conduct 5-step internal supervision. Nonetheless, some steps were still incorrect and incomplete, not in compliance with the goal; especially the assessment and reporting step, which was still low. Thus, in order to achieve the goal of the development of instructional administrators in charge of internal supervision more vividly and to be able to conduct internal supervision efficiently in the incomplete parts in Cycle 2 later on. The monitoring strategy was brought for internal supervision due to the failure to

achieve the goal of the development of internal supervision personnel. This conformed to the results of the study by Prasian Pikulsri (2003: p. 84-96) about "The Development of Internal Supervision Personnel at Siamkolakarn School 4, Don Tan District, Mukdahan Province" in order to develop internal supervision personnel at Siamkolakarn School 4, Don Tan District, Mukdahan Province, to have knowledge and ability of internal supervision under the conceptual framework of 5-step internal supervision by the National Primary Education Commission. The strategies used were the seminar (personnel development) and internal supervision. The instruments for data collection included the structured and unstructured interview forms, questionnaires, participant and non-participant observation forms. The results revealed that the current state of of the development of internal supervision personnel at Siamkolakarn School 4, Don Tan District, Mukdahan Province, in compliance with 5-step internal supervision. The study of current state, problems, and needs was the initial step of the internal supervision process. It was the necessary step that if it was complete, jobs to be done would be clear; with exact criteria and low defects. Jobs would be initially successful. For the problems of internal supervision personnel, those personnel must understand internal supervision and be able to conduct later on for efficient implementation, organizational effectiveness, and all involved persons. The development was done by the seminar and internal supervision. The participants consisted of the research participants, who obtained good knowledge and understanding of the internal supervision process; and could conduct accordingly quite well and correctly. Personnel behavior and attitudes were changed to more efficient and effective performance in their agencies or educational institutes. As a consequence, it was found that personnel had overall knowledge and understanding of 5-step internal supervision at a moderate level. This conformed to the results of the study by Pantip Mingkwan (2003: p. 84-93) about "The Development of Internal Supervision Personnel at Narinukun School, Unbon Ratchathani Province" in order to develop personnel to have knowledge, understanding, and ability of conducting internal supervision and monitoring systematically. The development strategies used were the workshop, internal supervision, and follow-up supervision. The instruments for data collection included the meeting form, observation form, and interview report form. Before the development, the assistant to administrators and leaders of instructional groups had not had knowledge and understanding of internal supervision, leading to lack of unsystematical internal supervision. The school had not conducted continual internal supervision; with neither planning nor certain actions. No report of

internal supervision results had been provided, along with discontinued internal supervision. After the workshop in compliance with action research, Cycle 1, it was found that personnel had better knowledge and understanding. But they still did not understand clearly how to plan and hold internal supervision activities. The participants, therefore, moved further to Cycle 2, i.e., visiting classes, operational rooms, academic talks, and academic document management. The results revealed that the assistant to administrators and leaders of instructional groups had knowledge and understanding; and could monitor systematically. This conformed to the results of the study by Nipon Manus (2003 : p. 83-90) about "The Development of Internal Supervision Personnel at Ban Non Faek School, Det Udom District, Ubon Ratchathani Province" in order to develop internal supervision personnel at Ban Non Faek School, Det Udom District, Ubon Ratchathani Province. The strategies used were the workshop and inspection. The instruments for data collection included the observation form, the structured interview form, and the reflection report form. Before the implementation, personnel had had unclear knowledge and understanding of internal supervision; along with lack of continual and systematic internal supervision. They had failed to conduct internal supervision at the classroom level. After the development by the workshop and inspection in compliance with PAOR in Cycle 1, it was found that the participants had knowledge and understanding internal supervision. And they could conduct internal supervision at the classroom level. But the problem remained was about inappropriate and unclear internal supervision plans. The participants, therefore, repeated Cycle 2. To clarify, they held the meeting for consulting and discussion in order to revise internal supervision plans to be more appropriate and clearer. The purpose was to make personnel able to develop themselves and applied the revised plans as the guidelines on internal supervision; and to be able to keep on the development of internal supervision personnel more efficiently.

For the development results of Cycle 2, it was found that the data obtained from teacher satisfaction assessment towards internal supervision and from the assessment of the development of internal supervision personnel revealed that the participants had knowledge, understanding, and ability of concluding and reporting the results efficiently in compliance with the goal. All of the 5 steps of their internal supervision were correct and complete, particularly the assessment and reporting step, which was apparently improved. This was proved by high satisfaction of teachers towards internal supervision and high development of internal supervision personnel, respectively. This conformed to the results of the study by Boonsong

Kijkati (2009: 131-133) about "The Development of Internal Supervision Personnel at BanSaw School, Khaen Dong District, Buri Ram Province" in order to develop internal supervision personnel at BanSaw School, Khaen Dong District, Buri Ram Province, to have knowledge, and ability of conducting internal supervision, i.e., the study of academic documents or papers, the workshop, field trip, and monitoring. There were 6 types of instruments for data collection, i.e., the structured interview form, the observation form, the 5-scale development assessment form (Rating Scale), the 5-step internal supervision check form, the internal supervision record form, pretest, and posttest. Before the development, the supervision had not been in compliance with the internal supervision process. There had been no study of current problem and needs, no meeting, and no courage among teachers to conduct internal supervision. Also, there had been no monitoring, no appropriate instruments, no systematic planning for internal supervision, and no planning for participatory meetings. These defects had brought about lack of knowledge and understanding of internal supervision; and lack of appropriate instruments for instructional supervision as well as continual monitoring. This had represented inefficient internal supervision conduct. After Cycle 1, it was found that personnel had good knowledge, understanding, and attitudes towards internal supervision. But they still could not examine instructional plans, observe instruction, and provide advice. Their deficient skills, therefore, were improved later on. As for the development in Cycle 2 by monitoring, it was found that teachers had continual development and the clear steps of internal supervision, which facilitated performance and created efficiency. This led to better instruction and study achievement, respectively. These conformed to the results of the study by Phra Puang Prasert Pumawong (Techawaro) (2008 : p. 112-118) about "The Development of Internal Supervision Personnel at Phrapariyatidhamma School of Buengkittiwittaya Temple, Muang District, Nakhon Ratchasima Province" in order to develop internal supervision personnel at Phrapariyatidhamma School of Buengkittiwittaya Temple, Muang District, Nakhon Ratchasima Province. The development strategies were workshop and monitoring. Before the development, personnel had not had knowledge and understanding of the steps of internal supervision. There had been no internal supervision. The internal supervision system had been incorrect. Supervisors had not had knowledge and understanding of the supervision process. Moreover, there had not been the study of current state, problems, and needs; and planning and determination. After the development, the participating teachers had good knowledge, understanding, and attitudes towards internal

supervision. But they still could not examine instructional plans, observe instruction, and provide advice. Their internal supervision skills, therefore, should be improved later on. As for the development in Cycle 2, it was found that class teachers were responsible for the supervision, monitoring, and instructional management in each class level. This made them conduct internal supervision with care and attention to their jobs. They also conformed to the results of the study by Borom Bumrungsawat (2003 : p. 86-92) about "The Development of Internal Supervision Personnel at Dontanwittaya School, Don Tan District, Mukdahan Educational Service Area Office" in order to develop internal supervision personnel at Dontanwittaya School, Don Tan District, Mukdahan Educational Service Area Office, Mukdahan Province. The development strategies used were the workshop, actions in compliance with the scheduled calendar, supervision, and monitoring. The instruments for data collection included the observation form for instruction in compliance with the general objectives of student-centered instruction, the observation form for instruction in compliance with the particular objectives, and the interview form. The results of both cycle revealed changes of the 3 aspects as to be described next. 1) For the aspect of instructional supervision, the school applied cooperative development supervision to the administration process and instructional process for teachers, who joined all together for thinking, doing, and revising. As a consequence, the school had clear and efficient internal supervision system. Personnel worked together happily under the created lasting culture and generosity. 2) For the aspect of teacher behavior among those who participated in the research, they could write instructional and learning plans eventually. Their behavior was changed to be in line with student efficiency. And they could hold activities that suited the nature of each subject. Multiple techniques were introduced to instruction, e.g., role plays, field trip projects, and instructional improvement. 3) For the aspect of student behavior in term of their study, they had good relationships with teachers and classmates. They showed assertiveness and could work in groups, with helping one another. Thus, internal supervision in the form of cooperative development supervision was useful for efficient internal supervision. Teachers changed their instructional behavior in line with student efficiency. And students had better study results.

In conclusions, the development of internal supervision personnel at Roi-Et College of Dramatic Art, Chum Phuang District, Nakhon Ratchasima Province, could develop personnel to have knowledge, understanding, and ability to conduct 5-step internal supervision efficiently.

This brought about standard instructional activity management in compliance with quality criteria. Students expressed higher achievement and satisfactory desirable characteristics.

Suggestions

With respect to the research on the development of instructional administrators in charge of internal supervision at Roi-Et College of Dramatic Arts, the researcher had some suggestions as follows.

1. Suggestions for the application of the results

1.1 For the development of internal supervision personnel, all parties should take part in internal supervision as much as possible so that they will be aware and realize the value of it on their own.

1.2 Good relationships should be created during internal supervision among teachers, supervisors, and supervised teachers; for well-organized and smooth internal supervision.

1.3 Good attitudes or feelings towards internal supervision should be created for the emergence of confidence and trust in internal supervision; along with pride of performance.

1.4 The administrators should promote, support, create awarenesss, and give precedence to internal supervision; with good interaction to the school. Supervisors and supervised teachers should also have good interaction and amity to one another.

2. Suggestions for further study

2.1 Supervisors must have good interaction with supervised teachers. They must also create understanding of the steps and procedures between supervisors and supervised teachers.

2.2 Teachers should be given full opportunities to ask under a friendly atmosphere. Everyone and every party should be part of decision-making at all steps of internal supervision.

2.3 Personnel development should be carried on unceasingly and completely. All personnel should be part of the development by using multiple forms of strategies.

2.4 Personnel development of educational institutes must meet their needs and personal capabilities. Personnel must be developed until they become role models to others. Then, the results must be extended to other people and interested agencies that pay attention to sustainable development.

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Scaffolding First Year Students on English Writing Abilities through Blended Learning and Guided Questions, Academic year 2016

Sarayooth Chantarasombat*

Abstract

Scaffolding is currently substantially used as one most of an extremely teaching approach to tremendously completely contributing and definitely encouraging learners study to thoroughly accomplish their learning aims with the awesomely enormous interactions, commodification, meta-pragmatic conceptualization education and deconceptualization,conformism,localism,vocationalism, credentialism, pedagogism, educational democratization, extremely meaningfully sociocognitive surroundings(social settings and great environments), instructors and learners fully get involved with various activities both in classroom and outside of the classroom. The main objectives of this study were to a) definitely aggrandize and scrutinize students to a sense of ownership, i.e. willingness to extremely use their languages, enthusiastically draw their thoughts and ideas in their written competence process using guided questions, b) to totally encourage the instructor uses "scaffolds", or questions, to students truly recognize their language ownership in English writing competence process. Notwithstanding, the research design of the study was completely conducted as quantitative research (True Experimental Design). The samples had been particularly taught using scaffolding and blended learning instruction. A sample of 35 students (8 males, 27 females) and 15 students (3 males, 12 females) were methodically selected as a part of simple random sampling. The pretest and posttest were used as instruments for data collection for students where as 4 sources of data; guided questions, pretest and posttest writing tasks, questionnaires and written language samples were dramatically used for data gathering. Students' test scores were obviously and successfully analyzed using ANCOVA procedure (The two – way ANOVA). The students' questionnaire data was analyzed using descriptive statistics. A statistically significant difference was observed between the groups in posttest scores on English writing competence (f= - , df = 2, 2, $p < 0.01$). Importantly, the findings of the study overwhelmingly demonstrated that the students' pretest and posttest of English writing skills, the directional hypothesis of posttest group students predominantly increased much more than pretest group students on English Writing Competence

through guided questions were statistically tested (two-tailed) was at 5 % level of statistical significance.

Keywords: Scaffolding, Blended Learning, Guided Questions, English Writing Abilities, ANCOVA Procedure and True Experimental Design

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Introduction

Scaffolding is the building up of a target language structure over several turns in an interaction. Initially in language learning, learners may be unable to produce certain structures within a single utterance, but may build them through interaction with another speaker. (Dictionary of language teaching and applied linguistics.)

Moreover, R. Keith Sawyer (2006) states that instructional scaffolding is a learning process designed to promote a deeper level of learning. Scaffolding is the support given during the learning process which is tailored to the needs of the students with the intention of helping the student achieve his/her learning goals.

Scaffolding is a genre of language teaching strategy to help and motivate learners learn to reach their learning goals with interaction between teachers and learners by using several activities both in classroom and outside of classroom.

Rationale

Students' needs a support structure that provides opportunities to study and use experience and background knowledge on English writing essay tasks. Teachers encourage learners using support materials in class to develop autonomous learning strategies. Additionally, learners are supported to their own cognitive, affective and psychomotor learning skills and knowledge and teachers help learners master a task or a concept by providing useful materials. The support of materials is able to take many forms for instance outlines, recommended documents, story boards, or key questions.

Background

Firstly, Scaffolding has demonstrated one of the most recommended, versatile, and dominant instructional methods of socio-constructivist teaching (Clark; & Graves. 2004). Secondly, Pearson (1990) points out that scaffolding allows teachers to provide cueing, questioning, coaching, corroboration, and plain old information to assist learners complete a task before tackling it independently. Lastly, Davis; & Miyake (2004) states that scaffolding is a component of a larger set of methodology in activity-based learning: modeling (demonstrating), coaching, scaffolding, articulation (expression), reflection and exploration.

Research Questions

1. Do guiding questions are beneficial to students writing abilities?

2. How the questions help learners the learning process?

Objectives

1. To assist and guide students to a sense of ownership, i.e. willingness to use their language to express their thoughts and ideas in their written skills process by using guided questions.

2. To encourage teachers use "scaffolds," or questions, to students recognize their language ownership in writing process.

Literature Review

Scaffolding theory was first introduced in the late 1950s by Jerome Bruner, a cognitive psychologist. He used the term to describe young children's oral language acquisition. Helped by their parents when they first start learning to speak, young children are provided with informal instructional formats within which their learning is facilitated. A scaffolding format investigated by Bruner and his postdoctoral student Anat Ninio whose scaffolding processes are described in detail is joint picture-book reading (Ninio & Bruner, 1978). Bed¬time stories and read alouds are additional examples of book-centered interaction (Daniels, 1994). Scaffolding is inspired by Lev Vygotsky's concept of an expert assisting a novice, or an apprentice. Scaffolding is changing the level of support to suit the cognitive potential of the child. Over the course of a teaching session, one can adjust the amount of guidance to fit the child's potential level of performance. More support is offered when a child is having difficulty with a particular task and, over time, less support is provided as the child makes gains on the task. Ideally, scaffolding works to maintain the child's potential level of development in the ZPD. An essential element to the ZPD and scaffolding is the acquisition of language. According to Vygotsky, language (and in particular, speech) is fundamental to children's cognitive growth because language provides purpose and intention so that behaviors can be better understood. Through the use of speech, children are able to communicate to and learn from others through dialogue, which is an important tool in the ZPD. In a dialogue, a child's unsystematic, disorganized, and spontaneous concepts are met with the more systematic, logical and rational concepts of the skilled helper. Empirical research

suggests that the benefits of scaffolding are not only useful during a task, but can extend beyond the immediate situation in order to influence future cognitive development. For instance, a recent study recorded verbal scaffolding between mothers and their 3- and 4-year- old children as they played together. Then, when the children were six years old, they underwent several measures of executive function, such as working memory and goal-directed play. The study found that the children's working memory and language skills at six years of age were related to the amount of verbal scaffolding provided by mothers at age three. In particular, scaffolding was most effective when mothers provided explicit conceptual links during play. Therefore, the results of this study not only suggest that verbal scaffolding aids children's cognitive development, but that the quality of the scaffolding is also important for learning and development.

Wood, Bruner, and Ross's (1976) idea of scaffolding parallels the work of Vygotsky. They described scaffolding as the support given to a younger learner by an older, more experienced adult. This concept has been further developed by Jesper Hoffmeyer as 'semiotic scaffolding'. Though the term was never used by Vygotsky, interactional support and the process by which adults mediate a child's attempts to take on new learning has come to be termed "scaffolding." Scaffolding represents the helpful interactions between adult and child that enable the child to do something beyond his or her independent efforts. A scaffold is a temporary framework that is put up for support and access to meaning and taken away as needed when the child secures control of success with a task.

A construct that is critical for scaffolding instruction is Vygotsky's concept of the zone of proximal development (ZPD). Zone of proximal development is that field between what a learner can do by himself (expert stage) and what can be achieved with the support of a knowledgeable peer or instructor (pedagogical stage) (Ellis & Worthington, 1994). Vygotsky was convinced that a child could be taught any subject efficiently using scaffolding practices by implementing the scaffolds at the Zone of proximal development. Students are escorted and monitored through learning activities that function as interactive conduits to get them to the next stage. Thus, the learner obtains or raises new understandings by presenting on their prior knowledge through the support delivered by more capable individuals (Raymond, 2000). Several

peer reviewed studies have shown that when there is a deficiency in guided learning experiences and social interaction, learning and development are obstructed (Bransford, Brown, and Cocking, 2000).

In writing instruction, typically support is presented in verbal form (discourse). The writing tutor engages the learner's attention, calibrates the task, motivates the student, identifies relevant task features, controls for frustration, and demonstrates as needed (Rodgers, 2004). Through joint activities, the teacher scaffolds conversation to maximize the development of a child's intrapsychological functioning. In this process, the adult controls the elements of the task that are beyond the child's ability all the while increasing the expectations of what the child is able to do. Speech, a critical tool to scaffold thinking and responding, plays a crucial role in the development of higher psychological processes (Luria, 1979) because it enables thinking to be more abstract, flexible, and independent (Bodrova & Leong, 1996). From a Vygotskian perspective, talk and action work together with the sociocultural fabric of the writing event to shape a child's construction of awareness and performance (Dorn, 1996). Dialogue may range from casual talk to deliberate explanations about features of written language. The talk embedded in the actions of the literacy event shapes the child's learning as the tutor regulates her language to conform to the child's degrees of understanding. Clay (2005) shows that what may seem like casual conversational exchanges between tutor and student actually offer many opportunities for fostering cognitive development, language learning, story composition for writing, and reading comprehension. Conversations facilitate generative, constructive, experimental, and developmental speech and writing in the development of new ideas (Smagorinsky, 2007).

In Vygotsky's words, "what the child is able to do in collaboration today he will be able to do independently tomorrow" (Vygotsky, 1987, p. 211). Some ingredients of scaffolding are predictability, playfulness, focus on meaning, role reversal, modeling, and nomenclature.

Methodology

How teachers' questions are important:

They re-frame and re-conceptualize student thinking in the direction teachers want them to go.

They are important in bringing students to understand writing process successfully.

Good teacher questions = Active instruction. What makes good questions from a teacher?

-They motivate participation on the part of the student -They persuade students to reflect on their own language knowledge

-They influence interaction with other students

-They convince a sense of ownership in the writing process

Samples/Populations

Bunditpatanasilpa Institute Students, Roi-Et Campus, Roi-Et Province

- Total number of students is approximately 50 ss., consists of 4 majors, include;

- Western musical instruments major, kitasilpa sakol, Thearitical Arts major (Khon and Lakorn).

- Focus group of students: 15 students, first year students, in semester 2, academic year 2016

- Use a writers' workshop (good example of writings related to their interest topics) and guided questions to guide students forward in effective essays writing.

Table 1: Participants of three groups

Group	Name	Writing proficiency	Status	Gender
A	Nathida	High-beginning	Undergraduate	Female
	Chanisssara	High-beginning	Undergraduate	Female
	Orawan	High-beginning	Undergraduate	Female
	Yupin	High-beginning	Undergraduate	Female
	Tipsuda	High-beginning	Undergraduate	Female
B	Jatuporn	High-beginning	Undergraduate	Female
	Phinakan	High-beginning	Undergraduate	Female
	Chanjira	High-beginning	Undergraduate	Female
	Grisada	High-beginning	Undergraduate	Male
	Kidchanok	High-beginning	Undergraduate	Female
C	Pichitra	High-beginning	Undergraduate	Female
	Pornchanok	High-beginning	Undergraduate	Female
	Wutthichai	High-beginning	Undergraduate	Male
	Suphanat	High-beginning	Undergraduate	Male
	Thapmontri	High-beginning	Undergraduate	Male

Data collection & Analysis

4 sources of data (overall):

- Written language samples from students (personal information or resume, individual work) -using 12 guided questions (learners answer the questions and write the answers in a paragraph)

- Pre-test and post- test writing a good paragraph

- Questionnaire towards writing process by using scaffolding (15 items alter the writing improvement)

Analysis Procedure

Constantly comparing and classifying questions and dividing them into 3 types:

1. Coaching; Teachers distribute hand out about writing process and compound and complex sentences to make sentences in a good paragraph. And then learners are given 12 questions to write in terms of my favourite song. They are engaged to work in groups.

2. Facilitating; teachers give some recommendations for learners to write a paragraph on the topic given.

3. Collaborating (Cooperative); teachers have learners work in group of five on a writing essay task both pre-test and post-test on the same topic (my favourite song).

Results and Discussions

The objectives of this study were to a).to assist and guide students to a sense of ownership,i.e. willingness to use their language to express their thoughts and ideas in their written skills process by using guided questions. b). to encourage teachers, use "scaffolds," or questions, to students recognize their language ownership in writing process. Results of main studies were presented in this part of the paper by way answering the major research questions.

English Writing Performance

This study investigated the students' pretest and posttests of English writing skills. Focus on the results of the study, the directional hypothesis that posttest group students perform better than pretest group students on writing a paragraph through guiding questions was tested (two-tailed) at 5% of level of significance as shown in table 2.

Proving the effects of the teaching in each group, t-test was conducted in each group separately and the results revealed that both types had significance difference in mean scores between pretest and posttest as shown in table 2.

Notwithstanding, the ANCOVA procedure was conducted for this purpose. This procedure is equivalent to conducting ANOVA on the adjusted pretest and posttest scores. The ANOVA summary for the dependent variable posttest score adjusted for initial difference in the Table 3. Guiding Questions were recorded higher scores in the posttest than pretest (df = 2, 2).

From the results, maybe cause of using guided questions to enhance students writing essay tasks. Use of coaching, facilitating and collaborating questions help building classroom community and

learning goals with students. Facilitating questions were used to deepen student understanding in terms of English language (Youb Kim. 2010).

Table 2 T-tests summary

Group	N	M	SD	t	df	Sig(2-tailed)
Pretest	15	12.00	.845	54.991	14	.000
Posttest	15	14.33	1.759	31.553	14	.000

Table 3 ANOVA table summary for adjusted pretest-posttest scores group statistics.

Source	SS	Df	MS	F
Pretest Between Groups	10.000	2	5.000	-
Within Groups	.000	12	.000	-
Total	10.000	14	-	-
Posttest Between Groups	43.333	2	21.667	-
Within Groups	.000	12	.000	-
Total	43.333	14	”	”

Table 4: Questionnaire, Writing a Paragraph through Guided Question

No.	Items	X	SD	Rating
1	I review my class notes, handouts and assignment requirements before beginning to write.	2.67	0.899	Sometimes
2	I criticize the exercise or task and instructions carefully	2.40	1.055	Rarely
3	I aberration and write down ideas before begin to	2.80	1.014	Sometimes
4	I argue what I am going to write with other students or	2.55	0.743	Sometimes
5	I make plans and notes in my native language before	2.20	1.082	Rarely
6	I try to write in a comfortable, quiet place where I can	2.33	1.175	Rarely
7	I use my background knowledge(world) knowledge to help me develop	2.93	1.099	sometimes
8	I like to write a draft via native language first and then translate it into English.	2.73	1.279	Sometimes
9	I edit my views(ideas) as I am writing.	2.86	1.302	Sometimes
10	I like to change, or make my ideas clearer as I am	2.93	1.162	Sometimes
11	I go back to my writing to revise the content and make	2.20	1.014	Rarely
12	I return to my writing to edit the grammar, vocabulary, spelling and	2.26	1.032	Rarely
13	I use dictionary after I finish writing a draft.	2.73	1.437	Sometimes
14	I discuss my job with other students to receive feedback on how I can	2.40	1.121	Rarely
15	I take notes or try to remember feedback I get so I can use it the next time	2.53	1.245	Sometimes
	Mean Point	2.568	.259	Sometimes

Adapted from Mulu Geta; & Menna Olango. 2016

The results overwhemingly show that the maximum average item is no. 10, I like to change, or make my ideas clearer as I am writing. X = 2.93 ,rating was at sometimes. The minimum

average item is no. 5, I make plans and notes in my native language before writing X was at 2.20 the rating was at rarely. The mean point of writing a paragraph was at 2.568, rating was at sometimes.

Rating Scale

4.51 - 5.00 = Most often

3.51 - 4.50 = Often

2.51 - 3.50 = Sometimes

1.51 - 2.50 = Rarely

1.00 - 1.50 = Never

Adapted from Boonchom Srisa-ad (2007: 121)

Limitations and Recommendations

Many English language teachers are changed the strategies and methodologies of teaching from traditional way to scaffolding learning approach, this strategy is more useful and helpful technique for learners and instructors, not only teacher switched their roles but also learners change their roles to child centeredness. Students have an opportunity to learn on their own by using questions guide them to successfully write a paragraph. They are able to spontaneously and autonomously learn both in classes and outside of classes. Base on the findings, the following limitations and recommendations were forwarded;

1. Integrating to other skills of learning language in writing lessons should be considered for further study in order to take an advantages of writing abilities.

2. Investigating students' attitude towards Scaffolding Students English Writing Abilities of first year students should have conducted.

3. Exporing on different topic between pretest and posttest is slightly rather than the same topic.

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