

KANTEEWONG Thitipol

1. 事業実施の目的

To present my paper entitled `Cultural identities of Tai ethnic groups through learning from the drumming culture of northern part of Thailand` in the panel 4 on August, 28th from 2:30-4:00 pm. in the 21st Asia-Pacific Society for Ethnomusicology conference at the ISI Institute of the Arts, in Yogyakarta, Indonesia.

2. 実施場所

The ISI Institute of the Arts, in Yogyakarta, Indonesia.

3. 実施期日

2017 年 08 月 26 日 (Wed) から 09 月 01 日 (Fri)

4. 成果報告

●事業の概要

The international conference of the Asia-Pacific Society for Ethnomusicology (APSE) was in Yogyakarta, Indonesia. The conference has divided into eight ethnomusicological studies namely 1) Classical, 2) Traditional, 3) Educational, 4) Ritual, 5) Hybrid, 6) Comparative, 7) Applies, and 8) Popular. There were 11 panels which presented at the Auditorium Concert Hall and Senat Room in the ISI Institute of the Arts, Yogyakarta, Indonesia.

My presentation was in the panel 4 in August, 27th 2017 that Prof. Jarernchai Chonpairot was the chair. There were five presenters in same panel together with me. The first presenter was a group of people from Myanmar Tin Win, Kunn Zaw Tun, and Win Kyaw. They presented in the topic of Importance of Hand Positions and Direction of plucking in playing Saung Gauk that presented a different style of playing Saung Guak to analysis along with science experimental. The presentation shows that the hand positions and method of plucking the strings by the late master harpist U Ba Than`s technique and the common way of playing Saung Gauk(Burmese Arched Harp) are compared and discussed. Frequency spectra analysis are made on each note, as played by the method of U Ba Than, by plucking the string at approximately 45 angle as well as vertical to the string plane. It is found that the harmonics and the neighboring frequency contents of the main note, being played in this way, are higher than those of

using common method of plucking in parallel to the plane of the strings. The reason is due to the structure and the way of installation of the string bar(Khin Tan) in Burmese at each end inside the resonator(saung ohe) in such a way that it is more vibrational sideward by the vibration of the strings.

The second presenter was Zhaung Chun Lei from China. He presented the topic of What is Quzi?- The local opera's name, history, spread, and development in northwest China along the silk road. The paper show that Quzi is one of Chinese opera which introduce its different names existed in northwest of China, in order to find out what Quzi means in history and in modern life and show four different Quzi operas such as Meihu opera and Mihu opera performed in Xi'an and Weiman, Guzi and Quzi opera from Lanzhou and Dunhuang. The presenter suggested that the Quzi is not only the name of opera but it is also a meaning of origin, a kind of symbol. Quzi was once very popular among people in countryside. However, it retired from people gradually because of the result of urbanization development.

The third presenter was Soo Hee Yoon from South Korea. She presented a paper entitled `A Study on Korea Mantra Chanting` which related to the Pali sutra and Buddhism of Sri Lanka and Southeast Asia in meditation practicing in Japan's Shingon temple from the beginning. The study focused on the origin, background, process of transmission, and the present position of Korean Buddhist ritual music with regard to the study of mantra chanting. The research show that there are sutra recitation activities which copied the sounds of the Pali language in Sri Lanka and Southeast Asia and that by contrast there are writings and Gen meditations characterized by the Sanskrit sutra of Northeast Asia. After that I presented my paper entitled `Cultural identities of Tai ethnic groups through learning from the drumming culture of northern part of Thailand`.

Finally, Ngu Yen Cam Lee from Vietnam was the last presenter that she presented her research `Teaching music in Vietnamese Schools: A social analysis`. The research questioned that what is the reasons for young students choice against traditional music and other folk and traditional influenced forms such as new popular songs in Vietnamese?, and what are the content, intention, and essence of the music programs in Vietnam? She argued that there are crucial factors to discuss on this issue vis-a-vis the current situation. An insider's analysis of the social and educational phenomenon of music teaching in Vietnam's system is necessary and would hopefully contribute to a solution for Vietnam as a member of the ASEAN.

●学会発表について（発表を行った方のみ記入してください）

CULTURAL IDENTITIES OF TAI ETHNIC GROUPS THROUGH LEARNING FROM

THE DRUMMING CULTURE OF NORTHERN PART OF THAILAND

This paper investigates the role of drumming as part of the *Tai* people's culture in the old Lanna kingdom (1269-1899 AD) which is now a part of northern Thailand. Three main Lanna cultural areas are involved in this study; 1) the Eastern area of the Lanna kingdom which includes Nan, Phrae and Phayao provinces, 2) the Western area which include Chiang Mai, Chiang Rai, Lamphun and Lampang provinces, and 3) the Western end of the Lanna kingdom which is located mainly in the Maehongsorn province. The discipline of ethnomusicology is used as a fundamental method in terms of the fieldwork. In addition, we make use of participant observation of the musical process, and formal and informal interviews undertaken between May, 2014 and April, 2015.

The result of this research shows that there are almost twenty-six different kinds of drum played in these areas. These can be divided into four genres in the form of hand-beaten drums, barrel-shaped drum, tubular drums, and double-headed drums. The *Tai* people moved to the Northern part of Thailand after the re-establishment of Chiang Mai by King Kawila in 1796 AD. The people who moved to this area included five significant ethnic groups including *Tai Lue*, *Tai Kheun*, *Tai Yai*, *Tai Yong* and *Tai Yuan*. Each group has a drum culture identity of its own. Cultural drumming skills are inherited and learned in specific ethnic groups. These skills include, for instance, local knowledge when it comes to making instruments, local beliefs and ritual drumming, and local drum playing techniques.

In conclusion, the culture of drumming within each *Tai* group in northern Thailand identifies the differences in term of each cultural identity. *Tai* people use traditional drums to create meaning by playing rhythmic patterns to communicate with each other and to transmit their identity from the past to the present.

Keywords: Drumming, Lanna, Northern Thailand, Ethnic people, Cultural Identity, *Tai* people, music, ethnomusicological study

●本事業の実施によって得られた成果

I participated in the 21st Asia-Pacific Society for Ethnomusicology conference at the ISI Institute of the Arts, Yogyakarta, Indonesia. I presented my academic paper entitled 'Cultural identities of *Tai* ethnic groups through learning from the drumming culture of northern part of Thailand' in the panel 4 on August, 28th from 2:30-4:00 pm. In this conference, I have a good opportunity to meet Prof. Jarernchai Chonpairot from Rajabhat Mahasarakham University, Thailand. Also, I met another professor in ethnomusicology field, for example, Prof. Tan Sooi Beng from USM - University Sains Malaysia, Prof. U

Khin Maung Tin from Myanmar, and Prof. Sumasam Winslow-Kaplan from Wesleyan University, United States of America. I have discussed my research topic with them that they gave me some perspective from their experiences. During the conference, I can learn from another presenter who have similarly interested in ethnomusicology. Their research is a wide rage in ethnomusicological studies such as the classical ethnomusicology, hybrid ethnomusicology, comparative ethnomusicology, and applied ethnomusicology. Moreover, I have connection with many professors and students. I submitted my paper to publish in the conference proceeding that it will issue after the conference.

●本事業について

I learned the presentation techniques from many presenters in the 21st International Conference Asia-Pacific Society for Ethnomusicology that I can apply it to my presentation in the future. Also, it is very nice to know ethnomusicology professors and students from several countries such as China, South Korea, Myanmar, Malaysia and Vietnam that I have a connection with them. I have a good experience to watch Indonesia traditional music performances during the conference which are performed by the students and professors from the ISI Yogyakarta, Indonesia.