

KANTEEWONG Thitipol

1. 事業実施の目的

To present an academic paper at the symposium, *Performing Arts and the Royal Courts of Southeast Asia*, which was held on July 12-13 at the Graduated Studies Centre, Sunway University in Kuala Lumpur, Malaysia.

2. 実施場所

Kuala Lumpur, Malaysia

3. 実施期日

平成 2018 年 07 月 10 日 (Tue) から 07 月 15 日 (Sun)

4. 成果報告

●事業の概要

I attended the *Performing Arts and the Royal Courts of Southeast Asia* Symposium, which was held on July 12-13, 2018 at the Graduated Studies Centre, Sunway University in Kuala Lumpur, Malaysia, and presented a paper with a title, “An analysis of Lanna Court music composition from 1873 to 1933 in Chiang Mai, Thailand.” An article based on this presentation will be published in the symposium proceeding in October, 2018. During the symposium, I learned a number of case studies as well as presentation techniques from all the presenters but especially from Professor Deborah Wong (University of California, Riverside) who analyzed the meaning of the collection of the old classical Thai musical instruments in United States in her presentation, “Thai court performance as object, event, and affect,” Sal Murgiyanto (independent scholar) who pointed the changing purpose of court dance because of tourist business resourceful in Central Java, Indonesia, Professor Made Hood (University Putra Malaysia) who, in his paper “Reciprocity and allegiance of enduring intra-kingdom relationships in Balinese performing arts” provided a comparative perspective on the court performing arts in Bali, Indonesia, and Professor Anthea Skinner (Monash University) who described his research project ‘Drums of power: Music politics and memory in the Riau-Lingga Sultanate’ which is closely related to my recent Ph.D. research project.

●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）

In my presentation, I analyzed Lanna court music composition in relation to the social context when H.R.H. Princess of Chiang Mai Dararatsami was Consort to King Chulalongkorn in Thailand. The discipline of ethnomusicology was used as a fundamental method in this analysis together with the use of historical research methods.

This research shows that there were many musical influences from outside Chiang Mai which had an impact on the Lanna court music, including Thai classical music from central Thailand, classical music from Myanmar, and the traditional music of Shan state. There are four groups of musicians who were supported by the H.R.H. Consort Princess Dararatsami: 1) local musicians; 2) musicians imported from central Thailand; 3) western musicians; and 4) amateur musicians from within the Lanna royal family.

The analysis of my paper identifies two different genres. First, the singing with instrumental accompaniment has a structure which indicates the emergence of collaborative composition between central Thai music melodies and lyrics in the Lanna local dialect found in folk music melodies. Second, music compositions imitated the intonation of such languages as Burmese, Shan, and central Thai.

In summary, the paper shows the function and context of Lanna court music composition between 1873 and 1933. Although influenced by the musical style from outside Chiang Mia, Lanna court music compositions express their local cultural identities.

●本事業の実施によって得られた成果

During the symposium, I met many distinguished ethnomusicologists such as Professors R.

Anderson Sutton (University of Hawai'i at Manoa), Henry Spiller (University of California, Davis), Roger Vetter (Grinnell College), Mayco Santaella (Sunway University), Pornprapit Phoasavadi (Chulalongkorn University), and Sumarsam (Wesleyan University). Fortunately, I also had a chance to see the royal court performance of Asyik from Patani and Kelantan, Joget Gamelan court dance from

Pahang and Terengganu, and the Bedhaya Banjaransari court dance from Jakarta at end of the first day of the symposium.

●本事業について

This program gave me an excellent opportunity to present my academic research in the international symposium and I greatly benefitted from comments on my presentation and from discussions with all presenters and other participants. An opportunity to meet ethnomusicologists who specialize are in the area I am interested in was the positive result of my trip. I also made a contact with professors and other scholars who gave me a great deal of encouragement on my research project.