

PERFORMING KLONG KON YAO IN TAI YAI'S TRADITIONAL EVENT IN KHUN YUAM DISTRICT MAE HONG SON PROVINCE

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Abstract: *The research about Performing Klong Kon Yao in Tai Yai's traditional event in Khun Yuam District Mae Hong Son Province the researcher has 2 objectives which are to study the playing of Klong Kon Yao in the performance in Tai Yai's traditional event in Khun Yuam District Mae Hong Son Province and to study Klong Kon Yao in context of Tai Yai traditional performance, Khun Yuam District Mae Hong Son Province The research found out that there are musical instruments consist in a musical band in Klong Kon Yao Khun Yuam District Mae Hong Son Province, which are Klong Kon Yao, Cymbals, High tone gong and Low tone gong the way to play Klong Kon Yao will produce the sound by hitting the drum, sounds as "peng", "yub", "pee", "ka", "pup", "pae" and "dueng". The beginning of the rhythm always starts with Klong Kon Yao, the speed of the rhythm will be constant in all show. There are both accord to the rhythm and cross cutting rhythm. In the end play the same rhythm in the same way in all shows of Tai Yai people, which are "King Kara Bird Dance", "Toh Dance Show", "Ka Laew Show (sword dance), "Ka Lai Show (hands dance), "Tai Dance Show" and playing along in any traditional activities. Context of Tai Yai traditional performance, Khun Yuam District Mae Hong Son Province at Klong Kon Yao and inherit from the origin such as "Poy Sang Long tradition" which is marble parade that goes around the town. There will always be Klong Kon Yao in that parade. And "11 Poy Lern tradition" or "Jong Para tradition". There are many performances such as Tho dance and animal dance that use Klong Kon Yao band playing along in the show. Besides that, Klong Kon Yao plays the roles in many auspicious occasions such as weddings, house merit, etc. since the rhythm of Klong Kon Yao is fun so they use Klong Kon Yao to entertain in many auspicious activities but not misfortune activity. It's safe to say that Klong Kon Yao is a part of Tai Yai people in Khun yuam District Mae Hong Son's life inseparably.*

Keyword: *Klong Kon Yao, Performing, Tai Yais*

Background and Importance of Problems in Researching

From the past until now, the ways of living of any ethnic groups have inherited their traditions and culture by passing on tradition that is unique, leads to belief and faith for people in society that live their lives according to traditional way of life. Each ethnic group makes their culture and tradition become holy as well as fun and entertaining. All traditions that have been inherited have music in every part of them, we may say that music is a tool to make up the atmosphere, emphasize tradition and culture in society context, and also the medium that conveys meaning and is the center of peoples' mind, making them live their lives happily.

The word "ethnic group" some people use the word "national" is a group of people who share the origin of their ancestor, have the same tradition and same language as well as have the same feeling in tribe. The examples of ethnic group are Chinese people group, Thai people group, Cambodian people group, hill tribe or minority. The essential factor to classify ethnic group is their consciousness toward their nation because language can't define people but culture and tradition are more important. For example, local music is a kind of cultural heritage that reflects the idea, feeling thought and value of people in certain area, which defines way of living and intellectual heritage that is the root of original civilization (Settoh, 1989: 122)

Stated that culture refers to the way of human beings live from their ancestors to create a consistent equation that is unique in the human society. Culture is the genius and value of humanity. (Thumpanta, 1997: 41)

Not only the study of local culture but also study in different and similarities cultures in the other ways, such as rituals and traditions. In traditions include the songs, rituals and other compositions. The group value can learn about history, folklore, poetry, dialect and folk lifestyle. (Intharasunanon, 1993: 52)

Local culture of northern Thailand is various according to the background and history of community in that specific area, so tradition should be considered in 3 ways, which are:

1. Original culture that the community has inherited and never changed.
2. Adapted culture is the culture that that changed because of the influence from other cultures or adapt to fit in the economy and society to make the best use in present time.
3. New culture or newly created culture that people in community bring or copy and make it their culture.

Now a days, specialist divided northern cultural area into groups as followed Zone 1 consisted of Chiang Mai, Lamphoon, Lampang and the center is Chiang Mai. Zone 2 consisted of Naan, Prae, some parts of Chiang Rai, Payao and Lublue district, Uttaradit, some parts closer to Chiang Mai, Lampang, Payao is similar to zone 1.

Zone 3 there is only Mae Hong Son. The reason that Mae Hong Son is isolated is the big difference of its culture because of many factors such as stability, seeking of new source of habitat, migration consistently create increase and decrease of tribal population as well as creat their own culture. (Yawongsri, 1997: 47)

Claimed that most Tai people live on the west side of the Salween River. There are many communities that spread from the southwestern part of Yunnan Province in China to the Shan State of Myanmar. Some communities live into the Assam region of India.

(Phumisak, 1981: 205)

Tai Yai is the word that Thai call the people who stay in the north of Thailand but there are many groups of people who can call them as Tai, Tai, Tai Yai, Tai Lhong, Kon Tai, Shan and Shan too. But Tai people call themselves as Tai or Tai in the past. Tai Yai people are called Ngew from Lanna people. The central part people who are called Ngew, it means that they are looked down. Tai Yai doesn't want anyone who call them as the Ngew. As a result, Tai Yai people like the other ones call them as Tai Yai. Tai Yai is the polite word that related with the people who have the same language and culture. (Meesathan, 2011: 5)

Tai Yai people mean Tai nationality for another group who stay in the North. So, they are called "Shan" They live in the Shan State, North of Myanmar. They had been lived in Yunnan, China and they transfer to Mai Hong Sorn, Chiangmai, Chiengrai and Lumpang. (Social Research Institute, Chiangmai University, 2008: 1-2)

Mae Hong Son is the province where Tai Yai migrate from Shan state, a lot of them settled in Mae Hong Son and has biggest portion more than other ethnic groups in Mae Hong Son. This makes Mae Hong Son become multicultural as Prasit Leawsiripong has said society of Mae Hong Son from the past until now is a harmonious society. Art, culture and belief has been inherited to late generation to learn and inherit. Inherit by words spreading or oral literature which can cause changing as developing society surroundings, this make the original heritage incomplete. (Leawsiripong, 1990: 1)

Tai Yai people in Khun yuam District Mae Hong Son Province have art inheritance that indicate their easy way of life, have art and culture relate to religion as most of the ceremonies include music to communicate through musical show making people love and worship the ritual.

Khun Yuam is one district in Mae Hong Sorn, it is a small town and most of the populations are Tais (Tai Yais), this town is called "Baan Kun Lom". There was a history when Tai Yai province along the western part of Kong River (Salawin River) there was a chaos and war with Myanmar, Tai Yai migrated their families to Baan Pong Mhu and Baan Mae Hong Sorn, some group moved to Baan khunyuam which is Tai Yai village on the mountain and migrated up north to Pai. There was a man named "Chankale" who was a man of Jamka move d to Baan Pong Mhu had helped Pakamong, son in law of Jao Kaew who was the head of Nakorn Chiang Mai cut teakwood and sell to Myanmar. As he saw his loyalty and hard work, he gave him his daughter ms. Sai to Chankale's wife. After that migrated to Baan Mae Hong Sorn, He gave his niece Jao Nang Mea to be his wife, established the town on the upper part of Khunyuam river called "Mueng Khunyuam". Later on, Prachao Intarawichayanin the governer of Nakorn Chiangmai promoted Chankale as "Praya Singha Natracha" to be the first governer of Mae Hong Sorn and as the front town and made Mueng Pai and Mueng Khunyuam the subordinate towns. (His Highness Yun Fah Saen Whi, 2001: 24)

Klong Kon Yao is Tai Yai's musical instrument that has been inherited through several generations, known as an essential thing for Tai Yai culture and tradition. From the past until

now, tom-tom has been a part of culture and tradition of Tai Yai in Mae Hong Sorn and it had been developed to be performance in auspicious traditional ceremonies in order to entertain people. Activity and types of tom-tom depend on the inheritors and society that gives roles that relate to their way of living, belief, rituals and tradition in the community.

Klong Kon Yao Khun Yuam District Mae Hong Son Province is Tai Yai musical instrument that has been passing on from many generations. It's the musical instrument that is very important to Tai Yai culture and tradition. From the past until now, Klong Kon Yao has been very important for Tai Yai culture and tradition in Mae Hong Son and it had been adapted to be a part of many merit ceremonies to entertain the audience. Activity and style of tom-tom show depend on the inheritor and society that allow it to play role that relate to belief way of life, this makes Klong Kon Yao art change from original to fit surrounding and society. As the researcher got information from Tai Yai people in Khunyuam, Mae Hong Son about tom-tom music, Klong Kon Yao inheritance now a days there are not lots of conservers and conservers in Mhun yuam District Mae Hong Son Province are aged, new generation, kids and teenagers don't interested much in Klong Kon Yao music, this might cause only seniors try to conserve and if new generation don't conserve and pass on this Tai Yai music cultural heritage, they might lose Tai Yai cultural heritage in Khunyuam in Mae Hong Son, and might affect Tai Yai societg. Thus, the research about Klong Kon Yao in Khun yuam, Mae Hong Son is needed to be made. The researcher thinks that Klong Kon Yao of Khun yuam, Mae Hong Son is important and it's the culture of Khun yuam people in Mae Hong Son from so long never want it to be gone with old generations. So, the researcher would like to be a part in helping conserve original Klong Kon Yao art in Khun yuam, Mae Hong Son to last. And make Tai Yai people in Khun yuam, Mae Hong Son realize the valuable unique of their culture, make them proud, love and cherish their culture and keep on making it lasts.

Objective of The Research

- 1 To study the playing of Klong Kon Yao in the performance in Tai Yai's traditional event in Khun Yuam District Mae Hong Son Province
- 2 To study Klong Kon Yao in context of Tai Yai traditional performance, Khun Yuam District Mae Hong Son Province

Purpose

- 1 To get musical knowledge to be academic document to make research for Khun Yuam District Mae Hong Son Province.
- 2 To know style and kinds of show and culture that relate to Klong Kon Yao of Tai Yai in Khun Yuam District Mae Hong Son Province.
- 3 To spread musical knowledge of Tai Yai in Khun Yuam District Mae Hong Son Province to be known in music industry
- 4 To make community in Khun Yuam District Mae Hong Son Province proud and continue passing on their culture to make it lasts.

Scope of The Research

In this research, the researcher studied and compiled musical knowledge that has been inherited for a long time in Khun yuam District, Mae Hong Sorn Province, aimed to study about performing tom-tom and context of Tai Yai traditional performance in Khun yuam District, Mae Hong Sorn Province.

Process of Research

This research has area and population in the research as followed:

Area

- Khunyuam, Mae Hong Sor

Population

- academician about Tai Yai ethnic 1 person
- local philosopher 1 person
- expert of music 1 person
- Klong Kon Yao inheritor in Khun yuam District, Mae Hong Son Province 3 persons
- monk or conductor of the ceremony in Khun yuam District, Mae Hong Son Province 1 person

Tools for Collecting Information

The tools that are used to collect information, the researcher has created and made tools to collect information as followed:

1. Non-participate observation
2. Interview

Compiling Information

Researcher compiled information as followed:

1. Compiling information from document, publication, research, book and thesis that relate to Klong Kon Yao in Khun yuam District Mae Hong Son Province.
2. Fieldwork compiling by observing, in-depth interview and group interview, researcher interviewed and recorded it.

Analyzing Information

Researcher proceed information analyzing in 3 parts which are:

1. analyzing personal information of interviewee
2. analyzing opinion of interviewee about the musical knowledge of Klong Kon Yao of Tai Yai in Khun Yuam District Mae Hong Son Province.
3. analyzing Context of Tai Yai traditional performance, Khun Yuam District Mae Hong Son Province.

Summarize

Present the result of the analysis in document as followed:

1. Making research book
2. Presenting the result by publishing in national academic journal

Summarizing the Result of The Research

The result of the research about Performing Klong Kon Yao in Tai Yai's Traditional Event in Khun Yuam District, Mae Hong Son Province, researcher had concluded and divided into 2 parts as objective, as followed:

1. To study the playing of Klong Kon Yao in the performance in Tai Yai's traditional event in Khun Yuam District Mae Hong Son Province.
2. Klong Kon Yao musical instrument in version of Khunyuam people in Khun Yuam District Mae Hong Son Province consisted of 1. Klong Kon Yao 2. Cymbals 3. High tone gong 4. Low tone gong



Figure 1 Klong Kon Yao
Source: Wattanaboonya, T. (2017)



Figure 2 Cymbals
Source: Wattanaboonya, T. (2017)



Figure 3 High tone gong
Source: Wattanaboonya, T. (2017)



Figure 4 Low tone gong
Source: Wattanaboonya, T. (2017)



Figure 5 Klong Kon Yao Band

Source: Wattanaboonya, P. (2017)

The Way to Play Klong Kon Yao Of Khun Yuam People in Khun Yuam

District Mae Hong Son Province. They play Klong Kon Yao by hitting it, the sounds that Klong Kon Yao makes are “peng”, “yub”, “pee”, “ka”, “pup”, “pae” and “dueng”. The way to make “peng” is by right hand to hit the edge of the drum and lift hand back to make the sound resonant. The way to make “yup” is using left hand to press the edge of the drum to stop the sound. The way to make “dueng” is using right hand to hit or bash the center of the drum to make it loud to the end of the drum, “pee”, “ka”, “pae”, “pup” sounds is playing by touching drum surface on the top and its surface to create low sound to play as tactics or to entertain. The beginning of any rhythm in Tai Yai performance always start with tom-tom to be signal of the plays by hitting “peng peng” 2 times and then all instruments start playing according to their own melody and no matter play for what kind of performance or play in traditional parades will always use medium speed rhythm because it allowed actors and musicians elegantly, not too fast or too slow, as well as traditional parade not going to be tiring, just relax and easy like Khun yuam style. The rhythms in playing tom-tom are hitting accord to the melody and syncopation. Another unique is playing tom-tom at the end of the show has fixed rhythm and always the same, using in all performances and traditional parades.

Rhythm of Klong Kon Yao in style of Khun yuam people in Khun Yuam District Mae Hong Son Province has the rhythm that is used in several shows of Tai Yai such as playing in King Kara Bird Dance”, “Toh Dance Show”, “Ka Laew Show (sword dance), “Ka Lai Show (hands dance) and in different parades, which has different rhythm in the shows as followed:

1. Playing Klong Kon Yao in King Kara Bird Dance has different rhythms to be composed in each action by making “peng” together with “yub” sounds and a little bit of “pee”, “ka” and “pup” to make tom-tom more complicated.



Figure 6 Playing Klong Kon Yao in King Kara Bird Dance.

Source: Sripueng, S. (2017)

2. Playing Klong Kon Yao in Toh Dance Show has different rhythms to be composed in each action by making “peng” together with “yub” sounds and a little bit of “pee”, “ka” and “toop” and “pup” in between. Making “dueng” hand edge hit the center of the drum to make sound through the end of the drum.



Figure 7 Playing Klong Kon Yao in Toh Dance Show. Source: Boonlad, P. (2014)

3. Playing Klong Kon Yao in Ka Laew Show (sword dance) there are many rhythms to compose the dance in different types by making “peng” together with “yub” sounds and a little bit of “pee”, “ka” and “pae” and “pup” in between. Making “dueng” hand edge hit the center of the drum to make sound through the end of the drum.



Figure 8 Playing Klong Kon Yao in Ka Laew Show (sword dance).

Source: Sripueng, S. (2017)

4. Playing Klong Kon Yao in Ka Lai Show (hands dance) there are many rhythms to compose the dance in different types by making “peng” together with “yub” sounds and a little bit of “pee”, “ka” and “pae” and “pup” in between. Making “dueng” hand edge hit the center of the drum to make sound through the end of the drum. Playing Klong Kon Yao in Ka Lai Show uses the same technique as playing in Ka Laew Show.



Figure 9 Playing Klong Kon Yao In Ka Lai Show (Hands Dance).

Source: Sripueng, S. (2017)

5. Playing Klong Kon Yao to compose in regular parades. Playing in the parade usually play mix of King Kara Dance, Toh Dance, Sword Dance and Hands Dance, there is no complicated rhythm, play one after one in the same rhythm repeatedly by playing accord to the melody and syncopation. Play alternating of “pen”, “yub”, “pee”, “ka”, “pup” and “dueng” to make the parade more entertaining.



Figure 10 Playing Klong Kon Yao To Compose in Regular Parades.

Source: Homestay: Mountain Village (2015)

To Study Klong Kon Yao In Context of Tai Yai Traditional Performance, Khun Yuam District Mae Hong Son Province.

Context of Tai Yai traditional performance, Khun Yuam District Mae Hong Son Province. that relate to Klong Kon Yao in Khun Yuam District Mae Hong Son that is obviously seen that are inherited from original time are Poy Sang Long, 11 Poy Lern tradition or Jong Para tradition.

Poy Sang Long tradition is “Marble Ordination Ceremony” to ordinate novice in buddhism. Poy Sang Long can be mostly seen in Mae Hong Sorn, especially in Amphoe Mueang, Khunyuam, Pai. Most of people that participate this ceremony are from Tai Yai. They have been inheriting this for a long time, as a record that this existed since the time the planed Mae Hong Sorn town, which they have cerebration every year.

Poy Lern 11 tradition or Jong Para tradition is very important to people in Khunyuam, Mae Hong Sorn. “Jong Para” is Tai Yai language means “buddha castle” the worshipping of Jong Para was created as the belief of welcoming Buddha back to human Earth after going to give sermon to his mom in second heaven where Indra dwells.

This tradition is held between the 15th day of the 11th waxing moon and the 8th day of the 11th waxing moon. All the time from the 1st to 8th waxing moon, there will be rice giving at Jong Para once a day and light up candles and lantern all the time along the festival season. There are many types of play to celebrate such as Toh dance, Animals dance, Kha Laew dance, Hed Kwaw Sword dance, etc. Each play and performance have tom-tom band compose in the show, they will show along the street and neighborhood. It is the play that inherited from the belief that living creatures and Himapan animals are happy dancing as to welcome buddha before the 8th waxing moon. There will be Lhu Ten Heng ritual which is offering thousand candles by parading the candles to the temple and in “Koy Jod day” which is the 8th waxing day that is the last day of the end of the Buddhist lent, there will be “Kea stick offering” by using firewood from kea stick (Son mountain) tied together approximately higher than 2.5 meters dimension not less than 30 centimeters and bring to the parade, together with animal dance and costume to be in the ritual to light up to worship buddha at the temple court and

that is the end of the Buddhist lent for Tais. And Poy Lern 11 tradition is an important tradition that is related to Tai Yais' performing art. The shows like Ka Nang Nok or Nok King Kara dance, Ka Toh or Toh dance, Ka Lai Ka Laew or Fon Jerng Sword dance, all these performances include Klong Kon Yao in the show.

Now a days, Klong Kon Yao not only relate to Poy Sang Long, 11 Poy Lern tradition or Jong Para tradition, but it's also a part of several auspicious ceremonies, since it's fun and entertaining so it's usually used to entertain and be a part of any kinds of auspicious ceremonies except inauspicious ceremonies that not included Klong Kon Yao. It's safe to say that Klong Kon Yao is a part of peoples' life in Khun Yuam District Mae Hong Son.



Figure 11 Playing Klong Kon Yao In Poy Sang Long Tradition.

Source: Aectourismthai (2014)

Result Discussion

The Study of Music of Tai Yai Ethnic in Mae Hong Son Province: Case study Klong Kon Yao Khun Yuam District Mae Hong Son Province aims to study general knowledge of Klong Kon Yao Khun Yuam District Mae Hong Son Province and to study culture and tradition that relate to Klong Kon Yao Khun Yuam District Mae Hong Son Province.

The result that got from the research is the way to play Klong Kon Yao of Khun yuam people in Khun Yuam District Mae Hong Son Province. They play Klong Kon Yao by hitting it, the sounds that tom-tom makes are “peng”, “yub”, “pee”, “ka”, “pup”, “pae” and “dueng”. And the unique which is the starting f the rhythm that composed in the show of Tai Yai always start with Klong Kon Yao to be signal of the plays by hitting “peng peng” 2 times and then all instruments start playing according to their own melody and no matter play for what kind of performance or play in traditional parades will always use medium speed rhythm, and another unique is playing Klong Kon Yao at the end of the show has fixed rhythm and always the same, using in all performances and traditional parades. Cultural traditions that relate to Klong Kon Yao in Khun yuam District Mae Hong Son Province that are obviously seen are Poy Sang Long, 11 Poy Lern tradition or Jong Para tradition. It's a part of any kinds of auspicious ceremonies except inauspicious ceremonies.

The above result was brought by doing field work and in-depth interview, bring to the correct and complete information. The result of this research together with the research of Khamkom Pornprasit from Chulalongkorn University for the topic of Klong Kon Yao: the procedure of playing and banding that said the procedure to banding includes 1 Klong Kon Yao, more than 3 tackles which have 4-5 different sounds. Tom-tom is used in traditional merit ceremony, Poy Sang Long, end of Buddhist lends, compose in Bird dance, Toh dance, hand dance and sword dance (Khamkom Pornprasit, 2010: abstract)

Suggestion

The result from researching The Study of Music of Tai Yai Ethnic in Mae Hong Son Province: Case study Klong Kon Yao Khun Yuam District Mae Hong Son Province gained musical knowledge about Klong Kon Yao Khun Yuam District Mae Hong Son Province about playing and banding as well as cultural traditions that relate to Klong Kon Yao. Doing research like this is mainly about Fieldwork, thus might encounter problems for example time problem because collecting information requires a lot of time because interviewee might be busy and don't have time for interviewing, researcher might have to go several times, so time plan and schedule for fieldwork collecting information should be made.

Musical study of Tai Yai people, there are more kinds of interesting musical instrument and the inheritors are decreasing, this also decrease its popularity and will possibly disappear. Researcher suggest those who are interested, students, specialist to study together and conserve Tai Yai art and culture to make them last.

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