

KANTEEWONG Thitipol

1. 事業実施の目的

To present my paper entitled `Music Characteristic of Khon Muang: Traditional Rhythmic Pattern of the Puja Drum Performance in Pua District, Nan Province, Thailand` on July 12th from 5:30-6:00 pm. in the 45th International Council for Traditional Music World Conference at Chulalongkorn University, in Bangkok, Thailand.

2. 実施場所

Chulalongkorn University, in Bangkok, Thailand.

3. 実施期日

2019年07月10日(Wed)から07月18日(Thu)

4. 成果報告

●事業の概要

The 45th International Council for Traditional Music World Conference (ITCM) was at Chulalongkorn, in Bangkok, Thailand. The conference had various panels relating the topic to music such as the media and cross-cultural studies, composition from practice, evaluating and valuing practice-based research in ethnomusicology, musical cognition as cultural knowledge in the modeling of northeastern Switzerland, and cross-border studies.

My presentation was in the panel of Thai performing arts from 17:30 to 18:00 on July 12th, 2019. Professor Anant Nakkong was the chair. The topic of my research presentation was “Music Characteristic of Khon Muang: Traditional Rhythmic Patterns of Puja Drum Performances in Pua District, Nan Province, Thailand.” There were two presenters in the same panel together with me. The first presenter was Prof. Bussakorn Binson (Chulalongkorn University). Her presentation topic was “Mapping the Cultural Heritage of the Performing Arts in Bangkok.” Also, another presenter was Tat Amaro (Naresuan University) with his research topic “Shaping the Past, Surviving the Future: Computer Karaoke in Contemporary Pipat Music-Making in Phayao Province, Northern Thailand.”

I selected to attend to some of the exciting topics such as the presentation of Prof. Rainer Polak (Max Plank Institute for Empirical Aesthetics, Germany) in the issue of “MoCap

Goes Fieldwork: Recording Drum/Dance Performance with Motion Capture Technology in Mali.”, The presentation of Camille Devineau (University of Nanterre) in the topic of “Analyses of Music and Dance as a Means to Grasp a Relationship between Humans and Bush Spirits.”, Cheng Zhiyi (Soundate Organisation) presented her research on the topic of “Out of the Recorders: Reconstructing the Sounds of Tradition.”, and Prof. Deborah Wong (University of California, Riverside) expressed about “Making and Adding: A Great Leap into a Community Arts Archive.”

In short, I can learn the academic presentation from other presenters at this conference. And, I had an opportunity to present my research to the ethnomusicological study's society. I believed that my academic presentation skills would improve by learning from this experience at the International conference level.

●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）

#### **MUSIC CHARACTERISTIC OF KHON MUANG: TRADITIONAL RHYTHMIC PATTERN OF THE PUJA DRUM PERFORMANCE IN PUA DISTRICT NAN PROVINCE THAILAND**

The traditional Puja drum is a sacred percussion instrument from northern Thailand, which is played in Buddhist temple. Puja drum performance can be found across many areas of northern Thailand. However, the musical characteristics of the Puja drum performance in Nan Province are distinct from those found in other regions of northern Thailand, due to the improvisation technique, the drum's setting, and the traditional rhythmic pattern structure employed.

This paper investigates the variation of rhythmic patterns of the Puja drum performance in Pua District, Nan Province, Thailand which has a unique characteristic different of the performance in other area of the Lanna culture. This paper is a part of my fieldwork for PhD thesis which based in the Pha Hat temple, Pua District, Nan Province in totally one year from May 2018 to April 2019.

The result of this research shows that the techniques of improvisation is always found in performances. The drum players re-creates rhythmic patterns following the principle structure of texts, which relate to the tuning of each four different sizes of drum. The ‘*rábam*’ is the set of rhythmic patterns based on the structure of lyric. The *rábam* is associated with poetic verses or prayers which convey specific messages to listeners. The drummer must practice and memorize the basic *rábam* before they can extemporize on the puja drum.

In summary, the paper shows the Puja drum performance of the *khon muang*'s culture in Pua District, Nan Province. The Puja drum relates with local people's way of life in relation to Buddhism and community relations. Puja drum represent a local cultural heritage of the Nan people.

**Keywords:** Puja Drum, Lanna Music, Rhythmic Patterns, Pua District, Nan Province, Thailand

●本事業の実施によって得られた成果

I participated in the 45<sup>th</sup> International Council for Traditional Music World Conference at Chulalongkorn University, Bangkok, Thailand. I presented my academic paper entitled 'Music Characteristic of Khon Muang: Traditional Rhythmic Pattern of the Puja Drum Performance in Pua District, Nan Province, Thailand.' In the panel IIE01 Thai Performing Arts on July 12<sup>th</sup> from 5:30 to 6:00 pm. In this conference, I have an excellent opportunity to meet Prof. Bussakorn Binson(the Dean of Faculty of Fine and Applied Arts, Chulalongkorn University). Also. I met another professor in the field of ethnomusicology, for example, Prof. Tan Sooi Bang from USM- University Sains Malaysia, Prof. Sumasam Winslow-Kaplan from Wesleyan University, United States of America, Prof. Anant Nakkong from Silapakorn University, Thailand, and Tat Amaro from Naresuan University, Thailand. 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 was similarly interested in ethnomusicology. Their research is a wide range in ethnomusicological studies such as the classical, hybrid, comparative, and applied ethnomusicology. I had an outstanding chance to make a connection with many Ph.D. students and professors.

●本事業について

I had an excellent opportunity to present my academic research at the international conference stage that I received a good experience of presentation. This experience and presentation skills can apply to my academic performance in the future. In this conference, I could meet with professors and other scholars in the field of ethnomusicology who came from several countries such as China, South Korea, Myanmar, Indonesia, Malaysia, Africa, Europe, and America. Also, I have a chance to watch traditional music and performances during the conference.