

The changes in cultural identity of the Mekong ethnic group: Pu Ja drumming In Tai Lue cultural group

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ABSTRACT

The objective of this research was to analyze the changes in the Pu Ja drumming culture of the Tai Lue ethnic group in the Mekong river basin using qualitative research method. The studied population was the Tai Lue people in Thailand, Burma, China, and Laos. The specific sample was studied, namely, folk philosophers, monks, Pu Ja drum scholars, and community leaders. The instruments used in the study were the observation forms and interview forms. The data was analyzed with the content analysis method. The research results revealed that the Pu Ja drum was still an important musical instrument in the ritual and the Buddhist beliefs of the Tai Lue ethnic group in Lanna strongly. The cultural methods and inheritance of the important identity of the Tai Lue ethnic group could maintain the Buddhism in the Lanna society. Although there are several changes when the time passes by, Pu Ja drum is still a part of life in the Tai Lue ethnic group which is part of the Mekong ethnic group that cannot be separated easily until the present. Besides, it is a good confirmation that the Pu Ja drum is also important to the devotion of Buddhism that the Tai Lue ethnic group strongly and continuously has to Buddhism until now

Keywords

Pu Ja drum, identity, changes, Tai Lue ethnic cultural ways

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Introduction

The musical instruments in the family of gongs and drums appear commonly in the Mekong region. Although these musical instruments have some different shapes, these images can indicate the overall relationship among the ancient kingdoms which can confirm the image of music culture in the Mekong region well. From the study of the origin, inheritance, and development of musical instruments, archaeological or historical evidence is required to confirm. As mentioned, the music instruments play a very important role in the way of life of the ethnic groups in Mekong region. However, it can be seen that the regional musical instruments play a role in the ritual and are related to joyfulness. For the classification of musical instruments of ethnic groups in the Mekong river basin including stringed instruments, percussion instruments, leather instruments, and woodwind instruments (Suraphon Nesusin, 2015), Pu Ja drum or Worship drum is another musical culture of the Tai Lue ethnic group in the Mekong river basin. There is a legend that has been around for more than 1,300 years, when the Pu Ja drum was created to signal various causes in the society of Tai Lue people in the past. The sound of the drum resonated every time before going out to fight the enemy and it was the musical instrument of victory that resonated when the war was overcome. Even an ancestral ritual took place, Pu Ja drum would act as a beat to worship ancestral spirits to satisfy the majority of the Mekong region's population as a multi-society model with a variety of ethnicities, languages, religions, customs, traditions, and cultures that come from having similar physical characteristics and unity. These were supplemented with having various resources and great value. In addition, from having a long history altogether, when we compare ethnic groups and the cultures in the Mekong river basin, it is

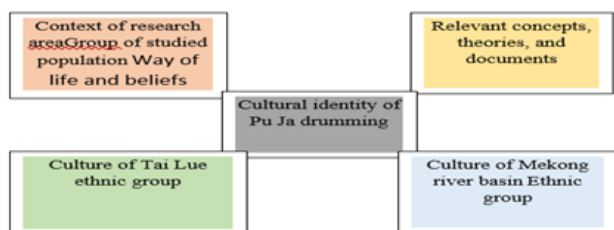
found that there are ethnic groups of Tai or Thai with similar language family roots despite being divided by the government of each country. Originally, these ethnic groups resided in Shan State of Burma, in the north of Laos, in Yunnan Province of Southern China and in the northwest of Vietnam (Thiraphat Chaiphiphat, 2008: 85).

However, when time had passed for a while, the Tai Lue ethnic group adopted Buddhism during the reign of Phaya Kue Na around the year 1355. The sect of Buddhism, "Raman Langkawong" or commonly known among the Tai Lue people as "Suan Dok sect" was disseminated by Phra Sumana Thera from the state of Sukhothai. Then, Tai Lue people had changed their beliefs in Pu Ja drumming that was previously believed to be used in beating for use in warfare or beating to worship ancestors to become beating for worship in Buddhism instead. The one who inherited the Pu Ja drumming in Buddhism would be people from generation to generation within the Tai Lue ethnic group who present themselves as Kalpana servants of monks at that time.

According to the rituals and beliefs from the assortment of instruments of Sach Hornbostel, the drums are very old percussion instruments (Membranophones Percussion Instruments) with evidence from archaeological excavations in the 3rd and the 6th B.E. The ritual drum is one of the arts and culture in Southeast Asian countries and plays an important role in life, culture, and tradition of people of this region. The drum in this region is small. It can be placed on the palm of the hand like Banthaw, a musical instrument used in the ritual of Brahmin in the master class. It was modeled from India. There are also drums in very large size such as the local drums in the north of Thailand called "Pu Ja drum or Worship drum". There are also the large drums which require a lot of people in moving i.e. Aey drums and Luang drums. There are many Indonesian and Malaysian drums such as the Kendhang, the Balinese drums called

Kendong Krumpung Lanang which are similar to the Thai double-sided drum used for the Thai classical orchestra band. There are flat drums of tambourine and there are pairs called “Khaek drum” and “Malay drum” (Chalerm Sak Phikul Sri 2017: 45-50).

Regarding the causal factors of changes in the Pu Ja drumming culture of Tai Lue ethnic group in the Mekong river basin, there are also some changes in the culture and beliefs of Pu Ja drumming using a number of different reasons. This research paper aimed to study the changes in identity and culture of the Tai Lue drumming culture of the Tai Lue ethnic group in the Mekong river basin that has changed over time. The researcher saw that the changes were from drumming to war and drumming for worshipping the ancestors to become drumming for Buddhism. This was drumming for the affairs in Buddhism in order to maintain the prosperity of the Buddha in many ways instead. The Tai Lue ethnic group has played a very important role in making the cultural identity of Pu Ja drumming from the traditional culture in the past that has been changed since then to the present.



Analysis on the changes in the culture of Pu Ja drumming of Tai Lue ethnic group in the Mekong river basin

Figure 1: Conceptual framework, identity, cultural way, and musical relationship of Pu Ja drum of the Tai Lue ethnic group in the Mekong river basin

Research methodology

This research is the Qualitative Research with the following processes.

Data collection

This research study was conducted by collecting the data from related documents searched from government agencies, educational institutes, textbooks, thesis, internet, people and individuals such as the Lao National Library, Lao National Research Institute, academic resources in educational institutes that provide information on music and cultural ways of the Tai Lue ethnic group in the Mekong river basin such as Khon Kaen University, Mahasarakham University, Chiang Mai University, Srinakharinwirot University, Mahidol University, etc. In the field data collection, the data sequencing was made by going into the field survey area. There were the field research areas in the country, namely, Chiang Rai Province, Phayao Province, Nan Province, Phrae Province, Lampang Province, Lamphun Province, Chiang Mai Province. For outside the country, the areas included Lao People’s Democratic Republic consisting of Xayaburi, Luang Prabang, and Vientiane, the Republic of the Union of Burma consisting of Kengtung, and the People’s Republic of China consisting of Xishuangbanna. The non-participant observation

The status and roles of the Pu Ja drum were reduced from the past to the present to remain only a musical symbol. It is a musical instrument used for benefit only in Buddhist temples. Therefore, the researcher was interested in the style of Pu Ja drumming with identity, cultural way and relationship with music corresponding to the Tai Lue ethnic group in the Mekong. Therefore, it is important to keep the Pu Ja drumming in the Tai Lue ethnic culture in the Mekong river basin to remain.

Research objective

To analyze the changes in the culture of Pu Ja drumming of Tai Lue ethnic group in the Mekong.

Research conceptual framework

The research on identity, cultural way, and musical relationship of Pu Ja drum of the Tai Lue ethnic group in the Mekong river basin can be described as follows:

was used to observe the environment, socio-cultural condition, process of operation of the operating group by recording, audio recording, and note-taking as well as interviewing with fixed questions to categorize and analyze the data covering various issues including general information of the informants, general context in the area, social and cultural environment, history in the past, roles, importance, present conditions and problems.

These instruments would be used with the groups of practitioners and stakeholders.

Data preparation and analysis

The researcher prepared and analyzed the data for the following purposes:

Part 1: All of the obtained data was summarized and categorized in order to find the answers following the provided research objective and to review the integrity of the collected data. The obtained data was also verified for the accuracy.

Part 2: The data was analyzed using the theories in classifying and analyzing the data without using the theories. This depended on the suitability of the data. The focus was on comparing the musical data and the musical changes of the Tai Lue ethnic group in the Mekong river basin both in the past and the present.

Part 3: The results of changes in the Pu Ja drum culture of the Tai Lue ethnic group in the Mekong river basin were summarized.

Research results

From the study on the changes in the Pu Ja drumming culture of the Tai Lue ethnic group in the Mekong river basin, the changed in culture could occur at every age especially the subject of changes in musical culture. Music is the art of arranging sound made by human endeavors to create the sound composed of rhythm, melody, and patterns or styles regardless of which culture and which language they belong to. They were all based on those elements. The

differences in musical cultural elements of each culture were influenced by the tastes and concepts of the human beings who created music that were covered by different societies. Therefore, if wanting to study any subject of music, it must be studied at the composition of the music. Likewise, if you want to study the changes in music, you will have to study the changes in the differential components as mentioned above as well.

In studying the changes whether in economic, social, cultural and musical, it has to be related with time. The mentioned time refers to a period of time changing to another changing period. Thus, time is essential to how music changes over time. It is a transformation from the former being to a new state with a time element as a determinant. From the meaning of music and the meaning of the aforementioned changes, it can be said that musical changes refer to the changes in sound associated with the composition of the rhythm, melody, chorus, and compositions that appear over a period of time and change over time.

If going back to study the development of music that took place in every region of the world, it is found that the emergence of music has a different purpose. Some cases may have religious origins. Some cases arise from the agricultural way of life. Some cases may be due to political conditions. These various causes and conditions affect the structural changes or the different elements of the music. The elements in each part make up the overall music with men to be responsible for composing and creating to fit the goals of each case of implementation. Therefore, in studying music in the musical genre, it is necessary to study In music, About music, or Musical Contexts (Chalernsak Phikul Sri, 2017: 45-50).

According to the theories of In music and About music, the guideline is created for studying the changes in Pu Ja drum of the Tai Lue ethnic group in the Mekong region. The researcher divided the studying topics on the dynamics of the Pu Ja drum in the Tai Lue ethnic culture into different topics according to the music education approaches with the contents related to the Pu Ja drum directly and the contents related to the surrounding contexts of the Pu Ja drum (Chalernsak Phikul Sri, 2017: 45-50) as follows.

Changes in the identity of Pu Ja drumming of the Tai Lue ethnic group in the Mekong river basin

The study of In music in the songs used in Pu Ja drumming or the materials used in making the Pu Ja drum. In terms of mixing the band, Pu Ja drum has changed a lot from past to present including the changes in music. From the study of the Pu Ja drumming of the Tai Lue ethnic group in the Mekong, the researcher found that the succession of the Pu Ja drum practice of the Mekong Tai Lue ethnic group had inherited from practice. Mostly, it was through being ordained as a monk or also known as "Nan". The teaching process was taught in the temple to recite the melody from person to person also known as "Mukaphatha". Thus, the key factor for the changes in music was learning in an area. The changes in musical instruments, mixing of the band, and the emergence of music in each culture were based on human learning processes. Human used music as the

medium of communication and it was an element of rituals and beliefs. The beliefs, ways of life, and culture in each area are different. In cultural differences, it includes the immigration, human migration, and cultural fluidity. This leads to the changes in the instruments in each area to be different or to change suitably and consistently with a particular purpose or even with the limited availability of resources that provide space for either people or materials to make musical instruments.

From the study of the Pu Ja drumming area of the Tai Lue ethnic group in the Mekong, the researcher found that in the Mekong region, there was a change in musical instruments and mixing with the band. In arranging the Pu Ja drums, for example, in the Tai Lue ethnic group in Nan province, the Pu Ja drums are arranged horizontally to the left of the percussionist from the big drum. For the Tai Lue ethnic group in Lamphun Province, the Pu Ja drums are arranged vertically down. For the Tai Lue ethnic groups in Phayao Province and Chiang Mai Province, the Pu Ja drums are arranged in a triangle shape. In terms of the number of small drums of the Pu Ja drum, from visiting the Tai Lue ethnic groups in the Mekong River basin, it was found that in Thailand, the Tai Lue ethnic groups in Nan Province, Lamphun Province, Phayao Province, and Chiang Mai Province have 3 small drums. However, some Tai Lue ethnic groups in Lampang and Lamphun provinces in the area of Wat Nong Kerd, Tha Tum Sub-district, Pa Sang District, are found to use 2 small drums.

Regarding the Mekong River Basin, for example, the Tai Lue ethnic groups in the Chiang Ngam village, Kengtung City, Shan State, Republic of the Union of Myanmar, and the drum tower of Nong Khon Temple, Erng Kad Fa, Chiang Tung, use only 1 small drum. The Tai Lue ethnic groups in the drum tower of Xieng Thong Temple, and in the drum tower at Pha Nom Luang Temple, Luang Prabang Province, Lao People's Democratic Republic are not found to use the small drums with the Pu Ja drums and the musical instruments played altogether. In Pu Ja drumming, apart from having the Pu Ja drums consisting of the big drum and the small drums, other musical instruments are also brought to join. In the Tai Lue ethnic group in the Mekong river basin, it was found that in the Pu Ja drumming, there will be rhythmic instruments such as gongs and cymbals. From visiting the area in the Tai Lue ethnic group of Ban Pha Nom, Luang Prabang Province, Lao People's Democratic Republic, it was found that in the village of Chiang Ngam, the 3 gongs are used as rhythmic instruments. The Tai Lue ethnic groups in Chiang Tung City, Shan State, Republic of the Union of Myanmar, the 5 gongs are used and are added with 1 pair of cymbals. In Thailand, the Tai Lue ethnic groups in Nan Province, Chiang Mai Province, Phayao Province, and Lampang Province, it is found that 3-10 pairs of gongs and 2 pairs of cymbals are used to be beaten with Pu Ja drum.

For the materials used for making drums nowadays, the wood for making the Pu Ja drums is considered rare as it has to be hardwood and has to be large. As prescribed by law, some types of wood that are used to make the Pu Ja drums are forbidden and cannot be used to make Pu Ja drums. Therefore, other materials are searched to replace the wood in making the Pu Ja drums. From the visit of the researcher

in the data study areas, it was found that at Wat Nam Kha, Chiang Klang District, Nan Province, the asphalt oil tanks are used to make Pu Ja drums to avoid cutting large timber and to reduce the time of making Pu Ja drums. Thus, the researcher found that from the data found, it can clearly show the changes in the music and mixing of the band for Pu Ja drums which is mainly caused by human beings inventing to develop, modify, and add to be suitable for the areas. It also increases the melodiousness of the musical instruments to be magical and able to attract the feelings of human beings giving respect and devotion to Buddhism.

Changes in the cultural way of Pu Ja drumming of the Tai Lue ethnic group in the Mekong river basin

Table represents the changes in the identity of Pu Ja drumming in the Tai Lue ethnic group in the Mekong river basin

Topics of the changes	Previous identity of Pu Ja drumming	Changes in the identity of Pu Ja drumming nowadays
Music	For the inheritance of the Pu Ja drumming of the Tai Lue ethnic group in the past prior to the succession from practices, the teaching process was made in the temples. The melody of the dance was not fixed and the study was in an oral form.	Since the teaching style and designation have been developed in the core curriculum of basic education B.E.2551 in the succession of the Pu Ja drumming of the Tai Lue ethnic group in the present day, the theories of the Thai Lue ethnic group have been studied from a formalized system of melodies that are easy to learn. The teaching and learning arrangement are changed from temples to schools or in the communities.
Musical instruments and band mixture	For the use of instruments in the past, only one large wooden drum was used in Pu Ja drumming with only one small drum and without mixture.	At present, the Pu Ja drums have been developed to have nicer sound with an addition of 1-3 small drums called Luk Tub drums with more high and low pitches.
Supplementary instruments	For Pu Ja drumming in the past, there were only a few pieces of musical instruments such as 1 gong, 1 cymbal, etc.	However, in the present time, for Pu Ja drumming, more musical instruments are used such as several gongs but with different sounds and the use of cymbals in various sizes.
Materials used for making Pu Ja drums	For the materials used in making the Pu Ja drums, the large hardwood such as <i>Pradu</i> wood was used in making the Pu Ja drums.	However, as in the present time there is not much large size of wood, it has been changed to use the raw materials for making Pu Ja drums from wooden oil drums found at Nam Kha Temple, Phaya Kaew Sub-district, Chiang Klang District, Nan Province.

The study of changes in cultural way of Pu Ja drumming was a study that related to the surrounding contexts relevant to the Pu Ja drums. This is comparable to the theory of About music including human change in the Tai Lue ethnic group area in the Mekong River Basin. Except for the Tai Lue ethnic group in Thailand, it was found that the Pu Ja drum was called Kong Chai which is a drum used as a signal for fighting. The culture is transferred from the Aramphra drum from Lanka. After the Lanna Kingdom covering the Xishuangbanna Tai Lue ethnic group, Buddhism was disseminated in the reign of Phra Ya Sam Fang Saen in 1430. Kong Chai was called Kong Pu Ja or Pu Ja drum for Buddhist worship. For the drummers in the past, since the Pu Ja drums were not placed in the temple but in the battle hall, the drummers must be soldiers. However, after the Tai Lue ethnic group belonging to the Lanna Kingdom had converted into Buddhism, Kong Chai changed its role from being a drum for battle to become a drum that was made to worship the Lord Buddha. The drummers would be the ones that the King had appointed them to serve the monasteries and ordained as the monks and novices to be responsible for drumming as a sign to tell the Buddhists and worshipers before the Buddhist Sabbath days. Nevertheless, nowadays, in order not to reduce the unsuitable devotion and faith of

monks and novices in the monk status, the change is made on the persons who drum to become the persons who passed the ordination before, known as “Noi” or “Nan” to drum Pu Ja drums instead. Moreover, nowadays, as the awareness on the local identity increases, finding the identity and local wisdom then brings the knowledge of Pu Ja drumming to be introduced for teaching in the educational institutes following the core curriculum of basic education B.E.2551. For conserving and for raising the awareness of youth who are students and university students to realize the value of local wisdom, the Pu Ja drummers have been changed from the elderly people in the community to the local children and youth in order to make the Pu Ja drumming culture known and create a local identity.

The changes in traditions and beliefs were from the fact that the Tai Lue ethnic group in the Mekong river basin originally did not accept Buddhism and the use of Pu Ja drums in worshipping the gods and ancestors because the sound of the drums could be a medium for ancestral spirits to perceive human needs. However, when the Tai Lue ethnic group adopted Buddhism, the change was made in the ritual by using the Pu Ja drums in rituals related to Buddhism such as the procession of Krua Than and the Kathin ceremony. Because the Pu Ja drums are inscribed with the spells rich in auspiciousness, when the Pu Ja drums are drummed, it is like giving good fortune, victory, and prosperity to the religious ritual participants. The researcher summarized the changes in identity and culture of Pu Ja drumming in the Tai Lue ethnic group in the Mekong river basin as shown in the table below.

Table represents the changes in the cultural way of Pu Ja drumming in the Tai Lue ethnic group in the Mekong river basin

Topics of the changes	Previous cultural way of Pu Ja drumming	Cultural way of Pu Ja drumming nowadays
Individuals	As Pu Ja drumming was originally used in the military service, the ones who drummed were the soldiers. After the Lanna Kingdom had respected Buddhism, the Pu Ja drums were used in Buddhism. The ones who drummed were the monks or novices in the temples.	Nowadays, in order not to reduce the unsuitable faith of monks and novices in the monk status, the change is made on the persons who drum to become the persons who passed the ordination known as “Noi” or “Nan” to drum Pu Ja drums instead. Moreover, the curriculum causes the local courses resulting in the introduction of knowledge of Pu Ja drumming in the educational system. Then, the students, university students, or local youth become the inheritance of Pu Ja drumming in order to conserve.
Traditions and beliefs	In the old days, the large wooden drums were the musical instruments used in worshipping gods, spirits, and ancestors.	At present, as the Tai Lue ethnic group has adopted Buddhism, the Pu Ja drums are used in Buddhism as a sign of the beginning and the end of Buddhist activities.

The development and evolution of other forms of entertainment rituals aim at suiting the current community environment. These are key contexts enabling cultures to be adapted to the physical environment. The ethnographic approach focuses on analyzing, interpreting and understanding individual actions and reasoning so that people will be able to deal with what they actually encounter in their daily life. The social activities, social contexts, and reasoning that occurs in the daily life of the persons are brought to set the issues of analysis. The study was made by creating an understanding the actual phenomenon in daily life. The important situations and phenomena of this theory of musical anthropology are that human creates music with the relationship of sounds and melodies with scientific principles and belief systems. For example, in Thai music,

some songs or musical instruments are considered sacred and can be used only in ritual involving sacred or divine things such as the Mahorathuek drums, Sang, drums, Tapon, Banthaw, etc. The songs in some kind of music are used only for the auspicious ceremonies such as Cherd, Bat Sakuni, etc. Some kind of music is used only in the funeral only such as Phayasoke, Nang Hong, etc. The reasons and results of these theories are that human being is the creator of music and music has an effect on the way of thinking, belief, and human values in that society.

It can be concluded from the table that the changes in both the identity and the cultural way of drumming mainly depend on the human being and the society in which the human being lives in order to further develop or to create the identity of the Pu Ja drums to continue and to be transferred through the generations.

Discussion of results

The analysis of changes in the Pu Ja drumming culture of Tai Lue ethnic groups in the Mekong river basin could be finally concluded. From studying in the Tai Lue ethnic area in the Mekong river basin, the researcher found that changes in the cultural way of Pu Ja drumming of Thai Lue ethnic group in the Mekong river basin both in the Kingdom of Thailand and in foreign countries have a path of changes which can be summarized as follows.

Part 1: All of the obtained data was summarized and categorized in order to find the answers to the research objective on the changes in the identity of the Pu Ja drumming of Tai Lue ethnic group in the Mekong river basin and to review the data integrity of the collected data. The researcher found that the cultural way of Pu Ja drumming appears in *Xishuangbanna*, Luang Prabang, Chiang Tung, and Thai Lue ethnic groups living in the upper parts of Thailand such as in Nan, Phayao, Chiang Mai, Lamphun and some parts of Lampang. Initially, for the identity of the Pu Ja drumming of the Tai Lue ethnic group in the Mekong river basin, it was simply drummed using only a big drum as a master drum without any small drum and with only a few percussion instruments. However, when the Tai Lue ethnic group in the Mekong river basin acquired Buddhism, there was a more formal change in the traditional drumming identity. The drums were organized in arrangement suitably for each area. The dance was created to sound and resonate to look more faithful and believable. The drumming method was designed to suit the dance melody and to remain the same. In addition, the Pu Ja drums were also included in the theme songs for the traditional dance or other performance. Tai Lue migrants settling in the Mekong river basin area have the consistent culture and way of life with similar practices making traces of the Tai Lue ethnic history that appear particularly in culture and beliefs. One important thing that has been passed down is drumming, especially the worship drum or Pu Ja drum, which is an important identity of the Tai Lue ethnic groups that exist in many areas. The difference is in rhythm and the local form of drumming which has been transferred until today.

Tai Lue ethnic groups in many provinces in the upper northern region include Chiang Rai Province, namely Mae

Sai District, Chiang Khong District, Chiang Saen District, Chiang Mai Province, namely Samoeng District, Doi Saket District, San Kamphaeng District, Mae On District, Nan Province, namely Muang Nan District, Nai Wiang Sub-District, Ban Chiang Khaeng, Ban Mueang Lane, Pua District, Tha Wang Pha District, Chiang Klang District, and Thung Chang District. In Tha Wang Pha District, there are 5 sub-districts settling the Tai Lue ethnic groups, namely, Si Phum Sub-district, Ban Huai Dua, Pa Kha Sub-district. The Tai Lue ethnic groups from La City consist of Ban Nong Bua, Ban Don Kaew, Ban Ton Hang, Ban Don Mun, Ban Hae. In Yom Sub-district, there are 5 Tai Lue villages. They are Tai Lue ethnic groups originating from Chiang Laab and Muang Yong consisting of Ban Lom Klang, Ban Thung Kong, Ban Chiang Yeun, Ban Siew, Ban Nong Chang Daeng. In Chom Phara Sub-district, the Tai Lue ethnic groups emigrated from Yong and Yu cities. There are 5 Tai Lue villages including Ban Thon and Thon Song, Ban Yu, Ban Yu Nuea, Ban Yu Tai. Pua District is the district where most of Tai Lue ethnic groups live consisting of Silapet Sub-district having the Tai Lue ethnic group immigrating from Muang Yong. There are 7 villages, Ban Patong, 3 villages, Ban Don Chai, Ban Na Kham, Ban Don Kaeo. In Sila Lang Sub-district, the Tai Lue ethnic group migrated from Muang Yong, Ban Ket, Ban Hua Nam, Ban. Teen Tok, etc. In Worranakorn Sub-district, there are Ban Don Kaew, Ban Rong Ngae, Ban Mon, Ban Khon, Ban Pa Lan, etc. In Sathan Sub-district, the Tai Lue ethnic group migrated from Chiang Lab. There are 3 villages. There are also at least 20 villages in Pua District having the Tai Lue ethnic group of Chiang Klang District. In Song Khwae District, the Tai Lue ethnic groups live in Yot Sub-district, Ban Pang San, Ban Pha Sing, and Ban Pha Lak, Thung Chang District, Ban Ngop, Ban Pon, Huai Kon, and the new immigrants settling in Nan city area in the border area of Phayao Province, namely, Chiang Muan District, Chiang Kham District, Phu Sang District, Lampang Province, including Muang District, Mae Tha District, Lamphun Province, including Muang District, Ban Thi District, Pa Sang District, Ban Hong District. For the foreign countries, they are distributed in almost every country in the Mekong sub-region such as in Shan State, Myanmar, Laos, and Vietnam.

Part 2: In conclusion using the analysis, it was found that da in concrete or visual phenomena were used. The data was collected while music was performed in both traditions and rituals of Tai Lue ethnic groups on various occasions. The data was classified using theories as the classifiers and non-theoretical analysis which depended on the suitability of the data. The data was analyzed by comparing the data. It was a comparison of data according to events or phenomena focusing on the comparison of musical data and the music dynamics of the Tai Lue ethnic groups in the Mekong river basin both in the past and at present. There are differences by geography and the drumming culture according to the use of rituals. This is in line with the research of Thanit Yu Pho (2523: 55-60). The Burmese drums are arranged from large to small in a set of 21 pieces. It is from the low to high tones used as a melody instrument called "Pat Weing". In Vietnam, there are several types of drums such as the hand drum shaped in the middle called "Kai Bong", one-side drum with two drum sticks called "Trong Bac Kao", and

large drum called “Dai Co”. For the Khmer and Lao, drums are mostly used in Thai style including tambourines, Tad drums, two-side drums, Taphon drums, etc. Generally, the drums of each country are not different. However, the percussion techniques are very different. The Mahorateuk drums are classified as “gongs” and “drums”. Some tribes call them as “Kob drums” or “Khiet drums” while the other tribes call them as “Kob gong” or “Khiet gong” because they often contain a picture of a frog or green frog as a symbol of fertility adorned in front of the drums. This is why the West calls Drum Gongs. Whether they are called drums or gongs, they are known as instruments. They are made of an alloy between copper and other metals such as tin known as “bronze”. It has a cylindrical shape in the center with a flattened top facing the front. At the bottom, it is a base popping out into a conical shape. Inside is hollow with a handle in many decorative patterns. Sometimes there are floating sculptures adorned in front of the drums. With the shape of the Mahorateuk drums related to the rice mortars, the Zhuang people in Guangxi call the drums as “Lang”. The rice mortars are from the bamboo barrels. This is correspondent with Phornphan Laohasirinat (1993: 20-25) translated and edited from the Chinese manuscript written by Pastor Princeton S. Su (Suisong Si): Drums in Southern China: Silpakorn: Volume 5, 25th year. The shape of the woodwork is likely to mimic the wooden drum and the wooden drum is imitated from the gourd because the gourd is related to the belief system of the global flood that is widely told in southern China on the border of China, Vietnam, and Laos.

At present, as the Tai Lue ethnic group has adopted Buddhism, the Pu Ja drums are used in Buddhism as a sign of the beginning and the end of Buddhist activities. This is in line with the research of Arthit Wongsawang (2014: 34-40) to study the conservation and restoration of the Lanna Pu Ja drumming of the Laikham group in Chiang Mai. It is a leather percussion instrument classified in ritual music, religion, faith and beliefs considered to be the auspicious drum of Lanna.

Part 3: Results of Changes in Pu Ja Drumming Culture of Tai Lue Ethnic Groups in the Mekong River Basin

The changes are in the cultural way of the Pu Ja drumming of the Tai Lue ethnic group in the Mekong river basin. Previously, the Pu Ja drumming was popularly used in Buddhist worship. However, the culture of Pu Ja drumming of the Tai Lue ethnic group in the Mekong river basin is changed. Apart from being used in Buddhist rituals, it is also used in important ceremonies such as drumming to honor the King, the royal families, or the senior officials or even drumming as a signal at the opening ceremony. This represents the identity of the Tai Lue ethnic group in the Mekong basin in celebrating a particular festival such as the annual Songkran Festival. This is in accordance with Worawut Suphap (2003: 72-78) studying the process of transferring Pu Ja drumming culture: a case study of Lampang Province. It was found that the process of transferring Pu Ja drumming culture in the past was intended for the sustenance and use of social rituals. The transferors were monks and villager teachers to transfer the knowledge

to those who were interested in Pu Ja drumming. The conveyed knowledge was on the performance of the Pu Ja drumming and the knowledge on the beliefs and rituals of the Pu Ja drums. The knowledge was transferred in the form of informal education which is different from the present that is a non-school education with the aim to preserve and restore the Pu Ja drumming culture. The transferors are the lecturers who transfer the knowledge to those interested in the conservation of the Pu Ja drumming culture by mainly conveying the knowledge of drumming.

As the Tai Lue ethnic group in the Mekong river basin adopted Buddhism, the identity of drumming was improved and changed to be more conventional. The drums were organized to look suitable for each area. The dance was created with sound and resonating rhythms to make it look faithful and believable. The drumming method was designed to remain the same. In addition, the Pu Ja drums were also used to accompany the songs for the dance or other performances. The drums were also used as a sign of performing rituals in Buddhism. This represented the devotion to the doctrine of the Lord Buddha through Pu Ja drumming, Pu Ja drum making, and it is an important factor in the prosperity of Buddhism.

Recommendations for further researches

1. The roles and functions of the Pu Ja drums should be studied apart from the roles and functions in Buddhism.
2. Further researches should be conducted on the culture related to other drum bands that are similar to the Pu Ja drums such as Eaud drums, Kum drums on the cultural way in the Buddhist contexts

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