

A Study of the History and Performance of Paya Artist in Mukdahan Province.

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Abstract

"Mo Lum Phaya Singers in Mukdahan Province: Their Lives and Works" In this article, the goals were clear. First, it sought to learn about the life and work of Mukdahan Province's Mo Lum Phaya, and then it sought to learn about both of those things. Qualitative research was used to gather data from 35 sources, including the vocalists of Mo Lum, the audience, and the managers of entertainment agency offices. Given that Dontan district is home to the majority of Mo Lum Phaya singers, this kind of lum Phaya performance is referred to as "lum Phaya dontan" or "lum Phaya hua dontan.". The study's findings were categorised into three groups based on the history and performance of singers: 1. They still used their ancient format of lum performance, which included Isan musical instruments including the khaen mouth organ, the phin plucked lute, and the chap hand cymbal and drum. The singers were given the opportunity to perform at a number of community feasts to celebrate good deeds. Neither the quality of one's work nor the reputation it has earned extend beyond the immediate vicinity. 2. Lum performances were seen as a second career for the middle stratum of rice farmers. Both ancient and modern styles were represented through their use of Western instruments like piano, guitar, bass, and saxophone, as well as a variety of percussion. Lum Phaya xing or lum Phaya prayuk is a sort of traditional performance that resembles a modern lum xing. During the feasts, they would perform for the entire crowd. Learning from traditional singers is a common practise among these groups At the regional and national levels this was a very well-known display of talent. 3. They're still in their teens and early twenties, and they're spread out throughout both public and private schools of higher learning. The members of Mo Lum Phaya aren't proficient enough. Most of them performed at schools, blending old and new forms. Just a local or school-based performance operation has emerged.

Keywords: Mo Lum Phaya, lives of Mo Lum Phaya, Don Tan, Mukdahan

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Introduction

People in the Northeast refer to the poetry as Phaya, which means wisdom and philosophy in Sanskrit, which translates to the ability to speak multiple languages. The person who can speak like a poetry, proverb, or locution is known as Chom Phaya from Yabwao, Tongtoiy, poem, sonnet, and verse if any of these can be defined academically and professionally as intellect. As a side note, the Northeastern peoples' contact is commonly referred to as "jaiy Phaya." "Lum Phaya" refers to the practise of jaiy Phaya by rhythm, as there appear to be many Mo Lum Phaya in Mukdahan Province. (Campbell, 1994)

To establish the city of Mukdahan in Mukdahan Province there were 8 different ethnic groups who came together. The result is that friendships are formed and new cultural traditions are born in the City. People in Mukdahan Province, Thailand, are preserving the lovely traditions of their ancestors as a cultural legacy for future generations. For the villager's pleasure and relaxation from their work, they enjoy witnessing Phaya's performance. Phaya performance becomes a full-fledged band and performs at festivals on a regular basis after it becomes successful. Phaya of Mukdahan Province is a culture that has been passed down through the ancestors of Don Tan Village, thus the content is local and the rhythm and lyric are highly unique. (Hu et al., 2019)

For many years, Phaya Performance or Mo Lum Phaya has brought the original of all performances and performed in rhythm as valuable performing arts that use both science and art to pass on the aesthetic of the performer to the audience. The Mukdahan Province and the Laos ethnic area are well-known for this performance, which has been around for a long time. It's also important to note that the performance is passed down from one generation to the next, and it's passed down through a process of learning from those who are more knowledgeable than oneself, as well as using one's own intelligence to remember, create, and integrate the various elements into a single performance (Kunst, 1972)

As a result of this variety, there is a wealth of information available on Mo Lum. It took a long time to understand the various aspects of performance, such as rhythm, poetry, style, and other aspects of performance. Because each artist must spend his or her entire career learning about Phaya performance, preserving it as a national treasure and a source of national cognition is extremely important. All of the information from Phaya artists in Mukdahan Province should be gathered as a database to research in various forms, including writing, photographing, and recording voice and video. It is regrettable that some of the artists have already passed away, and hence the information must be gathered as soon as possible. (Likitkererat, 2013)

Objectives

There were two goals for this article. Mo Lum Phaya's life in Mukdahan Province was the primary focus of the investigation. Second, it was to investigate the work of Mo Lum Phaya in the province of Mukdahan..

Research Methodology

Qualitative research is used in conjunction with musicology to acquire data as follows:

1. Gathering information from books and websites on Mo Lum Phaya's life and career, as well as studying the artist's history and performance, is the first step in preparing for data collection. After that, build the questionnaire utilising the goal of research to ask a question about collecting all the data.
2. Furthermore, qualitative research methods such as interviewing and observing participants in order to gather as much data as possible are combined with field trips in order to acquire all the information possible. Recording voice is used to analyse the data and present it.
3. By categorising data and arranging it in accordance with the study's goals, data analysis can clearly answer the study's questions.
4. Using descriptive analysis, the data will be organised into sections for easy reading and comprehension. (McCargo & Hongladarom, 2004)

Result

Although the Mo Lum Phaya in Mukdahan Province is a newer version of the original Phaya, it retains its old form. The other performances, such as Lum Glone, Lum Moo, Lum Plearn, and so on, are all evolved to different stories and rhythms at the same time. The Ma Kong River Basin is home to a large number of Phaya singers and songwriters. For example, in Laos, there is Lum konavan for Savahnaket; Lum Baan Sork for Sork Village; and Lum Mahaxay for Mahaxay Village and Kammuan and etc., which are all variations of the Phaya. For those in Mukdahan Province, Don Tan District is the origin of some of the Phaya singing. It used to be that Phaya singing was utilised as a form of flirtation between men and women, or as a way to outsmart people in the community. In order to be accepted by females and elders, the elderly must be able to speak the Phaya language, which they learned from their elders. (Reynolds & Lysa, 1983) "It does not matter how much of information do you have because it cannot compare with Phaya poem you can express," the Phaya poem states. It used to be that when a guy would sing Phaya, the female would respond by speaking Phaya without blowing Cane, which was known as jaiy Phaya in the old days. Through the song Heat Sib Song of Lao or Isan at temple festivals, or when people come together to do something together, like as spinning cotton thread, it is quite popular. They'll perform on a stage 5 by 5 metres in size and go by the stage name "Longkhuangkhenphai" as well.



Figure 1. Longkhuangkhenphai.

From: <http://2g.pantip.com/cafe/gallery/topic/G11840872/G11840872.html>.

Search on. 12/7/2020

Cane blowing and playing other instruments including drums, cymbals, little cup-shaped cymbals, bag kaabkaeb or wooden rhythm clappers, and the fiddle are also used to accompany the singing. Another festival is also booked for the performer from the early evening till the Morning of the next day, and they will stand while performing so that their audience can clearly see them and they can perform desperately. (Titon, 2018)



Figure 2. Mo Lum Paya a traditional seat.

From: <https://www.youtube.com/watch?v=zkhW1DidXFM>. Search on. 15/1/2020



Figure 3. Mo Lum Paya a traditional stand.

From: <https://www.youtube.com/watch?v=zkhW1DidXFM>. Search on. 5/3/2020

It's common to hear people refer to Phaya as "Don Tan" in reference to Mukdahan Province because of the abundance of Mo Lum Phaya in the Don Tan District. Based on research, Phaya performer Mo Lum can be split into three generations as follows: generation 1, generation 2, and generation 3. To respond to Phaya, Mo Lum Phomhom Skulthai, Mo Lum Somboon Yuenbong, Mo Lum Sawang Phosai, and so on were among the senior performers. All of them use cane, pin, cymballs, and drum as their primary musical instruments, however they may use other instruments if requested by the client. To be clear, this isn't an official job but rather an invitation from a temple or community to perform at a sacred event. When they have time off from rice cultivation, they act as a vocation such as Mo Lum Orathai Skulthai, Mo Lum Ornsri Butichak, and so forth. Some of them play in the general festival in a style comparable to the Mo Lum Sing or modern performer of the present day, employing international music instruments like keyboard, guitar, bass, drums, saxophone, and so on. Mo Lum Saiphon Saentaweek, Mo Lum Jerawong Lakharn, and so on are examples of new performers inherited from the elder generation. The current generation is unable to perform professionally since they are rehearsing and copying their elders.



Figure 4. Mo Lum Phaya a Modern(Wannakit, 2018)

From: <https://www.youtube.com/watch?v=D8HVFJbJMC8>. Search on. 24/5/2020



Figure 5. modern instruments

From: http://www.jsrwap.com/download/2HF_5RyOZ64.html.

Search on. 8/5/2020

Traditional music and slow rhythms(Edensor, 2010; Handel, 1984), such as the cane, Isan guitar or pin, drum, cymbals, small cup-shaped cymbals and bag kaabkaeb or wooden rhythm clappers, are performed by most senior performers in the community. To show their support for a well-known local act, city hall has stepped in to help out. Despite the fact that most performers come from disadvantaged families, some have inherited a love for Phaya singing from their mothers or relatives. There are many Phaya poets and teachers in this age, including Mo Lum Phomhom Skulthai, the senior performer who adapts Mo Lum Phaya to the current period by using international instruments and pioneering the business of Phaya performance, as well as many more(Bresler, 2008; McCargo & Hongladarom, 2004; Weinert, 2018)



Figure 6. Mo Lum Paya a Modern

From: Website. http://www.jsrwap.com/download/2HF_5RyOZ64.html.

Search on. 27/5/2020



Figure 7. Mo Lum Paya a Modern

From:

http://www.culture.go.th/subculture3/index.php?option=com_content&view=article&id=122&Itemid=10.

Search on. 3/6/2020

In their spare time, the middle performer performs as a career. In the tradition of Heat Sib Song, there are many festivals with entertainment and Phaya plays a significant role in each one, so many people have converted their career to Mo Lum because they enjoy it and can earn a lot from it. This generation's performance is distinct from that of the previous generation, which relied on international instruments and quick rhythms like Sam Cha to entice the youth audience, but the Phaya is the original one, which reaches all ages (Yang et al., 2011).

However, Mo Lum Boonlomchanapha Phikulsri, Mo Lum Orathai Skulthai, and so on all play current and traditional music. The group's performance looks to have received a number of awards and competitions, including Mo Lum Boonlomchanapha Phikulsri's honour. New performers inherit a small percentage of their elders' traits from the role that technology and media play in and outside of the country. Thus, Mukdahan's local culture and intellectual property, the Mo Lum Phaya, is at risk of being lost and passed down. To assist alleviate the family's financial strain, the next generation is mostly educated, but also patriotic and wants to earn cash from the show, both the original and applying one, but performance and awards are absent.

Discussion and Conclusion

There are three generations of Paya Don Tan, or Mo Lum Phaya, in Mukdahan Province: the senior generation, the middle generation, and the transmission generation. They perform at every festival to entertain the audience. Younger performers, between the ages of 25 and 45, are the most well-known because they are able to recite the poetry perfectly and have a solid technique for using their voice. Some of the students will study from the teacher, form a band, and purchase a poem from the author. During the season, several senior singers will appear, as well as those who have been invited. For those who don't have their own band, the host can give the audio so that they can participate. Rather than relying solely on the older generation to teach them how to sing and perform Phaya, this generation will instead rely on the middle to showcase their talents and promote themselves. Music and Sustainability: An Ecological Viewpoint by Jeff Todd Titon Ethnomusicologists and public folklorists have been put in a defensive position by attempts to protect music as cultural heritage. For legacy management, it's impossible to avoid the paradox of creating staged authenticities with music that is handled as a commodity. Ethnomusicologists, folklorists, and music culture insiders (community leaders, scholars, and musicians) work together to find the best techniques for sustaining music traditions. Rather than economics, these initiatives should be directed by four ideas from the new conservation ecology: variety, growth limits, interconnection, and stewardship.

Suggestion from Research

Studying, it appears that Mukdahan Province, particularly Don Tan District, is the site where Phaya was first introduced to business, such as Mo Lum Phomhom Skulthoi, the first Phaya performer to gain a name for his work. A change in style and tempo has been made to Phaya singing, yet the Phaya poetry remains. Mo Lum Phaya's performing arts should be promoted by the government, especially at the young level. This will be the driving force in the development of this creative form. And a government-sponsored contest should have continued.

Personal Data providers

Boonlom Phikunsri. At Ban Poowong, Tambon Bankeng, Dontan District, Mukdahan Province. Interviewed on 25/8/2019 by Sarawut Choatchamrat.

Jarernchai Chonpairot. At College of music, Mahasarakham University. Interviewed on 20/2/2019 by Sarawut Choatchamrat.

Nuanjan kentee. At 48 Moo 6. Ban Nasoknoi, Tambon Phonsai, Dontan District, Mukdahan Province. Interviewed on 12/1/2019 by Sarawut Choatchamrat.

Or-rathai Sakunthai. At 22 Moo 5. Ban Phonsawang, Tambon Dontan, Dontan District, Mukdahan Province. Interviewed on 25/1/2019 by Sarawut Choatchamrat.

Prajak Kentee. At 48 Moo 6. Ban Nasoknoi, Tambon Phonsai, Dontan District, Mukdahan Province. Interviewed on 12/1/2019 by Sarawut Choatchamrat.

Phattharakhon Kapuak. At 234 Moo 6. Ban Nonsawat, Tambon Parai, Dontan District, Mukdahan Province. Interviewed on 26/11/2019 by Sarawut Choatchamrat.

Phomhom Sakunthai. At 129 Moo 3. Nasameng, Dontan District, Mukdahan Province. Interviewed on 11/8/2019 by Sarawut Choatchamrat.

Sathita Yuanyong. At 121 Moo 3. Ban Nonglom, Tambon Posai, Dontan District, Mukdahan Province. Interviewed on 15/9/2019 by Sarawut Choatchamrat.

Sitthisak Champadeang. At Faculty of culture, Mahasarakham University. Interviewed on 28/5/2019 by Sarawut Choatchamrat.

Sukanya Songkam. At 20 Moo 5. Ban Kamkuang, Tambon Kam – A huan, Dontan District, Mukdahan Province. Interviewed on 29/12/2019 by Sarawut Choatchamrat.

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