

Context and Sustainability Promotion of Phu Thai Music, Si Thai District, Udon Thani Province

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Abstract

Studying the Phu Thai cultural background in Si That District, Udon Thani Province, as well as the rules for fostering Phu Thai music's long-term viability, were the primary goals of this research. This is a high-quality study. Experts, practitioners, and members of the public were all important sources of information. Surveys, interviews and observations were used in the research process. It was then presented in a descriptive analysis once the data had been collected, validated for correctness, and evaluated in accordance with its stated objectives.

That's what the study found.

1. Language, food, traditions and beliefs, music, and performing arts of the Phu Thai ethnic group were the cultural surroundings of the Si That District, Udon Thani Province. Communities of Phu Thai people need to form up cultural preservation committees to maintain and pass on the traditions of their people to the next generation.

2. Guidelines for the sustainability of Phu Thai music in Si That District, Udon Thani Province, can be divided into several guidelines: promoting the Phu Thai musical identity; promoting public popularity; promoting the use of modern media to disseminate Phu Thai music and performing arts; promoting the transmission of Phu Thai music and performing arts; and promoting the government and related organisations' support. There are several benefits to the study in terms of promoting pride in the Phu Thai people's music culture, which in turn could contribute to the preservation of all other cultural aspects of the Phu Thai people's identity.

Keywords: Contexts, Sustainability, Culture, Phu Thai Music, Udon Thani Province

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Introduction

As a creation, music serves the globe and is a national treasure. For each country and each language, there is a distinct musical style. To help people relax, it is utilised as a medium to represent the city and as a way to welcome visitors. Folk music, classical music, jazz, pop, and even world music draw on the collective wisdom of the villages as they create new compositions. Musical expression is a universal language that can bridge the gap between people from different cultures. Because music has the ability to put people to sleep, those who are musically literate have an advantage over others when it comes to socialising and intellectually engaging others. Benefits abound, regardless of whatever country's music you prefer (Smithies, 1998). It's a fragile, beautiful, and priceless cultural artefact, and music is no exception. Throughout its history, it has maintained its distinct identity. In addition, it is widely accepted and thought that music is a universal language with its own written and spoken dialects. They often have their music because the music and singing of each culture has grown with the spoken language. If the instrument is born in the same direction, it is likely to be a success. As the song progresses, the rhythm begins to take shape as a result of the beating, knocking, and bumping. Humans also use bows to hunt, which necessitates breathing before speaking, and whistling is also a form of breathing. This is the beginning of collecting materials from the past to make music or sound as well, as the twang of the bow made a sound. A strum musical instrument is created by arranging different high and low strings together. Humans first made a bow for strumming when they heard the sound of bamboo clumping, and this eventually led to the development of string instruments (Yupho, 1967). Northeastern music: because the region has a hot and dry climate in rainy season, Isan people work so hard they don't have much time for enjoyment. As a result, musical instruments aren't made with attention to aesthetics but instead are crudely constructed from readily accessible materials. Fast and energetic, the show was concise and entertaining (Rungrueng, 1978).

Music from Phu Thai is a key part of the Northeast's music scene, making it one of Thailand's most popular ensembles. In the past, Phu Thai people lived in mixed households with people from China, Laos, Phuan, Tai, Phu Thai, and other nations. It is important for them to be aware of their own customs; they enjoy peace, live in peace, and cherish the race. As a result, there is a fusion of their own rituals and traditions with those of other cultures. In the past, they referred to themselves as the "Aey Lao national group." A large number of Phu Thai people currently reside in countries like Laos and Myanmar as well as Vietnam and Thailand. It's still common to see people dressed in the same way they did in the past, listening to the same music and speaking the same language they did decades ago. Three words that have a similar meaning when referring to people from the same country are "Phu Tai" or "Phu Thai" or "Khon Dai". Dance and music are two of the most popular forms of entertainment in It is a form of music and dance based on the Phu Thai ethnicity's Mo Lam Phu Thai, a traditional Phu Thai tune. Mo Lam Phu Thai mainly features Phu Thai music and dance in its performances. Each district or hamlet in Kalasin province has an own dancing style. Phu Thai music and dance are based on the Phu Thai postures but have been reworked. The postures of Wai Khru (showing respect to teachers), strolling, Tha Cho Muang, Tha Manora, Tha Dok Bua Ban, Tha Yuri, and Malaikaew are all performed by ladies in Don Tan and Seng Bang Fai dances. People in Khao Wong District, Kuchinarai District, and Kham Muang District, Kalasin Province, invented the four main postures of the Phu Thai dance, but other postures were invented by the Kalasin College of Dramatic Arts by bringing together the music and dance of the Phu Thai people in Kalasin Province. First performance: Phu Phan Ratchaniwet Palace (Segers & Sanoamuang, 1994) after satisfactory completion Khaen, drum, tambourine, tap drum, long drum, Gong, Double Gong, Pang Had, and Mai Kab-Kaeb are examples of traditional musical instruments. The Phu Thai Noi pattern is frequently followed by the Pong Lang ensemble (Seekhunlio & Chuangprakhon, 2021). Phu Thai Sakon and Phu Thai Renu are examples of the Lai Yai pattern, a distinctive tune that conveys the way of life, traditions and cultures of each location in the performance (Talisa, 2017)

For centuries, Phu Thai people have practised a ritual that has been passed down from generation to generation. To welcome Her Majesty, Queen Sirikit, the Ban Phon Phu Thai dance was first performed in 1978. The Ban Khok Kong folk dance is a traditional Phu Thai folk dance that has been passed down through the generations. The Ban Phon Sawang Cultural Conservation Group formed the Phu Thai Ban Phon Sawang dance in 1991 (Buchanan, 2013). These dance postures have been kept as a symbol of Phu Thai identity in Kalasin Province to this day (Phonkhet, 2018). With its one-verse melody, the oboe playing Phu Thai dance music is similar to the international

style of music, *ostinato*, and *Khaen*. A good Phu Thai must be able to read and understand the poem's verse, rhythm, and prosody in order to play an oboe (Khiaomaneerat, 2018). The preservation of the Phu Thai people's culture and customs is heavily influenced by the concept of decentralisation and the advancement of government administration. Even more importantly, it fosters the presence of traditions and religions within a society, as every religion has the power to provide harmony, love, unity and reconciliation to its adherents through its teachings. It's also a way to ensure that the traditions of your community will be passed down for generations to come. In addition, it ties the Phu Thai community together. The goal is to strengthen and preserve the community's culture and customs by fostering language, traditions, and cultures in a long-term manner. Findings from a literature search revealed that Phu Thai people, who came from Vietnam and Lao People's Democratic Republic to the Northeastern region, had a problem and a history of ethnic conflict. Some of the researches done by Mahasarakham University in the field of culture include the study of cultural traditions such as the Pu Thai rites of remembrance and funerals, as well as the preservation of Phu Thai traditions. Local educational institutions, in particular, have not yet been integrated and transferred into the study of researcher contexts.

According to a study of documents and research on Phu Thai music, which can be separated into two groups, there is a musical culture group that studies Phu Thai culture as well as the Phu Thai people's music traditions. Phu Thai music is also being developed in conjunction with educational institutions in the form of grade-level courses. Phu Thai ethnic culture was taught in various educational institutions by this group as a way of passing on local knowledge and integrating into Phu Thai culture. Keeping with the research strategy of building potential and passing on information, this is a step in that direction. Consequently, the researcher is interested in the investigation of Phu Thai music, Si That District, Udon Thani Province on the diversity that can blend into different ethnic groups, highlighting the problems and providing ways to promote sustainable wisdom inheritance in musicians, as well as Phu Thai people.

Research Objectives

1. Udon Thani Province's Si That District is a good place to learn the Phu Thai cultural setting
2. Udon Thani Province's Si That District is promoting sustainable rules for Phu Thai music.

Research Benefits

The development of Phu Thai music and culture, as well as the preservation of Phu Thai music and culture, is supported by organisations active in the arts and culture field. Pupils and students are exposed to Phu Thai music and culture as a supplementary course offered by educational agencies and institutions. This means that the Isan folk culture can be learned by students who live in Isan.

Literature Review

Preliminary research on "Context and Sustainability Promotion of Phu Thai Music in Si Thai District of Udon Thani Province" is based on academic documents, textbooks, reports and concepts from academic journals and relevant research papers that have been gathered. Cultural knowledge, cultural meaning, cultural types, cultural values, cultural preservation, art and cultural conservation, cultural revival, cultural application, economic and cultural value, the history of the Phu Thai people, and the context of the research area are all related concepts and theories that should be taken into account. Guidelines for cultural preservation and restoration, the concept of folk performing arts evolution and development, the theory of cultural diffusion, cultural application theory, knowledge transfer process theory, theory of social change, and cultural management theory are all related concepts and theories. An educational method and field study were designed to help the researcher develop a conceptual framework that takes into account both current and future conditions of the musical cultural environment as well as the constraints of the community. Community leaders, Thai band leaders, official community groups, and government officials were the primary sources of information for this study. Research was conducted both domestically and abroad, and data was analysed in accordance with Thai music theory (Blench, 2014) and Sisa-ard foundational theories (Blench, 2014).

Research Conceptual Framework

To synthesise and employ the research conceptual framework as indicated in Figure 1, the researcher has researched concepts, theory, documents, and related research like Thai music (Blench, 2014)

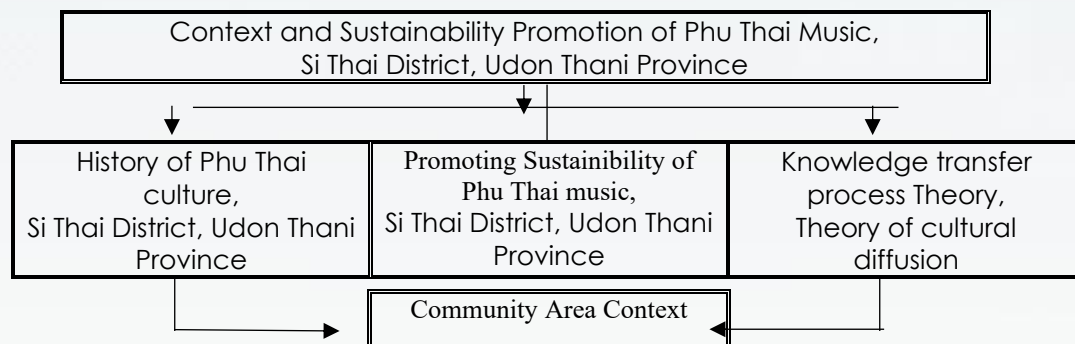


Figure 1: Research Conceptual Framework

Research Methodology

More than 30 persons, including two Phu Thai music experts and five Molam artists as well as Thai musicians, were in attendance.

Phu Thai music experts Asst. Prof. Dr. Charoenchai Chonpairot and Mr. Arisman But-In, President of Na Yung Subdistrict Administrative Organization, Si That District, Udon Thani Province, were the two sample groups. A group of five practitioners, including Mr. Sawai Ketsopha, Mrs. Samran But-In, Mr. Ken Khanasuksasat, Mr. Khiew But-In, and Mr. Jakphan But-In, and a group of thirty general people who provided information about the research, a comparative study, provided insight into the practise of acting roles, management, educational values, inheritance, problems, and obstacles of Phu Thai Mo Lam artists and Phu Thai musicians in Si

Structured interviews with community leaders, Mor Lam artists, and Phu Thai musicians, as well as open-ended interviews with as many questions as the interviewee wants to answer, as well as unstructured interviews, which are more like a conversation with as many questions as the interviewee wants to answer, are the primary research tools used in this study.

Summary of Research Results

The cultural context of Phu Thai people, Si That District Udon Thani Province

People in the Na Yung Subdistrict of Phu Thai use solely spoken language, no written language, to communicate with each other. In the past, Phu Thai people in Na Yung Subdistrict, Thailand, woven their own clothing by focusing on natural hues and using indigo for additional colour. Hand sewing is no longer noticeable in their costumes, which are made with few pieces of fabric that focus on comfort and mobility. Colorful textiles and new design patterns have been introduced into the fashion industry in recent years. People in Phu Thai enjoy simple, farm-to-table fare in a rural setting. Phu Thai people of the Na Yung Subdistrict of Na Yung Province, Thailand, continue to practise their farming habits, traditions, and religious ceremonies, especially for the old. Heet Sipsong Kong Sip Si. Ban Kut Wa, Kut Wa sub-district, Kuchinarai district, Kalasin province was the site of a study by (Seekhunlio & Chuangprakhon, 2021). Depending on the age and the circumstance, the dress code is separated into childhood, youth, adulthood and old age categories. As a result, men and women tend to dress in Western fashion since they have the opportunity to stay at home, work, or attend a merit-making. It is only women who wear the native sarongs, and the older women like to dress more traditionally, with a distraction cloth and a headband that can be seen in various merit ceremonies such as Boon Phra Wet. Si That district, Udon Thani province, and Ban Kham Muang group produced Phu Thai music as a native culture for the Kham Muang villagers. Musical instruments like the Khaen and the harp use the Lai Khaen sound system, which involves blowing in a song pattern known as Lai Phu Thai Noi and Lai Phu Thai

Yai, and singing along with music known as Lam Phu Thai. (Seekhunlio & Chuangprakhon, 2021) investigated "folk wisdom to continue and develop the style of music performance of Phu Thai people, Kalasin province" in a study. Musical instruments and a distinct accent are present among the Phu Thai people in Kalasin province, according to the study. Musician's tools such as a strum or a string, a beat, or a blow are all examples of musical instruments that have been invented by various cultural groups.

Lam Phu Thai is a sort of performance practised by Phu Thai people, according to (Kenaphoom & Jantanukul, 2021) It's a form of Isan singing known as "Lam," which is sung in Phu Thai and accompanied by the playing of the Khaen, pipes, and harp. Individual artists and musicians are responsible for passing on their own unique interpretations of the oral tradition. Before writing contemporary poetry or stories, poets and storytellers typically discuss their surroundings. Lam Phu Thai poetry can be classified into two categories based on the occasion they are written for: charitable and lighthearted. There are various instances when Lam Phu Thai is employed, including Lam Long Khuang Lam, Law Na Tub, Lam among Phu Thai dance, Lam among in Molam Phu Thai, and Lam among in Mo Lam Mu. For the preservation of ethnicity through the performance of the Phu Thai Lam, the Phu Thai music band at Ban Kham Muang, Nayung Subdistrict, Si That District, Udon Thani Province has a Phu Thai Lam performance that can be passed down to future generations. Phu Thai folk music is regarded as a good cultural legacy for future generations, although the popularity of Ban Kham Muang Phu Thai music has decreased in recent years. Concerns about Ban Kham Muang Phu Thai music are consequently expressed by the Phu Thai Ban Kham Muang band members and other prominent residents of the hamlet. They fear that the style of the Phu Thai's presentation and the music and poetry of the Phu Thai may be lost due to the lack of a replacement. There are still a few groups of people who are interested in Phu Thai Ban Kham music, although they are mainly adults and the elderly. Many of the younger generation's enthusiasm and desire to learn and practise music, poetry, and performance from local specialists has decreased. As a result, Ban Kham Muang's Phu Thai music should be passed down from generation to generation.

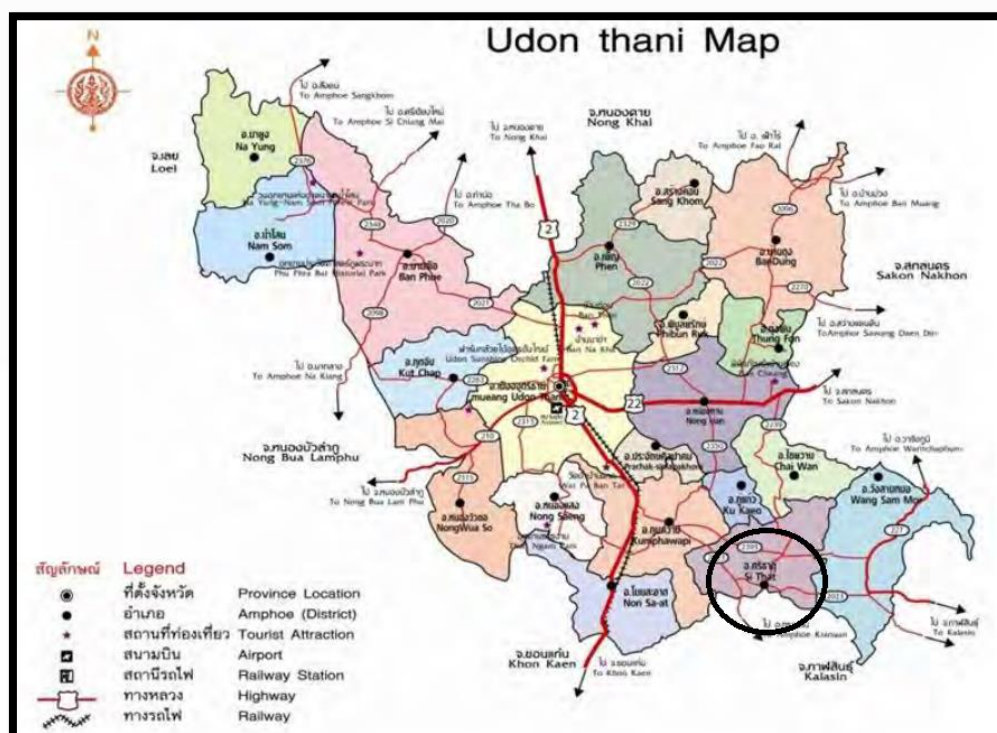


Figure 2: Udon Thani Province, Si That District, Phu Thai People's Map

Sustainability Promotion of Phu Thai Music at Si That District, Udon Thani Province

Because the Na Yung Subdistrict Administrative Organization has a budget to support cultural continuing celebrations, such as the yearly "Sueb Hoy Ta, Wa Hoi Pu, Heet Pu Mi Hue Ya, Heet Ya Ma Hue Se" festival, it plays a vital role in promoting and conserving Phu Thai culture. People who

have worked in other provinces or abroad have returned to Phu Thai in order to assist in the preservation of the region's culture. For example, the Phu Thai people of Na Yung Subdistrict, Si That District, Udon Thani Province support the spread of Phu Thai language and culture by encouraging their members to speak it and dress in Phu Thai costumes throughout the entire manufacturing and processing process. Heet Sip Song, Kong Sib Si's tradition of merit-making and promotional activities play a role in disseminating the culture of the Phu Thai people in Na Yung Subdistrict to foreigners and visitors, promoting the way of life and public services related to the Phu Thai people. People in Ban Kham Muang, Thailand, get together for the preservation of ethnic heritage by showing Phu Thai people to future generations so they can learn about the unique identity and way of life that the Phu Thai people once lived through the show. Phu Thai folk music performances in Ban Kham Muang are considered to be a good cultural legacy that (Wongpakam, Yodsiri, Chanaboon, Khoomgratok, & Pramual, 2007) discovered that the Phu Thai ethnic group lived in Muang Thaeng and Muang Lai in the Sip Song Ju Thai region. Despite the fact that the area around this location was sparsely populated, it was also ruled by three different factions: China, the city of Laos, and the Yuan. Soldiers from China, Yuan, and Luang Prabang had to go through the Sip song Ju Thai region when conflict erupted. In war, the Phu Thai people are always in difficulty, and no side wins either. In Muang Wang, Muang Kham Kerd, and Muang Kham Muang, the Phu Tai people are a peaceful ethnic group. To bring Phu Thai people to Thailand from Lan Xang was done by an army that was led by King Tak Sin in Thon Buri during the reigns of both King Rama I and King Rama I of Rattanakosin. Because the Na Yung Subdistrict Administrative Organization has a budget to support cultural continuing celebrations, such as the yearly "Sueb Hoy Ta, Wa Hoi Pu, Heet Pu Mi Hue Ya, Heet Ya Ma Hue Se" festival, it plays a vital role in promoting and conserving Phu Thai culture. People who have worked in other provinces or abroad have returned to Phu Thai in order to assist in the preservation of the region's culture. For example, the Phu Thai people of Na Yung Subdistrict, Si That District, Udon Thani Province support the spread of Phu Thai language and culture by encouraging their members to speak it and dress in Phu Thai costumes throughout the entire manufacturing and processing process. Heet Sip Song, Kong Sib Si's tradition of merit-making and promotional activities play a role in disseminating the culture of the Phu Thai people in Na Yung Subdistrict to foreigners and visitors, promoting the way of life and public services related to the Phu Thai people. People in Ban Kham Muang, Thailand, get together for the preservation of ethnic heritage by showing Phu Thai people to future generations so they can learn about the unique identity and way of life that the Phu Thai people once lived through the show. Phu Thai folk music performances in Ban Kham Muang are considered to be a good cultural legacy that (Wongpakam et al., 2007) discovered that the Phu Thai ethnic group lived in Muang Thaeng and Muang Lai in the Sip Song Ju Thai region. Despite the fact that the area around this location was sparsely populated, it was also ruled by three different factions: China, the city of Laos, and the Yuan. Soldiers from China, Yuan, and Luang Prabang had to go through the Sip song Ju Thai region when conflict erupted. In war, the Phu Thai people are always in difficulty, and no side wins either. In Muang Wang, Muang Kham Kerd, and Muang Kham Muang, the Phu Tai people are a peaceful ethnic group. To bring Phu Thai people to Thailand from Lan Xang was done by an army that was led by King Tak Sin in Thon Buri during the reigns of both King Rama I and King Rama I of Rattanakosin.

Results Discussion

1. Among the many aspects of the Phu Thai way of life in Udon Thani Province's Si That District are their language, clothing, food, traditions, and religious events.

People in the Na Yung sub-district of the Phu Thai language use solely the spoken language in their communication, there is no written language. The "oe" vowel is used to pronounce the conclusion of speech. The word "Pai Ka Loe" is used when someone inquires as to where you're heading. The Phu Thai language's sweet and charming accent is used solely by a single ethnic group that has been classed as unique and passed down through the generations till the present. The Isan language and core Thai language are used to communicate with foreigners. Phu Thai people's language is unaffected by the country's growth and the arrival of new civilizations. That the Phu Tai dialect has been around for a long time, together with the Phu Thai tribal groups, shows the diversity of local cultures and the local wisdom identity, says (Chaisuk, 2019).

Na Yung sub-district Phu Thai people in the past woven their clothes with emphasis on natural colours, adding colour from indigo by hand stitching, apparel stresses comfort, and utilising a

smaller number of fabrics. The simplicity of tailoring's design in the past is no longer evident in today's fashion. With today's new styles and stitching patterns, Phu Thai people's outfits have evolved. More vibrant textiles can be found. Phu Thai's costumes are more expensive to sew, which means they are only worn during merit-making ceremonies. It is common knowledge that the Phu Thai people have adopted modern clothes, relying on ready-made clothing that can be acquired conveniently and at a low cost. Many components of Phu Thai culture, including as Thai folk dance, music, clothes, marriage requests made by interpreters, house construction, Yao rites, and Mahesak sacrificial offerings, have been shown to be consistent across provinces, according to (Seekhunlio & Chuangprakhon, 2021). All around Thailand, the Phu Thai people's identity is well-known, especially their dance style, which has been taught to students in many places.

They eat and prepare in a way that is consistent with the lifestyles of rural people who made their livelihoods via farming in the past. Because it is readily available and can be easily spiced, they like to eat food that is derived from the natural world. Isan people consume most of their food cooked, but some dishes are preferred raw. Lam Yen, Kaeng Pha, Khao Long Ma Oob, and Sali Hor Kab are Phu Thai foods that are distinct from Isan cuisine. Raw food consumption in Phu Thai has declined as people are more aware of their health. The problem of overeating, however, has grown in recent years, and some people have developed various diseases as a result of their unhealthy eating habits, such as diabetes. Sticky rice is claimed to have a purpose, as they eat a lot of ready-to-eat food and the cooking method is more flavorful, but eating is still quite easy.

Phu Thai people in Na Yung sub-district still adhere to the old traditions and religious rituals quite well, especially the elderly stick to the "Heet Sip Song Klong Sip Si" practise. According to northeastern tradition, Isan does not change in relation to other months such as Boon Phawet merit-making, Songkran, and the end of Buddhist Lent. The wedding ceremony of the Phu Thai people differs from Isan in that the elders can teach the newlyweds to adhere to the community's customs in the form of "Heet Sip Song Klong Sip Si." The Nawan (paddy-sown field) tradition, Long Khong Ken Fai (cotton yarn spinning) tradition, and Tam Khao Krok Yai (cotton yarn weaving) traditions have been lost over time (Pounding rice by a big mortar) Tradition

5) Keeping the Phu Thai musical tradition alive in Udon Thani's Si That District Ban Kham Muang Thai music is a part of local tradition. Kham Muang residents gathered to preserve ethnic history by showing Phu Thai people how to pass on their unique identity and way of life to the future generation through the performance of the Phu Thai Lam, which is a traditional dance. Ban Kham Muang's Phu Thai musical performance is regarded as a good cultural legacy that should be passed down to future generations. However, the popularity of Phu Thai music at Ban Kham Muang has decreased throughout this time. As a result, members of the Ban Kham Muang Phu Thai band and a group of influential individuals in the village may lose interest in the relevance of Ban Kham Muang Phu Thai music, Phu Thai music, Phu Thai lyrics, and Phu Thai performing styles since there is no successor. Kham Muang Phu Thai music has a devoted following that persists to this day. Figure 3 shows that there are still no heirs to the Phu Thai Ban Kham Muang song.



Figure 3: Udon Thani province's Ban Kham Muang Phu Thai music band is based in the Na Yung Subdistrict of Si That District.

Even now, Phu Thai Ban Kham music is mainly enjoyed by persons in their 30s and 40s, with a tiny percentage of the younger generation getting into it. Many of the younger generation's enthusiasm and desire to learn and practise music, poetry, and performance from local specialists has decreased. As a result, Ban Kham Muang's Phu Thai music should be passed down down the generations, as depicted in figure 4.



Figure 4: Phu Thai men from the Na Yung Subdistrict, Si That District in Udon Thani Province performed a drum performance.

2. Si That District, Udon Thani Province's Phu Thai music guidelines are as follows:

1) In order to preserve their own culture and performing arts of the Phu Thai people in Na Yung Subdistrict, Si That District, Udon Thani Province, Phu Thai leaders play a significant role in assisting to develop a distinctive identity for the Phu Thai people in Si That District. Phu Thai people and members of the community are encouraged to preserve and develop their own culture by following the tradition of "Heet Sip Song Klong Sib Si" and creating a network of Phu Thai identity in the continuation of Phu Thai music culture from one village to two villages, one district to two districts, and from a small group to a large group for sustainability. The preservation and continuance of Phu Thai arts and culture should be discussed by community leaders and village headmen, especially at the village level, for long-term viability. All of this is done by the government and private agencies, which promote and honour the artists Mo Lam, Phu Thai musicians by putting on an event to promote the preservation and preservation of Phu Thai music culture for future generations, as well as organising a performance of Phu Thai music culture. They should also support Phu Thai music performances at Traditions of arts and culture in sub-districts, districts, and develop them to be accepted outside of their areas of origin. Rather than relying on outside sources, they should seek out local experts, teachers, artists, and other wise people to contribute their knowledge and help create a style of Phu Thai music performance that will last. For this reason, it is imperative that funds be raised so that Phu Thai actors and musicians can have the encouragement and strength to continue the presentation of Phu Thai music culture in its current form. Members of the community, especially children and teenagers, must be taught to value and appreciate the music and performances of the Phu Thai people, as well as their own cultural identity, particularly in the context of subdistricts and districts where the Phu Thai live. One of the musical instruments used for Lue singing was determined to be the Lue pipe in the Mekong River basin by researchers (Jaksen & Pikulsri, 2017). The gourd pipe is a popular choice in China's People's Republic. During the first part of Lue singing, Tai Lue music has a very slow tempo. In the range of Lue singing, there is a moderate tempo. Harmonic tone in the Lue singing is C D E G A, which are the five primary melodies. In the Tai Lue music, the Lue pipe is a musical instrument that is played throughout the song, and Lue singing plays an important role and function. Weddings, house-warmings, ordination ceremonies, Songkran festival, and tourism are all examples of events where the Lue pipe must perform. Musical instruments and other goods for sale are an important source of income for the Tai Lue people as well as the people who live in the social context around which musical instruments are traded and other goods for sale are an important source of income for the Tai Lue people and the people who live in the social context around which musical instruments are traded and other goods for sale. Tai Lue music also changed due to the incorporation of non-Tai Lue cultures into the Mekong River basin's mix of Tai Lue music. However,

the words are still the same, but there are accents combined with local languages in each region where the instruments are used, such as guitar, bass, keyboard, and drum kit. Phu Thai people in Lao PDR have the same art and identity as Phu Thai people in Thailand, according to (Chinnabutr, 2011). At Ban Huay Yang in Lao PDR, Phu Thai Lam Phu Thai and Phu Thai dance have been performed many times by Phu Thai people who are very fond of the dance and Lam Phu Thai culture. Mor Lam Phu Thai people of Lao PDR's Lao PDR are well-known for their singing and dance. Mo Lam, a singer from Thailand's northeastern region, has an incredible voice. An ethnic group of Phu Thai people has a history of Phu Thai speakers, according to (Duangbung, 2021). The ancestor of the original motherland hails from the southern Chinese region of Sip Song Ju Thai. The Phu Thai people left Laos some 2,500 years ago and settled in Laos, Vietnam, and Thailand. White Phu Thais, red Phu Thais, and dark Phu Thais are all distinct groups within the Phu Thai population. Together, as a mixed group and settlement, Phu Thai people inhabit throughout the Lao PDR and the Northeastern area of Thailand. " The Phu Thai prefer river basins, hills, and river sources to set up camp. A mixture of Phu Thai music and modern music may be heard in the Mekong region's adaption of Phu Thai ethnic music. It features innovative concepts and a performing style that incorporates both classic and contemporary elements. It also brings together the old and the new, combining the demands of the music business and the soundtrack of a commercial film. Figure 5 shows how Phu Thai people use money as a means of exchange for the survival of Phu Thai ethnic music as a result of the growth of technology and the internet.



Figure 5: Udon Thani Province's Organizer of Phu Thai Culture includes the heads of government agencies, public and private sectors.

2) It is possible to incorporate performances by Phu Thai cultural organisations into various celebratory celebrations in Si That District in Udon Thani Province, thanks to the district's large Thai-speaking population and their enthusiasm for their music and dance. As a further option, the Phu Thai people in Si That district, Udon Thani Province, can record movies of their cultural acts, such as the Lam Phu Thai and the Phu Thai Dance, to be used in various public relations media. As a result, those who are interested can watch it on multiple occasions or use karaoke to encourage audiences of all ages to sing and read along.

3) The Phu Thai people of Si That District, Udon Thani Province, can benefit from the use of contemporary media to promote their music and cultural acts. Public, private, academic, interested people, and Phu Thai folk artists can all contribute to conservation and development in many ways. In order to reach a wider audience, it should be made available to more educational institutions and businesses through the use of cutting-edge technology and a concerted effort by all parties, including the production of recordings and tapes for distribution to educational institutions and the internet, and the promotion of music and cultural performances by the Phu Thai people of Si That District, Udon Thani Province. Using Phu Thai music and cultural performances as a medium for advertising and public relations is interesting and should be promoted more widely because it familiarises listeners with the music and cultural performances of Phu Thai people at Si That District, Udon Thani Province and ensures their long-term value for Isan society.

4) As a result, despite the efforts of many individuals and organisations, both public and private, to document and study Phu Thai cultural acts in the Si That District, Udon Thani Province, further

action is necessary. However, there is still a lot of research to be done on Phu Thai music and cultural performances in Si That District, Udon Thani Province, especially on the sustainability of these performances. While there are numerous hypotheses out there, publicising and disseminating them is critical to avoid missing the succession phase. In order to get the younger generation to recognise how important it is and feel like they own it, it is necessary to spread the word. For the next generation in Udon Thani Province's Si That District, the best approach to get them interested in Phu Thai music and culture is for local specialists and artists, as well as wisdom teachers to display, perform, and train a group of students and learners. They can then perform on a variety of different events. This is a good approach to both teach kids and spread the word about Phu Thai music. Training and arranging activities for people's thinking and learning capacities should have defined roles and responsibilities. When the district's cultural council is given encouragement, it should work with schools to develop a course that teaches rational thinking in music and cultural performance selection for the Phu Thai people of Si That District, Udon Thani Province. Using music and cultural performances by Phu Thai people in the district of Si That in the province of Udon Thani as a vehicle for indirect development, every music activity and presentation featuring Phu Thai culture includes content designed to stimulate and generate understanding among the general public. For the sake of promoting the Phu Thai people's music and cultural performance, they should incorporate cultural content and activities into their educational institutions' teaching and learning. Local curricula featuring Phu Thai music and cultural events are also encouraged as a means of instilling a sense of local identity. Local experts and wisdom teachers should be called upon to teach schoolchildren and students. Courses should be offered to different districts in Si That District, Udon Thani Province by emphasising on Na-Yung Subdistrict, which is still supported by cultural resources. This can help the Isan Phu Thai people learn more about their own history and culture, which in turn will help conservation efforts. Music and cultural performances by Phu Thai people in Si That District, Udon Thani Province, are part of a larger effort to educate people from Isan and Isan Thai society about their traditions.

5) Members and the general public can help by promoting and providing support for the organisation. Sustainable development in Si That District, Udon Thani Province is guided by standards for conservation and development that include the development of local experts', artists', wisdom-teachers' and stakeholders' skillsets and expertise. It's important that we don't give up on traditional practises like using costumes in bright colours to entice the audience's attention and incorporating light, colour, and sound into the performance; educating and raising awareness among the community's young people; and allowing the Phu Thai people in Si That District, Udon Thani Province to perform their music and cultural performances. It's also possible for them to learn about their ancestors and their culture through activities such as forming a Phu Thai cultural group. Billboards, pamphlets, radio, and television commercials can all be used to spread the word about good traditions that have been passed down for generations. It is possible to organise the welfare system of cultural workers in Si That District, Udon Thani Province, through promoting activities that encourage music and cultural performances by Phu Thai people. The research and development of landscape arts, local wisdom, and the culture of each ethnic group of Phu Thai people can also be encouraged by the project. As a result, the state's cultural operations can be decentralised, and local cultural agencies, particularly those run by the Council for Cultural Development, can benefit from the government's funding. There are a number of ways in which this can be done: provide local courses on Phu Thai music and culture performances; support cultural activities and works in each area; encourage people to participate in cultural activities. Ethnic identity and development management in sustainable cultural tourism includes organising ethnic groups, planning strategies for their ethnic awareness, defining Phu Thai, creating and selecting village symbols, Presenting ethnic identity in a tourism context, and Ethnic characteristics under the interaction with tourists, according to (Khiaomaneerat, 2018) found that Phu Thai bamboo fiddle promotion should be offered and encouraged people in the local community to learn and appreciate the importance of the instrument. It should also include a public display of musical instruments in order to educate and preserve the general population. Local artists' works and Phu Thai songs should be preserved as well as the music that accompanied it. Music should be used to upgrade the playing style and incorporate traditional culture into modern music. The use of modern technology and the creation of commercially viable musical instruments are two examples of this. (Waikla, 2019) observed that local wisdom, conserving Mo Yao traditions of Phu Tai people, got the notion of decentralisation

and government management to conserve culture and traditions of the local people to be strong, promoting the traditions to coexist with community.

Recommendations

1. Phu Thai music and culture need to be promoted and supported by those interested in the arts to thrive in today's society according to the findings of the study.
2. The study indicated that Phu Thai music and culture should be taught as a supplementary course in order to promote music and Phu Thai culture among students, pupils, and students.
3. Efforts should be made to examine the variables that affect and encourage the preservation of Phu Thai music and culture, as well as those that hinder their preservation, and to use these findings to ensure that the cultural heritage of Phu Thai people will be preserved for future generations.
4. Study the aspects involved in forming Phu Thai musical ensembles. As a result, those who are skilled in mechanical labour are more likely to take an interest in Thai musical instruments and pursue a profession in preserving the Phu Thai communities' musical instrument workmanship.

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